

**The Florence Matthews Bequest
Concert Series**

Altrincham Choral Society

Conductor

Steven Roberts

Barnsley Youth Choir

Conductor

Luke Mather

Organ/Piano

Jonathan Scott

Narrator

Susan Franklyn



Lest We Forget

Tunes from the Trenches arr. Peter Lawson

**Your King and Country want You
(We Don't want to Lose You)**

Goodbye Dolly Gray

Belgium put the Kibosh on The Kaiser

Three German Officers crossed The Rhine

They were only playing Leapfrog

The Bells of Hell go Ting-a-Ling

Stille Nacht

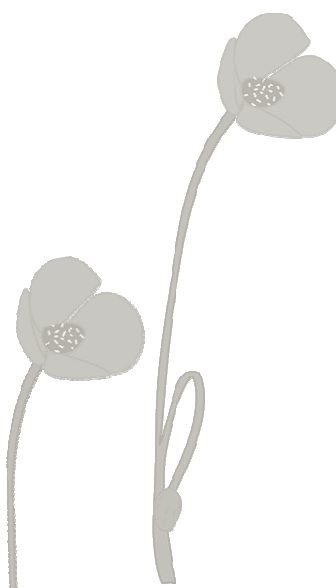
When this Lousy War is Over

Home! Sweet Home!

Land of Hope and Glory

A Last Post-Lude

Interval



***At the Going Down
of the Sun***

Fiona Cox

***For the Fallen
(In memoriam
Alfryn Jenkins)
Nimrod***

**Karl Jenkins
Cornet soloist:
Nick Harrington
Edward Elgar**

And in the Morning

Fiona Cox

***Wherever
You Are***

**Paul Mealor
Soloist: Jean Tragen**

***Oceans Away
Barnsley Youth Choir***

**Elton John &
Bernie Taupin
(arr. Göran Bejstam)
Soloist: Jacob Hanson**

***The Armed Man:
A Choral Suite***

Karl Jenkins

Kyrie

Sanctus

Hymn before Action

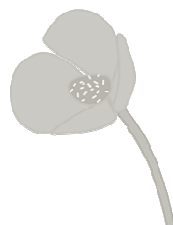
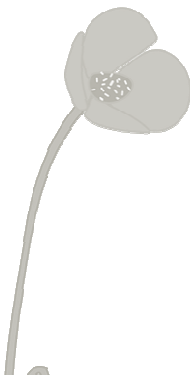
Agnus Dei

Benedictus

God Shall wipe away all Tears

***Songs from the
First World War***

Arr. Alwyn Humphreys



Songs from the First World War

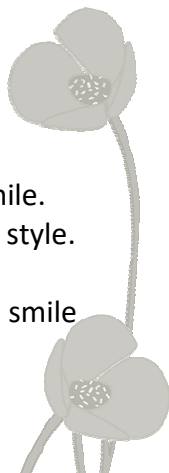
It's a long way to Tipperary, it's a long way to go.
It's a long way to Tipperary, to the sweetest girl I know!
Goodbye, Piccadilly! Farewell, Leicester Square!
It's a long, long way to Tipperary,
But my heart's right there.

Roses are shining in Picardy,
In the hush of the silvery dew.
Roses are shining in Picardy,
But there's never a rose like you!
And the roses will die in the summertime,
And our roads may be far apart!
But there's one rose that dies not in Picardy!
Tis the rose that I keep in my heart!

Over there, over there, send the word, send the word over there,
That the Yanks are coming, the Yanks are coming,
The drums rum – tum – ming ev'rywhere.
So prepare, say a prayer, send the word, send the word to beware.
We'll be over, we're coming over,
And we won't be back til it's over over there!

Keep the home fires burning while your hearts are yearning.
Tho' your lads are far away they dream of home.
There's a silver lining thro' the dark clouds shining
Turn the dark cloud inside out 'til the boys come home.

Pack up your troubles in your old kit bag and smile, smile, smile.
While you've a Lucifer to light your fag, smile boys that's the style.
What's the use of worrying? It never was worthwhile.
So pack up your troubles in your old kit bag and smile, smile, smile



ALTRINCHAM CHORAL SOCIETY

Registered Charity No 500729

President: Roger Shelmerdine

Honorary Life Members: Steven Roberts, Roger Shelmerdine, Lydia Bryan

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

Tweet us @acs1945 Like us on Facebook

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

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 50072

President: Roger Shelmerdine

Honorary Life Members: Steven Roberts, Roger Shelmerdine, Lydia Bryan

Would you like to support our choir by becoming a patron or a sponsor?
We operate a well established scheme for patrons and sponsors
and hope to develop it further with the help of our supporters.

As a patron you will receive advance publicity, complimentary
tickets, reserved seats at concerts, acknowledgement in all our
programmes and on the web-site.

Elisabeth Lawrence is our Patrons Secretary. She is looking forward to
hearing from you and can answer your enquiries about the
scheme. Contact her on 01925 861862 or ellaw@talktalk.net

ACS is grateful to the following for their
continued support this season:

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Bernard Lawrence
Lee Bakirgian Family Trust
Joyce Venables

Gold Patrons

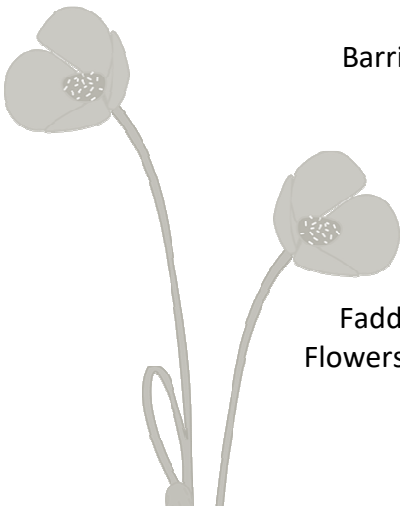
Barrie and Maureen Netting
John Greenan

Silver Patrons

John Kennedy

Sponsors

Faddies Dry Cleaners of Hale
Flowers by Remember Me of Hale



ALTRINCHAM CHORAL SOCIETY

Brenda Adams
Joy Anderson
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Ann Ashby
Megan Auld
Kate Barlow
Matthew Barr
Janet Bedell *
Stella Bracegirdle
Frances Broad #
Rachel Brougham
Patricia Brown
Toni Bruce
Anne Bullock *
Stephen Campbell
Anthony Campion
Helen Cash
Valentina Casulli
Barbara Clift *
Michael Cummings
Adrienne Davies
Jacqueline Davies
Marie Dixon *
Jean Drape *
Kathy Duffy
Liz Dunn ^
Michael Dunn ^
Richard Dyson
Rik Evans
Heather Falconer
Colette Foan ^
Elizabeth Foy
Joyce Fuller *
Melanie Geldard
Trevor Gilmore
Robert Gledhill
Estelle Goodwin
Bryan Goude *
Margaret Greaves #

Helen Greig
Pauline Griffiths
Caroline Harris
Dudley Harrop *
Gill Hayes *
John Hayes
Bill Hetherington
Jane Hollinshead
Catherine Horrocks *
Valerie Hotter *
Gail Hunt *
Rosie Hurley
Tony Jackman
Karen Jarman
Roy Jervis
Alan Johnston
Clare Jones
Elizabeth Jones #
Gillian Jones
Hazel Jones
Keith Jones ^
Melanie-Anne Jose *
George Kistruck *
Elisabeth Lawrence
Keith Lewis *
Annie Lloyd-Walker
Emma Loat
Trish Lovett ^
Timothy Lowe ^
Rosie Lucas *
Sarah Lucas
Anne McDougall ^
Norma McRae
Andy McWilliam
Ann McWilliam
Hazel Meakin
Cathy Merrell
Eve Miles ^
Heather Morrey
Jen Morris ^
Catherine Mottram

Pamela Moulton *
John Mulholland*
Jessica Murrills ++
Julian Mustoe
Norma Nock
Terence Oddy
Debbie O'Driscoll
Melanie Owen ^
Christine Pidcock
Kate Potter ^
Frances Provost
Ian Provost
Eleanor Reeves
Linley Roach *
Doris Robinson #
Kate Robinson
Tony Robinson
Rachel Sadler
Anja Schiebeck
Tobias Schiebeck
Fiona Simpson
Susan Sinagola
Colin Skelton *
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Audrey Smallridge #
Thomas Taylor
Malcolm Thomson
Pamela Thomson
Jean Tragen
Gill Turner
Elaine Van Der Zeil
Catherine Verdin
Jo Wallwork ^
Christine Weekes
Geryl Whitaker
Helen Whitehouse *
Kath Whyte *
Yvette Willey #
Andrew Wragg #
Cecilia Wright

* Denotes 20 years

Denotes 30 years

++ Denotes 40 years

^ Denotes joined
2016-17 season

Steven Roberts

Steven Roberts is Conductor and Musical Director of Altrincham Choral Society, Chesterfield Philharmonic Choir and Honley Male Voice Choir. He is Chairman of The British and International Federation of Festivals and regularly adjudicates throughout the United Kingdom. He is Musical Director for the 2015/2016 tour of 'Coal', a contemporary dance piece choreographed by Gary Clarke.

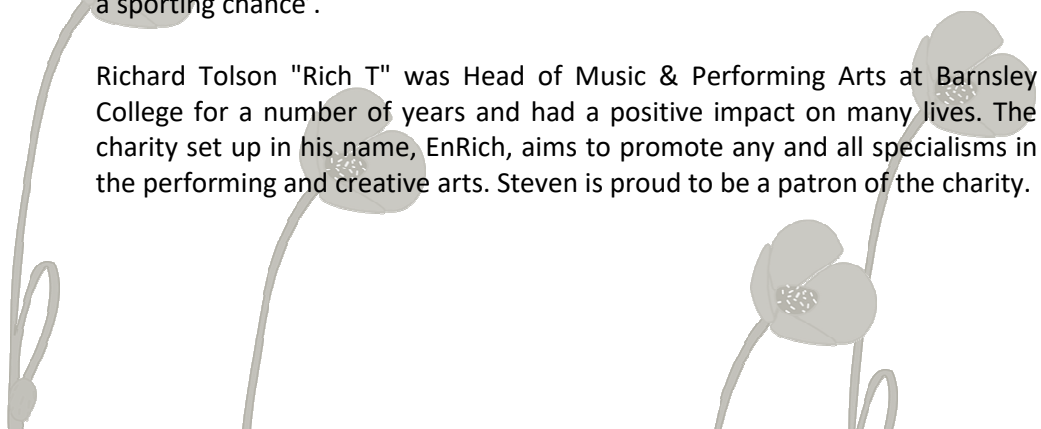
Prior to 2006, Steven combined his musical activities with a full-time post at Barnsley College. During 17 years at the college, Steven held a number of posts including Head of Performing Arts and Music, Head of Quality and Director of External Relations.

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, Unlimited Voices 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, a number of brass bands in his work with choirs and most recently on the 'COAL' tour, as well as 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 a positive impact on many lives. The charity set up in his name, EnRich, aims to promote any and all specialisms in the performing and creative arts. Steven is proud to be a patron of the charity.



Jonathan Scott

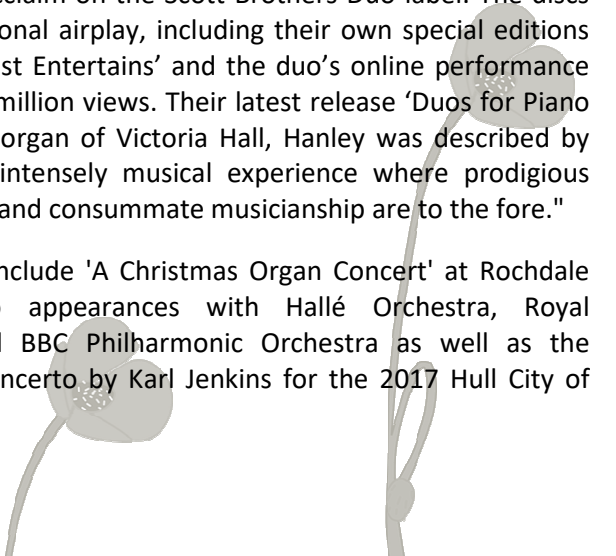
Jonathan Scott enjoys a hugely varied performing career on a diverse spectrum of keyboard instruments. In addition to his career as pianist and organist Jonathan is also a specialist in the music for the art harmonium and has a busy concert schedule with his pianist brother, Tom Scott, performing as Scott Brothers Duo.

Born in Manchester, Jonathan studied piano and organ at Chetham's School of Music before gaining a scholarship on both instruments to attend the Royal Northern College of Music (RNCM). With the aid of a Countess of Munster Scholarship he was able to continue his studies in USA and Holland. Jonathan won the coveted Worshipful Company of Musicians WT Best Scholarship and gold medal, and is a Freeman of The City of London. He is a member of the keyboard staff at RNCM and is also Associate Artist of the Bridgewater Hall, Manchester where he gives a series of popular lunchtime organ recitals.

Jonathan's recent performances have included numerous solo recitals as well as concertos with BBC Philharmonic, Orchestra of Opera North and Royal Scottish National Orchestra and solo appearances at the BBC proms, mid-Atlantic performances on Queen Mary 2 and a series of performances as organ and piano soloist at The Royal Albert Hall, London. His recent performance of Copland *Organ Symphony* with BBC Philharmonic and John Wilson has been released on the Chandos label and is Editor's Choice in Gramophone Magazine, and 'Disc of the week' on BBC Radio 3.

In collaboration with his brother, Tom Scott, Jonathan has released several recordings to great critical acclaim on the Scott Brothers Duo label. The discs have received wide international airplay, including their own special editions of BBC Radio 2's 'The Organist Entertains' and the duo's online performance videos have received over 2 million views. Their latest release 'Duos for Piano & Organ II' recorded at the organ of Victoria Hall, Hanley was described by Organists' Review as "...an intensely musical experience where prodigious technique, perfect ensemble and consummate musicianship are to the fore."

Forthcoming performances include 'A Christmas Organ Concert' at Rochdale Town Hall, solo concerto appearances with Hallé Orchestra, Royal Philharmonic Orchestra and BBC Philharmonic Orchestra as well as the premiere of a new organ concerto by Karl Jenkins for the 2017 Hull City of Culture.



Susan Franklyn

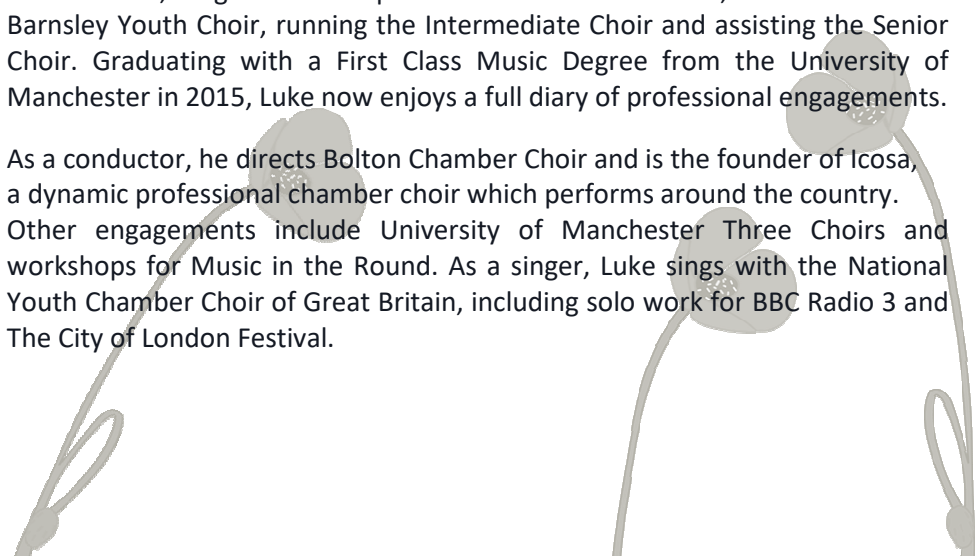
As an actress, her theatre work includes principal roles in the West End, in repertory, on the London Fringe, national & international tours, The Royal National Theatre, New Vic, Actors Touring Company, Lumiere and Son, Monstrous Regiment and the award winning Contemporary Stage Company. Many television roles include regular characters in The Bretts, Casualty, Soldier Soldier, Lynda La Plante's The Governor and Great Expectations (Disney). Film: Mark of Lillith, Death of a Father, Conspiracy of Silence, Dear Uncle. She has participated in many play readings including as Clara Shuman in Trios (Old Vic), Surprise Party (Comedy Theatre) and Therese in Therese Raquin (Old Red Lion). Audio work includes Dr. Who, The Lost Stories, Companion Chronicles, Stargate and Blake's 7 for Big Finish.

Susan has written and 'voiced' for Discovery, Bravo, Granada Plus and The Learning Channel, plus a range of writing for theatre and the comedy and cabaret circuits. Directing includes freelance work nationally, and as Artistic Director of Resurgence Theatre Company. She is also a member of the charity fundraising trio "a singer, a speaker, a pianist" and works with drama in the mental health sector including an Artist in Residency for South West London and St Georges' Trust.

Luke Mather

A conductor, singer and composer based in Manchester, Luke works with Barnsley Youth Choir, running the Intermediate Choir and assisting the Senior Choir. Graduating with a First Class Music Degree from the University of Manchester in 2015, Luke now enjoys a full diary of professional engagements.

As a conductor, he directs Bolton Chamber Choir and is the founder of Icosa, a dynamic professional chamber choir which performs around the country. Other engagements include University of Manchester Three Choirs and workshops for Music in the Round. As a singer, Luke sings with the National Youth Chamber Choir of Great Britain, including solo work for BBC Radio 3 and The City of London Festival.



A keen composer of choral music, Luke has already written over 40 works. He currently studies singing with Andrew Heggie and conducting with Matthew Hamilton. Luke is delighted to work with Barnsley Youth Choir, and is very appreciative of their enthusiastic support.

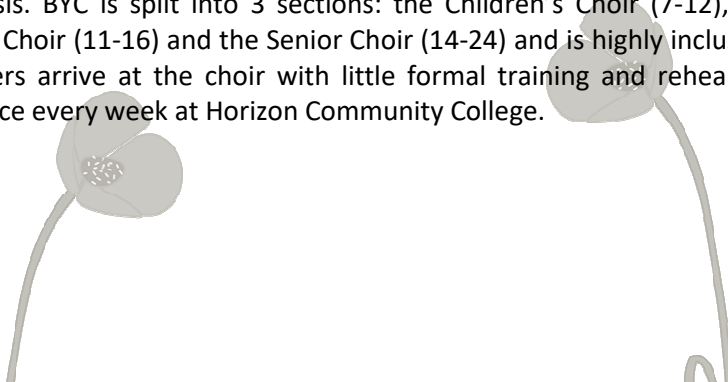
Mathew Wright

As Musical Director and founder of Barnsley Youth Choir Mathew has spent his career working with children and is currently working as Vice Principal of Horizon Community College in Barnsley. As a school teacher his outstanding teaching was recognised early in his career when he was awarded the prestigious *Advanced Skills Teacher* status. Since then, he has gone on to work as a specialist music advisor for schools, improving standards in the area and lecturing at universities. Mathew is a talented composer and arranger and has led massed choirs of young people in large projects including a commission that was sung by 8500 children. He has won a number of awards for his musicianship and outstanding contribution to the community.

Mathew is in demand as an adjudicator and clinician both in England and abroad. He has worked as a clinician with choirs from China and Russia as well as choirs in the UK, and has led workshops to choral leaders from across the world. He is a member of the International Jury and represented Great Britain in the *Canta Al Mar* competition in Barcelona. He was also the only person from GB called up to adjudicate in the World Choir Games, the most important choral competition in the world, in Sochi, Russia 2016.

Barnsley Youth Choir

Barnsley Youth Choir, established in 2009 by Mathew Wright and Keith Norton, is an award winning choir of 300 young people aged 7- 24 years old from Barnsley and its environs. As a registered charity supporting many disadvantaged young people, a huge team of adults support the choir on a voluntary basis. BYC is split into 3 sections: the Children's Choir (7-12), the Intermediate Choir (11-16) and the Senior Choir (14-24) and is highly inclusive. Most members arrive at the choir with little formal training and rehearsals take place once every week at Horizon Community College.

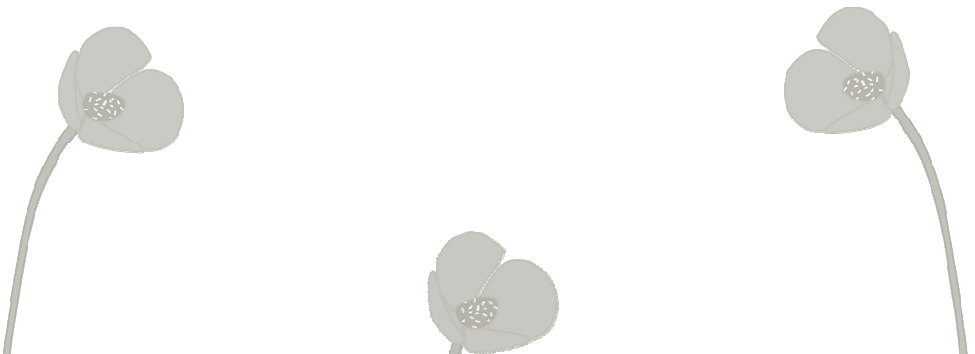


Musical Director, Mathew Wright leads a team of assistant directors including Luke Mather, Eleanor Wright, Rosie Masters, Sondelle Whitaker, Gareth Taylor and Gareth Green.

Close relationships and partnerships with some outstanding individuals and groups have supported the choir's development. A close partnership with the outstanding Aurin and Miraculum Choirs from the Kodaly Academy, Kecskemet, Hungary has had a profound impact on the progress of the choir. The choir has worked with outstanding choral leaders such as Laszlo Duranyik (Hungary), Prof. Thomas Caplin (Norway), Prof. Ralf Eissenbeiss (Germany), Romans Vanags (Latvia), Johan Rooze (Netherlands), Fred Sjoberg (Sweden), Tony Margeta (Sweden) and Steven Roberts (GB).

Notable performances have included appearances on BBC Television and Radio, a performance at the Olympic Stadium, Stratford Circus and the Bridgewater Hall, performances in Germany, Sweden, Latvia and, most recently, at the Edinburgh Festival. The choir produced a charity Christmas single, raising £10,000 for Barnsley Hospice and has produced its first album 'When You Believe' which has gained critical acclaim both in this country and abroad.

In 2014 the choir represented Great Britain in the World Choir Games in Riga, Latvia. This was the choir's first ever competition and it was awarded 2 Golden Diplomas, winning the Open Popular Music Category. In 2015 BYC represented GB in the European Choir Games in Magdeburg, Germany. It was awarded 3 Gold Medals and was the winner of the Champions Pop and Gospel Categories. It was also crowned Grand Prix Champions, beating outstanding choirs from across the world, and received the highest mark in the entire competition – 96.5 out of 100. The choir is currently ranked 7th in the Musica Mundi World Rankings.



BARNSELY YOUTH CHOIR

Amy Ackroyd
Grace Adlington
Amelia Akrill
Nieamh Altass
Lucy Amos
Zoe Aradipiotti
Laren Ball
Elliott Bell
Gorgey Bennett
Ellie Bennett
Rebecca Bennett
Charlotte Bentley
Ellie Billington
Gracie Boucher
George Boucher
Erin Bridgewater
Lewis Burns
Grace Butterworth
Megan Cawthorne
Lucy Clough
Eleanor Cook
Chelsea Crowcroft
Leah Devonport
Bronwen Dooling

Elisabeth Ellis
Jacob Fox
Jessica Hamby
Jacob Hanson
Lucy Harding
Jennifer Harris
Charlotte Hayhoe
Ruby Hepplestone
Mabel Hepplestone
Nicole Higgins
Milissa Hirst
Alex-Terry Houtt
Helena Hunter
William Hutchinson
Remi Lang
James Major
Hannah Marsden
Rosie Masters
Tom Masters
James Miller
Aysha Moore
Destiny Morrall
Loren Mulligan
Megann Oakley
Nuala Pavey-Garside

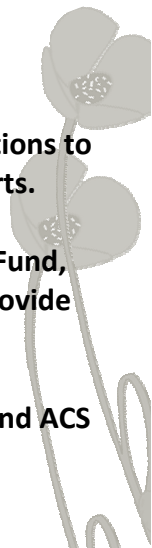
Victoria Price
Danielle Rataj
Tierney Rhodes
Rebecca Richardson
Izzy Ross
Hannah Rowe
Jordan Selwood
Lydia Smallman
Charlotte Smith
Ola Stankiewicz
Callum Stirk
Aiden Stirk
Robert Taylor
Hannah Todd
Anna Turnbull
Charlotte Veal
Izzy Watson
Jordan Webber
Mila Whitaker
Bethanie White
Sian Wood
Anais Wood
Charlotte Woodhead
James Yates

The Florence Matthews Bequest Fund Florence Matthews (1913 – 2014)

The Florence Matthews Bequest Fund has enabled several organisations to further their aims and explore new avenues of promoting the arts.

ACS is proud to be a recipient of The Florence Matthews Bequest Fund, and is delighted that this has afforded them the opportunity to provide sponsorship to *Barnsley Youth Choir* this evening.

A member of the choir for over 40 years, Florence continued to attend ACS concerts until shortly before her 101st birthday.



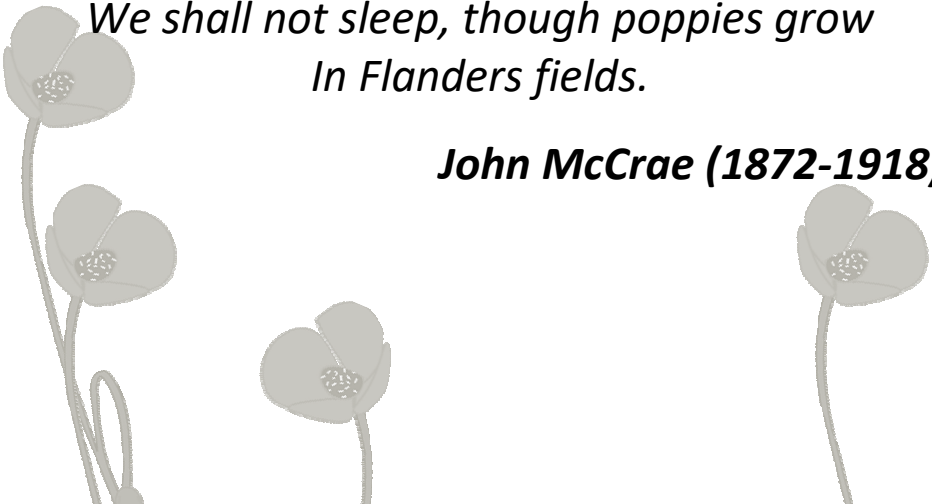
In Flanders Fields

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place: and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.*

*We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie,
In Flanders fields.*

*Take up our quarrel with the foe:
To you from failing hands we throw
The torch: be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*

John McCrae (1872-1918)



Lest We Forget

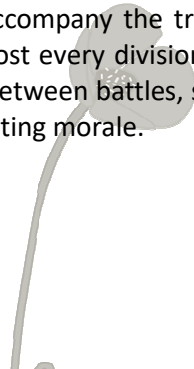
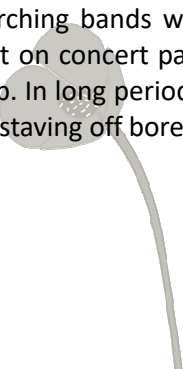
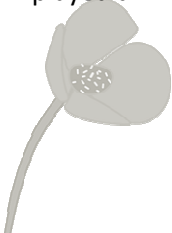
Tonight our concert is entitled *Lest We Forget*, and it seems fitting that in this centenary year of the Battle of the Somme (1 July – 18 November 1916), we should remember the thousands of young men who gave their lives in one of the bloodiest battles of our island's history. Our programme includes music which was popular with the soldiers and people of the time, and pieces by three present day composers, who have written works that remind us that the evils and futility of war are still very much a part of our lives one hundred years later.

Popular Music of the First World War

In 1914, music hall was by far the most popular form of entertainment. Musical acts were gradually overshadowing all other acts and theatres were getting ever larger. Sheet music was very profitable for music publishers – a real hit could sell over a million copies. The seats at the music hall could be very cheap and attracted a largely working class audience, for whom a gramophone would be generally too expensive. The repertoire of songs was dominated by the jauntily comic. Sentimental love songs made up another major category.

At the outbreak of war, recruitment songs such as *We Don't Want to Lose You, but We Think you Ought to Go* proved popular in music halls. As the soldiers set off for war, songs like *Goodbye Dolly Gray* became popular. Then it was time to make fun of the enemy with anti-German songs, such as *When Belgium put the Kibosh on the Kaiser*. Songs were adapted by the soldiers who made up suitable, (or in many cases unsuitable) words, targeting allied officers as well as the enemy, for example *Three German Officers Crossed the Line*, and *They were only playing Leapfrog*. But after a few months of war and rising numbers of deaths, the recruitment songs all but disappeared, and songs were more and more dreams of home and of the end of war, such as *When this Lousy War is Over*, *Home Sweet Home* and *Keep the Home Fires Burning*, which was released in 1914 and remained popular throughout.

On the Western Front, marching bands were sent to accompany the troops. Soldiers would regularly put on concert parties and almost every division had its own entertainment troop. In long periods of waiting between battles, songs played an important role in staving off boredom and boosting morale.



It's a Long Way to Tipperary was the first hit of the war – a lively tune with fond thoughts of returning home soon. As the war continued, upbeat messages about staying cheerful and carrying on, such as *Pack up Your Troubles* played a vital role in keeping spirits up and boosting the morale of soldiers and civilians alike. The songs united people in a shared experience whether they were at home, on the Western Front or stationed further afield.

Karl Jenkins (b.1944)

For The Fallen

Karl Jenkins composed this work in memory of his uncle, the captain of a Lancaster bomber that was lost with an all-Welsh crew over Berlin in 1944. It is set to the iconic poem by Laurence Binyon, honouring the war dead and including the familiar lines, 'At the going down of the sun and in the morning, We will remember them'.

A simple but stirring anthem interwoven with the *Last Post*, the piece opens, as does the poem, in a mood of proud thanksgiving, and builds towards a perfectly-judged climax. Composed in 2010 to mark the tenth anniversary of *The Armed Man*, it was first performed in November of that year at the Royal British Legion Festival of Remembrance at the Royal Albert Hall, London.

Edward Elgar (1857 – 1934)

Nimrod (Enigma Variation no. 9)

Recognition in the world of music came slowly to Edward Elgar. Apart from a brief period in London, he lived all his life in Worcestershire, where he enjoyed the freedom of the countryside and the Malvern Hills. The son of a small tradesman, who left school at the age of fifteen with no academic musical training, he made his living at first as a free-lance musician, teaching, playing the violin and organ and conducting amateur orchestras and choirs. Marriage to Alice, with her small private income, sustained him through the early difficult days when Elgar was depressed by the limited recognition his work was achieving.

During the winter of 1898, Elgar composed what was to become one of his best known works which assured him of international renown, - *Enigma Variations* The story is told of how Elgar, returning home one evening, tired from giving violin lessons, sat down at the piano. A melody he played caught the attention of his wife and he began to improvise variations on it in styles which reflected the character of some of his friends. Out of that spontaneous exchange with Alice, grew the idea of the *Enigma Variations*.

There are, in fact, two enigmas underlying the variations. The first, and more readily solved, is the identity of each of the 'friends pictured within'. But Elgar hinted and encouraged speculation that the piece also involved a hidden melody, a musical link that ties all the variations together. Elgar told no-one the identity of the tune, and took the solution to this mystery with him to the grave.

Tonight we will hear the ninth variation, Nimrod. The name refers to an Old Testament patriarch described as 'a mighty hunter before the Lord'. It pays tribute to Elgar's great friend Augustus J Jaeger (Jäger being German for hunter), a music editor employed by the London publisher Novello and Co. Elgar later related how Jaeger would give him useful advice and criticism, and had encouraged and stimulated him to continue composing despite setbacks. He attempted to capture Jaeger's nobility in the slowness of the piece. This variation has become popular in its own right and is often used at funerals, memorial services and on other solemn occasions. It seems to capture the essence of 'Britishness' in a few musical phrases and is probably best known played by a muted military brass-band at the Cenotaph, Whitehall on Remembrance Sunday each year.

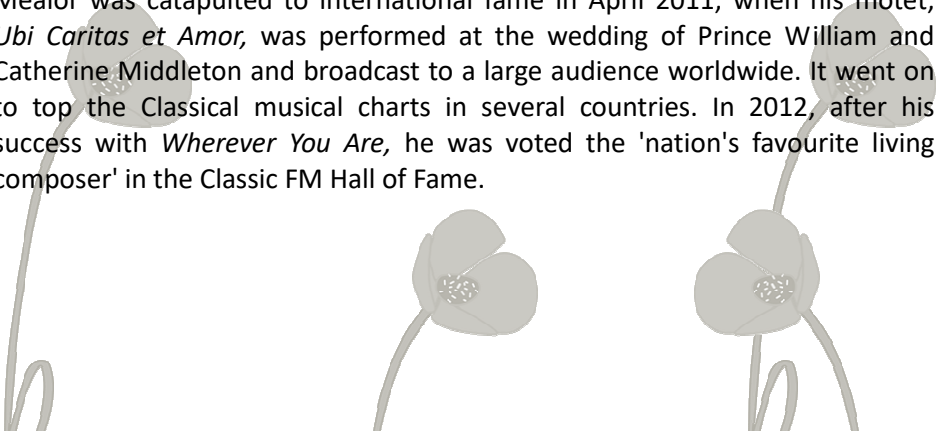
Paul Mealor (b.1975)

Wherever You Are

Paul Mealor is a Welsh composer, born in St Asaph, who composes primarily for the voice, both a cappella and accompanied. He studied composition privately with William Mathias, then read music and composition at York University and at the Danish Academy of Music.

Currently a professor of Composition at the University of Aberdeen, he has held visiting professorships in composition in Scandinavia and the United States. He is a Fellow of the Royal Society of Arts.

Mealor was catapulted to international fame in April 2011, when his motet, *Ubi Caritas et Amor*, was performed at the wedding of Prince William and Catherine Middleton and broadcast to a large audience worldwide. It went on to top the Classical musical charts in several countries. In 2012, after his success with *Wherever You Are*, he was voted the 'nation's favourite living composer' in the Classic FM Hall of Fame.



Mealor's compositions now include large-scale works for chorus and orchestra, pieces for choirs and brass-bands. His second Symphony *Sacred Places* is being premièred this autumn, October 2016, at The North Wales International Music Festival at St. Asaph Cathedral. He has received many awards and honours for his music, including Honorary Fellowships from Glyndwr (Wrexham) and Bangor Universities and an Award in 2013 from the Welsh Music Guild for his outstanding contribution to music in Wales.

Wherever You Are was commissioned for Series Four of BBC TV's *The Choir: Military Wives* under the direction of Gareth Malone. The Military Wives was formed in 2011 from wives and partners of British military personnel deployed on active service in Afghanistan from Chivenor Barracks and Royal Citadel Plymouth. In forming the choirs Malone aimed to raise the women's morale and their profile in the public perception. The text of *Wherever You Are* is a love poem compiled from letters and prayers written between the women and their absent partners and a passage from the Book of John. Paul Mealor selected, adapted and set the words to music.

The first public performance of the piece was at The Royal British Legion's Festival of Remembrance held at the Royal Albert Hall on 12 November 2011 attended by the Queen. It was released the next month and entered the UK Singles Chart becoming the 2011 UK Christmas number one.

Elton John (b. 1947)

Oceans Away

Oceans Away is the first track on Elton John's 2013 studio album *The Diving Board*. Born Reginald Kenneth Dwight and raised in the Pinner district of London, Elton John is a singer, songwriter, musician and composer. In his five-decade career he has sold more than 300 million records, making him one of the best-selling music artists in the world. This album takes us back to John's early days in the music industry, with songs whose instrumentals consist of piano, bass, drums and not much else. It reached no.3 on the album chart on its first week of release selling 22,000 copies.

Oceans Away opens the album on a sombre note. The words were written by lyricist Bernie Taupin, Elton John's songwriting partner since 1967. He wrote it in memory of his father, Captain Robert Taupin, who served as a soldier during World War II. It is a beautiful song with only piano to accompany the voice.

Taupin said that he wanted to write a song about his father and the 'Great Generation', - those who fought in the second World War and were now disappearing and dying, - so that they should not be forgotten.

The words convey the struggle of 'Those that flew and those that fell, The ones that had to stay, Beneath a wooden cross oceans away.'

Karl Jenkins (b. 1944) Choral Suite: The Armed Man: A Mass For Peace

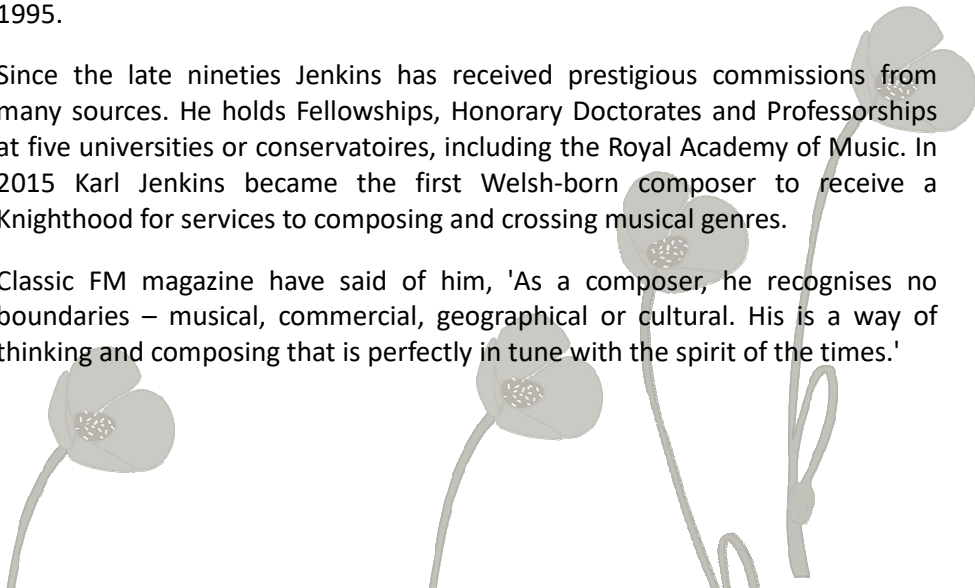
Karl Jenkins is one of the most performed living composers in the world. *The Armed Man: A Mass for Peace*, alone, has been performed nearly 1800 times in 20 different countries since the CD was released in 2001, while his recorded output has resulted in seventeen gold and platinum disc awards.

Jenkins was born in Penclawdd on the Gower Peninsula. He learnt to play the piano from his father and went on to study the oboe at secondary school, becoming principal in the National Youth Orchestra of Wales. He read music at Cardiff University, followed by postgraduate studies at the Royal Academy of Music in London, where he won awards as a jazz oboist and multi-instrumentalist.

In the 1960s and 1970s, he played regularly at Ronnie Scott's Jazz Club with the group Nucleus, which he co-founded. They went on to record three albums and win first prize at the Montreux Jazz Festival. More awards followed in the field of advertising music with credits for Levi's, British Airways, Renault, Volvo and Pepsi to name but a few. After this period as a media composer, his return to mainstream music was marked by the success of the *Adiemus* project in 1995.

Since the late nineties Jenkins has received prestigious commissions from many sources. He holds Fellowships, Honorary Doctorates and Professorships at five universities or conservatoires, including the Royal Academy of Music. In 2015 Karl Jenkins became the first Welsh-born composer to receive a Knighthood for services to composing and crossing musical genres.

Classic FM magazine have said of him, 'As a composer, he recognises no boundaries – musical, commercial, geographical or cultural. His is a way of thinking and composing that is perfectly in tune with the spirit of the times.'



'*The Armed Man – A Mass for Peace*' was commissioned by the Royal Armouries, Leeds. This institute is Britain's oldest national museum. It grew out of the arsenal of the medieval monarchs of England housed in the Tower of London. Although its main purpose is to display the hardware of war, it also encourages an understanding of what war really is, and what it means and does to the people involved in it. With this in mind, the former Master of The Armouries, Guy Wilson, and his team, conceived the idea of commemorating the Millennium with something of lasting value that would both look back and reflect on war-torn centuries and look forward in the hope that humanity would commit itself to more peaceful times.

Karl Jenkins responded to the commission by composing a wonderful variety of accessible, appropriate and deeply moving music, embracing the whole world. It is a powerful and compelling account of the descent into and terrible consequences of war. Dedicated to the victims of the Kosovo crisis, this work is based on the 15th-century French song *L'Homme Armé* (The Armed Man).

The complete work sets sacred and secular texts including Tennyson, Kipling, The Koran and the Hindu Mahàbharàta within the framework of the Christian mass. The ***Choral Suite*** consists of the four traditional mass movements and the *Hymn Before Action*. As well as a concert item, it can be sung within a liturgical setting, making a stunning contemporary mass alternative. Tonight we will also include the moving, unaccompanied finale; *God shall wipe away all tears*.

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