

Altrincham Choral Society

www.altrincham-choral.co.uk

President: Roger Shelmerdine

Make a Joyful Noise

Steven Roberts

Conductor

Jonathan Scott

Organ

The ACS Ensemble

Ian Bangey

Nick Dolling

Simon Mansfield

Pete Matthews

Matt Palmer

Tim Barber

Andy Hirst

Ian Matthews

Jamie O'Brien

Julian Wightman

Royal Northern College of Music

Saturday 17th November 2012

Altrincham Choral Society

Brenda Adams	Helen Greig	Neville Oates
Joy Anderson	Pauline Griffiths	Terence Oddy
Sara Apps	Jane Hardman	Frances Provost
Pat Arnold *	Caroline Harris	Ian Provost
Ann Ashby	Dudley Harrop	Eleanor Reeves
Kate Barlow	Gill Hayes	Linley Roach *
Janet Bedell	John Hayes	Doris Robinson #
Frances Broad #	Bill Hetherington	Kate Robinson
Anne Bullock	Jane Hollinshead	Christine Ross
Stephen Campbell	Catherine Horrocks *	Jenny Ruff
Anthony Campion	Valerie Hotter	Stephen Secretan
Helen Cash	Gail Hunt	Fiona Simpson
John Charlton #	Rosemary Hurley	Susan Sinagola
Barbara Clift *	Karen Jarman	Colin Skelton *
Susan Clough	Elizabeth Jones #	Audrey Smallridge #
Barbara Coombs #	Melanie-Anne Jose	Audrey Taylor #
Michael Cummings	George Kistruck *	Brian Taylor *
Adrienne Davies	Elisabeth Lawrence	Elizabeth Taylor
Jacqueline Davies	Keith Lewis	Malcolm Thomson
Marie Dixon	Annie Lloyd-Walker	Pamela Thomson
Jean Drape *	Rosie Lucas *	Jean Tragen
Kathy Duffy	Sarah Lucas	Gill Turner
Richard Dyson	Gavin McBride	Elaine Van Der Zeil
Liz Foy	Helen McBride	Joyce Venables ++
Joyce Fuller	Hazel Meakin	Catherine Verdin
Rima Gasperas	Cathy Merrell	Christine Weekes
Trevor Gilmore	Catherine Mottram	Brian Whitehouse
Estelle Goodwin	Pamela Moul	Helen Whitehouse
Bryan Goude *	John Mulholland	Kath Whyte *
Ann Grainger	Jessica Murrills #	Julia Williamson
John Grainger	Julian Mustoe	Brenda Wood
Margaret Greaves *	Norma Nock	Andrew Wragg *
John Greenan #		John Yates

* Denotes 20 years or more

Denotes 30 years or more

++ Denotes 40 years or more

Edward Gregson
Make a Joyful Noise

Johann Sebastian Bach
Prelude & Fugue in A Minor BWV 543

Paul Patterson
Magnificat

1. *My soul doth magnify the Lord*
2. *For behold, from henceforth*
3. *And his mercy is on them that fear him*
4. *He hath put down the mighty*
5. *Glory be to the Father*

Interval

Anton Bruckner
Christus Factus Est
Locus Iste
Ecce Sacerdos

Charles-Marie Jean Albert Widor
Toccata Symphony No. 5 Op. 42

John Rutter
Gloria

1. *Gloria in excelsis Deo*
2. *Domine Deus*
3. *Quoniam tu solus sanctus*

Soloists

Ann Grainger, Jane Hollinshead, Helen McBride

Altrincham Choral Society

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.

E 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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75 YEARS OF
SUPPORTING &
CHAMPIONING
VOLUNTARY MUSIC

Altrincham Choral Society

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 WA14 1HF
(opposite the Cresta Court Hotel).

We are only 5 minutes walk from the train/metro 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](tel:01270764335)

Or log onto our web-site

[**www.altrincham-choral.co.uk**](http://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 to keep up to date with forthcoming concerts and events.

Find us on Facebook

<http://www.facebook.com/altrinchamchoral>

Or Tweet us

[@acs1945](https://twitter.com/acs1945)

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 afield 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 Music Director and Conductor with the Altrincham Choral Society, and 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 Musical Director of 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, The College Gardens of Westminster Abbey, St Mark's Basilica, Venice and at Mass in St Peter's Basilica, Vatican City, Rome.

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.

Jonathan Scott

Jonathan Scott enjoys a hugely varied performing career on a diverse spectrum of keyboard instruments including, piano, organ and harpsichord, performing music which spans the entire classical repertoire. He is a leading authority on the French harmonium d'art 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 is currently a member of the keyboard staff at the RNCM and Organist-in-residence at The University of Salford, and organist with the BBC Philharmonic and Hallé Orchestras.

This season's highlights include the release of his new solo CD 'The Organist', solo concerto appearances on piano and organ with Northern Chamber Orchestra, National Youth Orchestra of Scotland and Hallé Orchestra, as well as mid-Atlantic solo performances on RMS QM2. Jonathan has recently completed a series of performances as guest pianist in Gershwin's *Rhapsody in Blue* with English National Ballet in *Strictly Gershwin* at the Royal Albert Hall, London and appeared as solo guest pianist for the UK tour of this production.

In addition to radio and TV broadcasts, Jonathan recorded the piano music soundtrack for the MIRAMAX film *Brideshead Revisited*, Melvyn Bragg's *'A Reel History of Britain'* for BBC and has a solo recording catalogue of over 20 CDs. In collaboration with his brother, Tom Scott, Jonathan has released several CDs to great critical acclaim on the Scott Brothers Duo label. Their discs have received wide international airplay as well as receiving their own special edition of 'The Organist Entertains' on BBC Radio 2.

Altrincham Choral Society

Religion and Reel

**This latest recording from
Altrincham Choral Society
features a rich mixture of
some of the most glorious
contemporary choral works,
including music from
Adiemus: Songs of
Sanctuary
and the theme from
The Vicar of Dibley.
Other music includes
Schindler's List,
Les Choristes,
The Peacemaker,
Sense and Sensibility and
Lorenzo's Oil.**

£1 from each sale goes towards



The Children's Adventure Farm Trust www.caft.co.uk

Altrincham Choral Society is delighted to be supporting The Children's Adventure Farm Trust during their 2012-2013 season.

The Children's Adventure Farm Trust (CAFT) is a unique charity based in Cheshire that has been providing life-changing holidays, daytrips and Christmas Parties to terminally ill, disabled and disadvantaged children since 1992. Since that time approximately 23,000 children have passed through their doors, and each year the charity strives to improve the quality and impact of that visit for each and every child.

CAFT works tirelessly to raise over £950,000 per year in order that they can fulfil their promise to thousands of very special children.

Their promise? To give these children the sort of character-building and confidence boosting opportunities their peers take for granted, but which are tantalisingly out of reach.

The charity does this by providing holidays, daytrips and Christmas Parties to children in desperate need. They mainly cater for groups of children from schools, hospices, support groups and other charities. They do have limited provision for families, but this has to fit around their main group holidays.

During their visit the children participate in a bespoke programme of activities using the many wonderful facilities they have at CAFT. Their team of energetic and fun Play Workers lead all activities, including: Arts & Crafts, Rebound Therapy, Music Therapy, Multi-sensory equipment, Sports & Games, Animal care (Alpacas, chickens, ducks & budgerigars) and Horticultural Therapy.

The range of facilities which cater for both disabled and non-disabled children are what make The Adventure Farm unique, each and every activity is accessible for children regardless of ability, and they encourage every child to try something new.

The Adventure Farm will always do whatever it takes to ensure these children leave the Adventure Farm with wonderful memories that will stay with them forever.

Our Concert tonight is not only a celebration of a new generation of English Choral composers, but also highlights the joyous combination of voices, organ, brass and percussion.

John Rutter is perhaps the best known of the contemporary composers on the programme because of his accessible repertoire of choral and particularly Christmas music, but both Edward Gregson and Paul Patterson are world class composers continuing the noble tradition of English choral music.

The inclusion of Anton Bruckner's motets, written well over a hundred years ago, serves to remind us of the centuries-old challenge of the Latin text of the Mass to the composer, and sheds a contemporary light on this rather enigmatic and sometimes neglected composer.

Edward Gregson (b.1945)

Edward Gregson was born in Sunderland and is a composer of international standing. His music has been performed, broadcast and recorded worldwide.

During his time as a student at the Royal Academy of Music, 1963-7, he won five prizes for composition and received early success with his Brass Quintet (1967) recorded by the Hallé Brass Consort. Since then he has worked solely to commission and has written orchestral, chamber, instrumental and choral music, as well as music for the theatre, film and television.

In 1988 he was nominated for an Ivor Novello award for his title music for BBC Television's Young Musician of the Year programmes, for which he has also regularly officiated as a jury member and broadcaster. In the same year, he was commissioned by the Royal Shakespeare Company to write the music for a cycle of the Shakespeare history plays.

In 2002, a major retrospective of his music was held in Manchester. This coincided with the release of a CD of his orchestral music and second and third volumes of this CD were released in both 2008 and 2011.

His most recent work for orchestra, Dream Song, commissioned by BBC Radio 3 for the 'Mahler in Manchester' Festival, was premièred by the BBC Philharmonic in 2010 and received great critical acclaim.

He is also internationally renowned for his contributions to the wind and brass repertoire.

Edward Gregson retired from an academic career in music in the summer of 2008, latterly as Principal of the Royal Northern College of Music in Manchester, a post he held for twelve years. During that time, we were pleased that he accepted our request to become President of Altrincham Choral Society. He still serves on a number of boards relating to the music profession and education, and has been honoured with many Doctorates and Fellowships from English universities and conservatoires.

Make a Joyful Noise

This work was commissioned by St. Dunstan's College, London, for its centenary celebrations in 1988. It is an anthem for mixed voices and organ, using as its text the first two verses of Psalm 100. The work, essentially jubilant in nature, has three main sections. The introduction and the final climax, both full of energetic exuberance form a sharp contrast to the serene and reflective middle section.

Johann Sebastian Bach (1685-1750)

JS Bach was born in Eisenach, Germany, into a family of working musicians. In 1695, when he was just nine years old, his parents died and he was sent to live with his brother, Johann Christoph, an organist. Whilst living with his brother he learnt the keyboard and studied composition on his own.

He worked as an organist, then as a court composer at Cöthen (now Köthen) and then as musical director at St Thomas's church in Leipzig, producing many hundreds of choral and instrumental works (and hundreds of thousands of pages of handwritten parts).

Bach married twice and fathered eight surviving children, three of whom became notable composers in their own right.

Prelude & Fugue in A minor BWV 543

During his 1707-1719 residence as court organist to The Duke of Saxe-Weimar (1708–1717), Bach composed most of the organ pieces that remain the greatest of their genre.

The toccata-like prelude bears the marks of Bach's early, north German-influenced style, while the fugue could be considered a later product of Bach's maturity.

The fugue theme, like that of the prelude, is composed of arpeggiated chords and downward sequences, especially in its later half. The Fugue ends in one of Bach's most toccata-like, virtuosic cadenzas in the harmonic minor.

Paul Patterson (b.1947)

Born in Chesterfield, Paul Patterson entered the Royal Academy of Music in 1964 initially as a trombone player before turning to composition. Although his career burgeoned rapidly he retained strong links with the Royal Academy, first as its Head of Composition and Contemporary Music (1987-97) and currently as the Manson Professor of Composition. He has held many distinguished positions, most notably, with South East Arts, and the London Sinfonietta.

He is currently Composer-in-Residence of the National Youth Orchestra of Great Britain.

His reputation worldwide has been spread by a number of works which have travelled the globe. Time Piece (1972) written for The King's Singers, is one such, similarly, the phenomenally successful orchestral setting of Roald Dahl's Little Red Riding Hood (1992), which has blazed a trail of performances since its première, that shows no sign of abating.

Amidst a large and varied output, his contribution to the choral repertoire stands out, and his flair in producing works which are both challenging and accessible for performers and listeners alike, has resulted in a series of highly regarded large-scale choral works, notable for their sheer diversity. They include, Requiem (1974), Voices of Sleep (1979), Mass of the Sea (1983), Stabat Mater (1986), Te Deum (1988), Hell's Angels (1998) and most recently, the celebratory Millennium Mass (1999).

Magnificat

Magnificat, like the Millennium Mass, is joyously outgoing. Scored for organ, brass octet and two percussionists it is in turn, dramatic, bold, jazzy and reflective with lush, languorous harmonies.

It was commissioned by The Bach Choir with the support of a legacy from a past member of the choir.

It is dedicated to Sir David Willcocks and the World Première was given by the Bach Choir under Sir David's direction on 10 March 1994 in New Zealand during the Wellington International Festival, with further performances in Westminster Cathedral, London and King's College Chapel, Cambridge later the same year.

Anton Bruckner (1824-1896)

Josef Anton Bruckner was born in Upper Austria. His father was a school teacher and church organist, and Bruckner's early life followed similar lines.

When his father died in 1837, Bruckner was enrolled in the church school at the Augustine Monastery in St Florian, near Linz. There, he became a chorister and studied organ, piano and music theory.

At the age of sixteen, he undertook some teacher training and after initially working elsewhere, found his way back to St Florian, where, for the next ten years he worked as a teacher and organist.

In 1855 Bruckner went to Vienna to study harmony and counterpoint and the following year he became the cathedral organist in Linz. His life was that of a devoted church musician and highly successful organist, giving recitals in Paris and London, specifically at the Royal Albert Hall and Crystal Palace.

But this was just a passing phase. In his forties he went to Vienna, devoted himself more and more to composition, and took over the professorship in harmony and counterpoint at the Vienna Conservatory.

Bruckner spent the 1870's and 1880's giving masterful organ recitals and composing. He was a late starter as a composer, but in his lifetime he completed eight superbly organised and complex symphonies. His Masses are equally splendid and in all his church music there is the radiance of a devout believer.

Due to failing health, he resigned from the Conservatory in 1891, and devoted his last years to work on his Ninth symphony, which remained incomplete at the time of his death.

Christus factus est

This gradual is used as part of the Mass services during Maundy Thursday in Holy Week. The text comes from the New Testament.

It is dedicated to Father Otto Loidol of the Benedictine Monastery of Kremsmünster, and is a prime example of the way Bruckner gradually develops harmonic tension, building to memorable climaxes then easing away.

Locus iste

The gradual *Locus iste* is used in Mass services for the dedication of a church. This setting was written in 1869, to celebrate the dedication of the votive chapel of the cathedral at Linz.

Ecce sacerdos

Ecce sacerdos is perhaps the most unusual of Bruckner's mature motets. It was written in 1885, during the three years he spent on the composition of his immense Eighth Symphony. It is written for mixed voices, organ and three trombones and is a vital, almost militant assertion of faith.

Charles-Marie Jean Albert Widor (1844 – 1937)

Born in Lyon to a family of organ builders, Widor initially studied music there with his father, François-Charles Widor, titular organist of Saint-François-de-Sales from 1838 to 1889. After a period of study in Brussels in 1863, Widor moved to Paris, where he would make his home for the rest of his life. At the age of 24 he was appointed assistant to Camille Saint-Saëns at Église de la Madeleine.

In January 1870, with the combined lobbying of Cavallé-Coll, Saint-Saëns, and Charles Gounod, the 25-year-old Widor was appointed as "provisional" organist of Saint-Sulpice in Paris, the most prominent position for a French organist. Despite his job's ostensibly "provisional" nature, Widor remained as organist at St-Sulpice for nearly 64 years, until the end of 1933. He was succeeded in 1934 by his former student and assistant, Marcel Dupré.

In 1890, upon the death of César Franck, Widor succeeded him as organ professor at the Paris Conservatoire, where Widor taught several students who were to become famous composers and organists in their own right. Most notable of these are the aforementioned Dupré, Louis Vierne, Charles Tournemire, Darius Milhaud, Alexander Schreiner, Edgard Varèse, and the Canadian Henri Gagnon.

Well known as a man of great culture and learning, Widor was made a chevalier of the Légion d'Honneur in 1892, named to the Institut de France in 1910, and was elected "Secrétaire perpetuel" (permanent secretary) of the Académie des Beaux-Arts on 18 July 1914, succeeding Henry Roujon.

In 1921, Widor founded the American Conservatory at Fontainebleau with Francis-Louis Casadesus. He was the Director until 1934, when he was succeeded by Maurice Ravel. His close friend, Isidor Philipp gave piano lessons there, and Nadia Boulanger taught an entire generation of new composers.

At the age of 76, Widor married Mathilde de Montesquiou-Fézensac on 26 April 1920 at Charchigné. The 36-year-old Mathilde was a member of one of the oldest and most prominent families of Europe.

On 31 December 1933, Widor resigned his position at Saint-Sulpice. Three years later he suffered a stroke which paralysed the right side of his body, although he remained mentally alert to the last.

He died at his home in Paris on 12 March 1937 at the age of 93, and his remains were interred in the crypt of Saint-Sulpice four days later.

Toccata (Symphony No. 5 Op. 42)

The Fifth Symphony has five movements, the last of which is the famous Toccata and is Widor's best-known single piece for the organ and is often played as a recessional at wedding ceremonies.

The Toccata from Symphony No. 5 is the first of the toccatas characteristic of French Romantic organ music, and served as a model for later works by Boëllmann, Mulet, and Dupré.

John Rutter (b.1945)

John Rutter was born in London. He received his early musical education as a chorister at Highgate School and went on to study music at Clare College, Cambridge. He wrote his first published compositions and conducted his first recording while still a student.

His compositions embrace choral, orchestral and instrumental music and he has edited or co-edited various choral anthologies including four Carols for Choirs volumes with Sir David Willcocks as well as the Oxford Choral Classics series.

From 1975-79, he was Director of Music at Clare College and in 1981 formed his own choir, the Cambridge Singers. He now divides his time between composition and conducting and is sought after as a guest conductor for the world's leading choirs and orchestras.

Rutter's work is eclectic, showing influences of English and French 20th century choral traditions and American music. It is easily accessible music, good to perform and good to listen to. Choirs up and down the land would be impoverished without his work and he is described by the BBC Music Magazine as 'The most successful and well known composer of choral music in recent British history'.

Gloria

Gloria was written as a concert work. It was commissioned by the Voices of Mel Olson Chorale, Omaha, Nebraska. Rutter conducted the première of his cantata on his first visit to the United States in May 1974. As he himself said, 'The Latin text, drawn from the Ordinary of the Mass, is a centuries-old challenge to the composer: exalted, devotional and jubilant by turns'.

Programme notes: Elizabeth Jones and Melanie Jose

Sources: The Oxford Companion to Music, Edward Gregson, Dr Paul Pelay, Oxford University Press, ACS Programme notes 2003 & 2011 and Internet sources.