

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 50072

President: Roger Shelmerdine

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

John Rutter

Feel the Spirit

<i>Conductors</i>	<i>Steven Roberts</i> <i>David Lloyd-Mostyn</i>
<i>Soloist</i>	<i>Emma Stannard</i>
<i>Accompanist</i>	<i>Lydia Bryan</i>

Saturday, 14th July 2018
St. Peter's Church,
Ashley Road, Hale, WA15 9NE

ALTRINCHAM CHORAL SOCIETY

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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, 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: secretary@altrinchamchoral.co.uk

Tweet us @acs1945 Like us on Facebook

ACS has a new website – www.altrinchamchoral.co.uk

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

Pat Arnold John Greenan Joyce Venables Andrew Wragg

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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 website.

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 patrons@altrinchamchoral.co.uk

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

Platinum Patrons

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Bernard Lawrence

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Barrie and Maureen Netting

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Formed in 1945, *The Altrincham and District Choral Society* gave its first performance in the then Stamford Hall, in aid of the Altrincham General Hospital building fund.

Since then, the choir has continued to grow and offer its members and audience alike a rich tapestry of concerts and events. With over 130 singers, *Altrincham Choral Society* prides itself on producing a diverse, innovative and challenging programme of concerts and events, with a repertoire of not only choral favourites but also new commissions and collaborations with orchestras, choirs and youth groups.

Performing regularly at The Royal Northern College of Music as well as other venues across the country, including The Bridgewater Hall, Gorton Monastery, The Lowry Theatre, Huddersfield Town Hall and St Paul's Cathedral, ACS has also sung in Europe, including France, Prague, Lake Garda, Venice and Florence.

Recent events have seen the choir performing on tour with Russell Watson (*A Candlelight Christmas – 2014, An Intimate Evening With Russell Watson - 2015*), lunchtime recitals at St Paul's Cathedral (*London – 2015, 2016*) and in 2016 working with Barnsley Youth Choir (*2015 European Triple Gold Medalists and Grand Prix Winners*).

ACS also holds vocal training sessions for its membership, with singing days and termly open rehearsals for newcomers to come and meet the choir and explore their own voice potential and enjoy the thrill of singing.

The choir also supports local and national charities throughout the year through retiring collections and sales of their CD, *Religion and Reel*. Previous charities have included St Ann's Hospice, The Rainbow Family Trust, Macmillan, Barnardo's, The Lord's Taverners and The David Lewis Centre. This year the choir is supporting The Christie Hospital.

Steven Roberts - Conductor

Steven is the Conductor and Musical Director of Altrincham Choral Society, Chesterfield Philharmonic Choir and Honley Male Voice Choir. He is also an adjudicator member of The British and International Federation of Festivals and regularly adjudicates throughout the United Kingdom, and is also Chairman of the Board of Trustees of the Federation. 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 Dodworth and Skelmanthorpe Male Voice Choirs, the Allendale Chamber Orchestra, the Liverpool Welsh Choral Union, Sing Live UK, Unlimited Voices 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.

Alongside his choral work he has conducted the Manchester Philharmonic, Derbyshire Sinfonia, Lancashire Chamber Orchestra, the National Festival Orchestra, the Yorkshire Wind Orchestra and a variety of other bands and ensembles. He is in demand as a choral and voice specialist, but studied piano, brass and voice and has equal extensive experience in each field. Since 1993, he has led choral days, workshops and coaching and this has taken him as far afield as Peru and Bahrain.

He has conducted numerous times at the Royal Albert Hall, London and has been privileged to conduct in many of the country's most prestigious concert halls. He has also conducted in many sacred settings including St Peter's Basilica, in the Vatican City and St Mark's Basilica in Venice as well as in Florence, Sorrento, Amalfi, Milan, Austria, Paris, Bavaria, Montecassino, Barcelona and Poland.

He is also Musical Director for COAL, an award-winning contemporary dance piece choreographed by Gary Clarke; the piece is set at the height of the 1980s Miners' Strike and is currently touring the UK featuring live brass music.

He is delighted to be working with many well-known brass bands, including Carlton Main Frickley, Brighouse & Rastrick, Tredegar and The Fairey Band to name a few.

He is a member of The Lord's Taverners, the cricketing charity that raises money to give 'young people, particularly with special needs, a sporting chance' and holds Honorary Life Membership with both The Royal Philharmonic Society (awarded in November 2013) and Altrincham Choral Society.

Steven is proud to be a Patron of EnRich. The charity was formed for the people of Barnsley in memory of a well-loved teacher, manager and an inspirational man. Richard Tolson, "Rich T", was Head of Music & Performing Arts at Barnsley College for a number of years and had an impact on many lives. The charity set up in his name aims to promote all specialisms in the performing and creative arts.

David Lloyd-Mostyn – Assistant Music Director

David has been our Assistant Music Director since 2006. He enjoys a varied musical life as a composer, teacher and conductor.

While at Leeds University he was twice winner of the University's Composition Competition. He has also been the recipient of other national prizes such as the Schouller Organ Composition Prize and the Wallace Ensemble Prize. He has since enjoyed a number of commissions from a variety of bodies, from small chamber ensembles through to large-scale choruses and symphony orchestras. These have led to performances across Europe and America.

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

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

Lydia Bryan – Accompanist

Lydia has been our accompanist since 1996. She is also a very talented concert pianist and regularly performs solo items in our concerts. She is a graduate of the RNCM where she studied piano, harpsichord, violin and singing. She specialised in piano accompaniment at postgraduate level.

Lydia's career has had many strands:

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

Lydia regularly accompanied master lessons with John Cameron and Peter Pears. She performed in master classes for Bernard Roberts and Vlado Perlemuter.

She has performed many times at the Royal Exchange Theatre for the Manchester Midday Concerts and also at the Purcell Room, and appeared as concerto soloist at the RNCM as well as recording for BBC radio and television.

Lydia has toured extensively as soloist and accompanist in Sweden, Germany, Switzerland, France, Italy and throughout the British Isles. Her concert repertoire is wide-ranging.

Lydia teaches at Manchester Grammar School and Loreto Grammar School in Altrincham. She has many successful professional musicians among her past pupils.

Emma Stannard - Mezzo-soprano

Cumbrian mezzo-soprano Emma Stannard trained at the Royal Northern College of Music and on the Royal Academy Opera Course (RAO).

For RAO Emma performed the roles of Ruggiero *Alcina*, Junon *Orphée aux enfers*, Hanna *May Night* and Poppea *L'incoronazione di Poppea*. She was presented a Regency Award for her successes with the company and has since performed the roles of Flora *La traviata* (Young Artist production) at Opera Holland Park, Minerva *Il ritorno d'Ulisse in patria* and Pepa *Goyescas* for *The Grange Festival*, studied as a Britten-Pears Young Artist and toured performances of Verdi's *Requiem* for Merry Opera Company. Emma has appeared in *Carmen*, *Poliuto*, *Eugene Onegin*, *Don Giovanni* and *La traviata* for the Glyndebourne Festival Opera Chorus.

With duo partner Keval Shah, Emma has won the Bampton Classical Opera Competition (2017) and the 'Audrey Strange Memorial Award' at the final of the Royal Over-Seas League vocal competition (2016) as well as competing as finalists at the Oxford Lieder Young Artist Platform (2017). As keen recitalists their performances together include appearances at the Leeds Lieder Festival, St Martin-in-the Fields and the Lewes Festival of Song.

An alumnus of the Georg Solti Accademia, Emma has represented the academy in a concert at the Victoria Hall, Geneva with the L'Orchestre de Chambre de Genève. She appears regularly on the concert platform travelling to China in 2017 for an Opera Gala with the Xi'an Symphony Orchestra. Closer to home, Emma's performances include Mahler's *3rd Symphony* with the London Mahler Orchestra, televised performances of Beethoven's *9th Symphony* with The Hallé and the Kinshasa Orchestra and a concert performance of Handel's *Berenice* with La Nuova Musica at The London Handel Festival (LHF). Emma was a finalist in the 2018 LHF singing competition and looks forward to performing a recital in next year's festival. Further future engagements include a recital in the 2018 Oxford Lieder Festival and performing the role of Mother in *Amahl and the Night Visitors* for Bampton Classical Opera.

Emma is generously supported by Help Musicians UK.

ALTRINCHAM CHORAL SOCIETY

Brenda Adams	Colette Foan	Keith Lewis *
Sarah Allen	Elizabeth Foy	Annie Lloyd-Walker
Sara Apps *	Joyce Fuller *	Emma Loat
Pat Arnold #	Trevor Gilmore	Trish Lovett
Ann Ashby	Robert Gledhill	Timothy Lowe
Kate Barlow	Bryan Goude #	Rosie Lucas *
Matthew Barr	Helen Greig	Sarah Lucas
Janet Bedell *	Pauline Griffiths	Will Lunt ^
Frances Broad #	Caroline Harris	Anne McDougall
Rachel Brougham	Dudley Harrop *	Norma McRae
Patricia Brown	Liz Harwood	Andy McWilliam
Anne Bullock *	Gill Hayes *	Ann McWilliam
Donald Butt ^	John Hayes	Cathy Merrell
Stephen Campbell	Bill Hetherington	Eve Miles
Anthony Campion	Jane Hollinshead *	Heather Morrey
Helen Cash	Catherine Horrocks #	Jen Morris
Barbara Clift *	Valerie Hotter *	Catherine Mottram
Michael Cummings *	Gail Hunt *	Pamela Moulton *
Adrienne Davies	Rosie Hurley	Annie Muir
Jacqueline Davies	Tony Jackman	John Mulholland *
Louisa Dewar	Sarah Jackson	Jessica Murrills ++
Marie Dixon *	Karen Jarmany	Julian Mustoe
Jean Drape *	Roy Jervis	Norma Nock *
Kathy Duffy	Alan Johnston	Gill Oakley ^
Liz Dunn	Elizabeth Jones ++	Terence Oddy
Michael Dunn	Clare Jones	Debbie O'Driscoll
Richard Dyson	Gillian Jones	Melanie Owen
Frank Estcourt	Hazel Jones	Alex Patel
Wendy Estcourt	Melanie-Anne Jose *	Alison Patel
Rik Evans	George Kistruck *	Christine Pidcock
Heather Falconer	Elisabeth Lawrence	Kate Potter

ALTRINCHAM

CHORAL

SOCIETY

Frances Provost
Ian Provost
Estelle Price
Eleanor Reeves
Linley Roach *
Doris Robinson #
Kate Robinson
Olivia Robinson ^
Tony Robinson
Sarah Ruther ^
Rachel Sadler
Anja Schiebeck
Tobias Schiebeck

Catherine Simons
Fiona Simpson
Susan Sinagola
Colin Skelton #
Audrey Smallridge ++
Tom Stewart ^
Jonah Tang ^
Catherine Taylor
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 #
Ondria Williams
Julia Williamson *
Andrew Wragg #
Cecilia Wright

* Denotes 20 years

Denotes 30 years

++ Denotes 40 years

^ Denotes joined in 2017/2018 season

In Memoriam -

Brian Taylor

Chorister from 1991 until 2015.

PROGRAMME

Paul Barker

Colossus (et Spiritus)

Paul Barker is a freelance composer and Music Education Consultant who studied music at Leeds University. He specialised in piano and composition and also holds a degree in Music Education and a Diploma in Music from the World Music Foundation. During his career he has worked as Head of Music in schools in this country, Bahrain and Hong Kong. Many of his works have been published and performed by leading choirs around the world and he has written for major events such as the recent Hong Kong World Environmental Conference. He has won awards in the UK Song-writing Contest on a number of occasions, and represented Hong Kong with a first place award in the International Music Aid Competition. His repertoire comprises three full length musicals and extensive work for theatre, radio and video in the UK and Middle East.

Colossus is a bold new concert piece set to the traditional Latin text. The robust and climactic melodic lines make this piece ideal for choirs of all sizes with orchestra or piano accompaniment.

Robert Steadman (b.1965)

The Lord is my Shepherd

The Lord Bless You and Keep You

Robert Steadman is a composer and writer. His compositions range from operas and symphonies to music for children and radio jingles. He has been commissioned to write music for the percussionist Evelyn Glennie, the Royal Philharmonic Orchestra and the London Brass Virtuosi. Current projects include a piece to mark the 80th anniversary of the Kindertransport and a new version of Charles Dickens' 'A Christmas Carol'. His first play will be premièred later this year.

The Lord is my Shepherd is taken from *The Christmas Truce* – a work for tenor soloist, choir and orchestra and tells the story of the Christmas Eve outbreak of peace in the trenches in 1914.

The Lord Bless You and Keep You was originally written for solo voice and was a wedding gift.

Ian Assersohn (b.1958)

My True Love

Ian Assersohn studied composition at the Royal College of Music in London and the Koninklijk Conservatorium, in The Hague. At one point in his career he set up an electronic studio and spent a few years writing music for commercials and documentaries. He then became a software developer before returning to music full time in 2009. Today he is the conductor of Leatherhead Choral Society and Epsom Male Voice Choir, a piano teacher and composer, mostly of choral music.

His love of choral music began early in his career and, through his deep involvement with amateur choirs, he writes music which is accessible and rewarding for amateurs and professionals alike. He has been associated with the Leith Hill Musical Festival in Dorking and is proud to be working in the Vaughan Williams tradition.

My True Love is a gentle song with a simple, graceful melody. The words were written by Sir Philip Sydney (1554-1586). It was composed for the British Humanist Choir as a wedding song and selected as a competition piece for the 2016 Leith Hill Musical Festival.

Claude Debussy (1862-1918)

La Cathédrale Engloutie (The Sunken Cathedral)

Piano Solo - Lydia Bryan

Claude Debussy was born on 22nd August 1862 in St Germain-en-Laye, France. He was one of the most prominent figures associated with Impressionist music, alongside Maurice Ravel, although Debussy disliked the term when applied to his compositions. He was made Chevalier of the Legion of Honour in 1903 and was among the most influential composers of the late 19th and early 20th centuries.

In 1909 and 1910, Debussy wrote a series of 12 preludes for solo piano. Among them is the mysteriously titled, *La Cathédrale Engloutie* (The Sunken Cathedral). A quintessential example of musical impressionism, the piece depicts the rise of a cathedral from the water and subsequent return to the depths complete with bells chiming, priests chanting and organ playing.

The inspiration for Debussy's prelude is an ancient Breton legend about a mythical, low-lying city called Ys, situated on the Bay of Douarnenez. It was a city very rich in commerce and the arts, ruled by a pious and devoted king, which, one day became submerged by the sea. There are many different versions to the legend, some stating that the gate of the protective dike was opened by the daughter of the king to let her secret lover into the city, others versions involve the fight between Christianity and paganism, but Breton folklore asserts that the bells of the churches of Ys can still be heard below the waters of the Bay of Douarnenez when it is calm.

Roger Shelmerdine

Remember

Roger Shelmerdine was born in Sale Cheshire. He studied composition and piano with Professor Franz Reizenstein (a distinguished pupil of Vaughan Williams) at the Royal Manchester College of Music. He went on to London University to complete a teaching degree, specialising in primary school music. Roger has been a piano teacher, choirmaster for adult and children's choirs, MD for operatic societies and conductor for many types of orchestra but his chief love has always been composing. His varied musical life is reflected in his output; classical works for piano and orchestra, stage musicals for operatic societies, songs for children's choirs and latterly, larger scale works for adults.

He was appointed President of Altrincham Choral Society in November 2009.

The words of tonight's piece, *Remember*, were written by Christina Rossetti (1830-1894), and chosen by Roger, purely for the beauty of the poem. In it, the narrator addresses her beloved and encourages him to remember her, even when his memory of her begins to fade. Eventually, the narrator gives him her permission to forget her gradually, because it is better to 'forget and smile' than to 'remember and be sad'.

César Franck (1822-1890)

Panis Angelicus

César Franck was a composer, pianist, organist and music teacher who worked in Paris during his adult life. He was born in Liège, in what is now Belgium although at the time of his birth it was part of the United Kingdom of the Netherlands. He gave his first concerts there in 1834 and studied privately in Paris from 1835. After a brief return to Belgium and a disastrous reception to an early oratorio, he moved to Paris. There he married and embarked on a career as teacher and organist, eventually

becoming professor at the Paris Conservatoire in 1872, taking French nationality as a requirement of the appointment.

Although acknowledged as a fine composer today, in 19th century Paris, Franck was largely overlooked, right up to his death in 1890. Opera was very much the music of the moment and, as a composer of instrumental and choral music, Franck was not seen as being particularly relevant by the establishment.

César Franck's most popular work today is the beautiful miniature *Panis Angelicus*. The origin of this renowned piece was said by Franck's biographer Léon Vallas to have been an organ improvisation played by Franck in 1861 during a Christmas service at the church of Sainte-Clotilde in Paris, where he was organist from 1858 until the end of his life. Its first appearance in print was in 1872, as an interpolated movement for use during Communion, in Franck's *Messe à trois voix*. The text is the sixth verse of Aquinas' Corpus Christi hymn *Sacris solemniis*.

Sergei Rachmaninov (1873-1943)

Bogoroditsye Dyevo

Sergei Rachmaninov is one of the most popular and performed composers of the 20th century. Born near Novgorod, Russia, he became a virtuoso pianist, conductor and composer, influenced and encouraged by Tchaikovsky, Rimsky-Korsakov and Scriabin. He left Russia in 1917, toured extensively as a pianist, then settled in Switzerland in 1934. His music is characterised by memorable soaring melodies, chromatic harmonies and has a distinctive Russian flavour. As he said himself, 'My music is the product of my temperament, and so it is Russian music'.

Bogoroditsye Dyevo is the setting of a text from the All-Night Vigil Ceremony. It was written and premièred in 1915 and was one of Rachmaninov's favourite compositions. Its graceful simplicity and pious reverence build to a mighty exclamation on the word 'raduisya' (rejoice!). The climax is moving and soul stirring for audience and performers alike. It is possibly the most popular and widely performed piece of Russian Orthodox sacred music.

Gabriel Fauré (1845-1924)

Cantique de Jean Racine

Gabriel Fauré, born in Parmier in the Pyrenean foothills, began to be known as a composer from about 1873, but his discreet and subtle style was slow to gain recognition. His talents were acknowledged early in life. From the age of nine he trained as a church musician at the École Niedermeyer in Paris, where he studied under Saint-Saëns. Fauré graduated in 1865 with a first prize in composition for his *Cantique de Jean Racine*. The *Cantique*, a setting of words by the 17th century dramatist and poet Jean Racine, was Fauré's first significant composition. It was written at the age of nineteen and is very much a precursor to the *Requiem*, with similar lush, intense choral writing, layered on top of sparse organ accompaniment.

Fauré went on to write a good deal of religious music - most notably the *Requiem*, written in 1888 - but of the shorter sacred pieces it is the *Cantique* that has particularly captured the affections of choirs and audiences.

In France, Fauré is acknowledged not only as a composer whose music embodies the national qualities of grace and clarity, but also as an important innovator who has exerted a profound and extensive influence upon contemporary French music.

INTERVAL

J.S.Bach (1685-1750)

Kyrie from Mass in B minor

Johann Sebastian Bach was born and lived all his life in the Lutheran heartland of east-central Germany and was brought up in a strongly orthodox Lutheran tradition. During his lifetime, he was known not as a composer but rather as a virtuoso organist and keyboard player. In 1728 he was appointed Cantor at the choir school of St. Thomas, Leipzig, and as such he was also effectively musical director of the city's churches.

It is sometimes wondered how Bach, a staunch Lutheran, working at the centre of the Lutheran Church came to write a setting of the Roman Catholic Mass. Bach's motivations remain a matter of scholarly debate. In 1733, the Elector of Saxony died and during the five months of mourning which followed, Bach used the opportunity to compose a *Missa*, a portion of the liturgy sung in Latin and common to both the Lutheran and Catholic rites. His aim was to dedicate the work to the new sovereign, a Catholic, in the hope of obtaining the title of 'Electoral Saxon Court Composer'. He was not met with immediate success, but eventually Bach got his title and was made court composer to Augustus III in 1736.

Bach expanded the *Missa* into a complete setting of the Mass, but not for a number of years. It became one of Bach's last compositions, not completed until 1749, the year before his death. Much of the Mass gave new form to vocal music that Bach had composed throughout his career, albeit extensively revised.

The Mass was never performed in its entirety during Bach's lifetime. The first documented complete performance took place in 1859. Bach's Mass in B minor is now widely considered as one of the greatest sacred choral works ever written. It is on a monumental scale, and today is frequently performed and recorded.

John Rutter (b.1945)

Feel the Spirit

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.

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.

Feel the Spirit is a cycle of seven familiar spirituals expertly arranged by Rutter. His imagination was captured by the interpretations a young mezzo-soprano, Melanie Marshall, was making of African-American spirituals and he composed the cycle for her voice with choir and orchestra. It was premiered at the Carnegie Hall in 2001. The vivid and expressive arrangements, blending hints of many American jazz-inspired styles, including the music of Gershwin, bring new life to such well loved titles as *Steal Away*, *I Got a Robe* and *When the Saints Go Marching in*.

John Rutter was awarded a CBE in the 2007 New Year's Honours List, in recognition of his outstanding services to music. His work is eclectic, showing influences of English and French 20th century choral traditions and American music. Choirs up and down the land would be impoverished without his easily accessible music. He is described by the BBC Music Magazine as 'The most successful and well known composer of choral music in recent British history'.

Sources: Robert Steadman, Roger Shelmardine, previous ACS programme notes, Internet sources, The Oxford Companion to Music – Scholes.

