

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 500729

President: Roger Shelmerdine

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

Requiem – Gabriel Fauré

Interval

Love Divine - Howard Goodall

Missa Brevis – Zoltán Kodály

Conductor **Steven Roberts**

Organist **Jonathan Scott**

Soprano **Hayley Swanton**

Baritone **Patrick Relph**

Saturday, 18th November 2017 at 7.30 p.m.

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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: 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

Pat Arnold John Greenan Joyce Venables Andrew Wragg

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:

Platinum Patrons

Anonymous

Bernard Lawrence

Lee Bakirgian Family Trust

John Kennedy

Flo Matthews

Gold Patrons

Barrie and Maureen Netting

John Greenan

Joyce Venables

Sponsors

Faddies Dry Cleaners of Hale

Flowers by Remember Me of Hale

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 50072

President: Roger Shelmerdine

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

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 throughout 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.

ALTRINCHAM CHORAL SOCIETY

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

ALTRINCHAM

CHORAL

SOCIETY

Kate Potter
Frances Provost
Ian Provost
Eleanor Reeves
Linley Roach *
Doris Robinson #
Kate Robinson
Tony Robinson
Rachel Sadler
Anja Schiebeck
Tobias Schiebeck

Catherine Simons
Fiona Simpson
Susan Sinagola
Colin Skelton #
Audrey Smallridge ++
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

Steven Roberts

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. He has led choral days and workshops every year since 1993 and continues to inspire singers throughout the country. He has led workshops and coached young singers in both 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, Vatican City, St Mark's Basilica, 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 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' 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.

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 has been a member of the keyboard staff at RNCM since 2001 and is also Associate Artist of the Bridgewater Hall, Manchester where he gives a series of popular lunchtime organ recitals which attract audiences approaching 1000.

Jonathan's recent performances have included numerous solo recitals as pianist and organist as well as concertos with Orchestra of Opera North, Royal Scottish National Orchestra, solo appearances at the BBC proms, mid-Atlantic performances on Queen Mary 2 and a live recording of Copland's Organ Symphony with BBC Philharmonic and John Wilson for Chandos Records. Earlier this year Jonathan gave the world premiere of the new organ concerto '*6000 Pipes!*' by Karl Jenkins for the 2017 Hull City of Culture. The live performance was broadcast on Classic FM and Jonathan will return to perform the concerto at Hull City Hall in February 2018. This season Jonathan has performed across UK, France, Spain, Germany and Taiwan as well as concerto appearances with the BBC Philharmonic Orchestra, Hallé Orchestra and Royal Philharmonic Orchestra.

In collaboration with his brother, Tom Scott, Jonathan has released several recordings to great critical acclaim on the Scott Brothers Duo label. Their recent duo concert at Montserrat Abbey, Spain was broadcast live on Spanish TV and they will be performing a Christmas Organ and Piano Duo concert at The Bridgewater Hall on Tuesday 19th December 2017 at 1.10pm. Jonathan will be giving a Christmas lunchtime Organ Concert at Rochdale Town Hall on Wednesday 13th December.

Hayley Swanton *Soprano*

Canadian soprano Hayley Swanton is often recognised for her strong stage presence and poised singing. As a soprano soloist, her concert highlights in Canada and the UK include Bach's *B Minor Mass* and *Magnificat*, Copeland's *In the Beginning*, Handel's *Alexander's Feast*, Mozart's *Requiem*, and Vivaldi's *Gloria* along with many other solo engagements and recitals. On the operatic stage, she has performed the roles of Cleopatra from Handel's *Giulio Cesare* with Opera by Request (Toronto, Canada) and Despina from Mozart's *Così fan tutte* with Opera Inside Out (Ottawa, Canada).

An enthusiast of sacred and secular choral music, this autumn Ms. Swanton will be joining St. Elisabeth's Church in Reddish as a Choral Scholar and Co-Director of their brand new Children's Choir. From 2014-2016, she was a Choral Scholar at St. John the Evangelist Church (Ottawa, Canada), where she studied conducting under Dr. Gordon Johnston and also held the position of Director of Music for the NECTAR Community Choir (Ottawa, Canada). A first prize winner of the National Association for Teachers of Singing and Kiwanis Musical Festival, Ms. Swanton is currently reading for her Master of Music in Vocal Performance at the Royal Northern College of Music in Manchester, UK under the tutelage of Deborah Rees.

Hayley Swanton appears by kind permission of the RNCM.

Patrick Relph *Baritone*

Patrick is a baritone from the Lake District who last year completed his BMus (Hons) at the Royal Northern College of Music under the tutelage of Quentin Hayes, graduating with First Class Honours.

Before commencing his studies, Patrick spent two years performing with 'Encore Opera Group' throughout Cumbria, and spent some time studying Italian in Florence, Italy. At the RNCM, he performed the role of Henry Davis and Vincent Jones in Weill's *Street Scene*, as well as performing in many of the college Opera Scenes, including Don Alfonso in *Così Fan Tutte* and Gaudenzio in Rossini's *Il Signor Bruschino*.

He also sang with the RNCM Chorus in Donizetti's *L'elisir d'amore*. Patrick has performed in master classes for Sir John Tomlinson, Christopher Purves, Kim Begley, and Roderick Williams. Recent operatic engagements include Marullo in Clyde Opera's production of *Rigoletto* in Glasgow, and Morales in Opera on Location's *Carmen* in Sheffield. Concert engagements include Dvorak's *Stabat Mater* at Beverley Minster with the East Riding County Choir and Mozart's *Coronation Mass* with Richmondshire Choral Society.

Patrick recently returned to RNCM to begin his master's degree in music, kindly supported by the Henry George Peters Scholarship.

Patrick Relph appears by kind permission of the RNCM.

Gabriel Fauré (1845 - 1924)

Gabriel Fauré was born in Parmier in the Pyrenean foothills, the youngest of six children. His father was a schoolmaster and Fauré's talents were recognised 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*. In due course, he became organist and assistant to Widor at the church of St. Sulpice and for thirty years he held a series of positions connected with church music, finally gaining the honour of being appointed organist at La Madeleine at the age of 51. In the same year he became professor of composition at the Paris Conservatoire, where his pupils included Ravel and Boulanger. In 1905 he was appointed director of the same institution and held the post until deafness forced his retirement in 1920 at the age of seventy-five.

Fauré began to be known as a composer from about 1873, but his discreet and subtle style was slow to gain recognition. His compositions are very numerous. The *Requiem*, possibly his best-known work was his first and only large-scale setting of a religious text. Behind him lay numerous piano works and songs, on which his earliest reputation was built. Ahead were most of his finest achievements including two piano quintets, the opera *Penelope* and later song cycles. In whichever field he worked Fauré left the mark of his original inspiration, impeccable taste and fine sensibility.

Whilst opinions vary as to the ultimate value of Fauré's output, his reputation has steadily increased since his death. In France, he 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 far reaching influence upon contemporary French music.

REQUIEM

Fauré began work on his *Requiem* in 1887 purely, in his own words, 'for the pleasure of it', though the death of his father in 1885 and of his mother two years later may well have given impetus for the composition. It is a touchingly beautiful piece, cherished more today than when it was first performed. Fauré was at the time choirmaster of La Madeleine, and though much of his time was taken up with private teaching, which he found uncongenial, he completed his 'first version' of the *Requiem* early in 1888. It consisted of five movements. Fauré made a personal selection of texts, omitting the *Day of Judgement (Dies Irae)*, and laying emphasis on the idea of rest and peace.

Fauré went on to prepare an expanded version for use on grander occasions, which was first given in January 1893 and included two extra movements, the *Offertory* and *Libera me*, both calling for baritone solo.

The third version of the *Requiem*, the familiar one with full orchestra received its première in July 1900 at the Trocadéro Palace during the Paris World Exhibition.

- I. **Introit – Kyrie:** Grant them eternal rest, O Lord and may perpetual light shine upon them. Thou, O God, art praised in Zion and a vow to you shall be fulfilled in Jerusalem. Hear my prayer, for unto you all flesh shall come. Lord have mercy, Christ have mercy, Lord have mercy.
- II. **Offertorium:** O Lord, Jesus Christ, King of glory deliver the souls of the dead from the punishment of hell and the deep abyss. O Lord Jesus Christ, King of glory, deliver them from the lion's mouth. Do not let them fall into darkness. We offer you sacrifices and prayers, O Lord. Receive them for those souls whom we remember today. Lord, let them pass from death to life as you once promised to Abraham and to his seed.
- III. **Sanctus:** Holy, holy, holy, Lord God of hosts. Full are the heavens and earth with your glory. Hosanna in the highest.
- IV. **Pie Jesu:** Merciful Lord Jesus, grant them rest. Grant them eternal rest.
- V. **Agnus Dei:** Lamb of God, who takes away the sins of the world, grant them rest. O Lamb of God, grant them everlasting rest. May eternal light shine on them, Lord, with your saints for eternity, for you are merciful. Grant them eternal rest, O Lord, and may perpetual light shine on them.

- VI. **Libera Me:** Deliver me, Lord, from everlasting death on that day of dread when the heavens and the earth shall be moved, when you shall come to judge the world by fire. I quake and tremble with fear, awaiting the trial and the wrath to come. That day, day of anger, of calamity and misery, that day, the day of great and exceeding bitterness.
- VII. **In Paradisum:** May the angels receive them in Paradise. At thy coming may the martyrs receive you and lead you into the holy city of Jerusalem. May the chorus of angels receive you, and with Lazarus, who once was a beggar, may you have eternal rest.

Interval

HOWARD GOODALL (b.1958)

Howard Goodall was born in Bromley, Kent and was educated at New College School, Stowe School and Lord William's School. A boy chorister, he studied music at Christ Church Oxford, where he achieved a first.

He is an award-winning composer of choral music, stage musicals, film and TV scores and is well-known as a lyricist, author, music historian and broadcaster. He became known to the public for composing the theme tunes to popular BBC comedy series such as *Blackadder*, *Red Dwarf*, *Q.I.*, *Mr Bean* and *The Vicar of Dibley*.

In the theatre, his ten musicals from *The Hired Man*, written with Melvyn Bragg in 1984, to *Bend it like Beckham* in 2015-16, have been performed in the West End, Off-Broadway and throughout the world, winning many international awards.

His music has been commissioned to mark many national ceremonies and memorials. His *Eternal Light: A Requiem* has had over 450 live performances all over the world since its première in 2008 and won him a Classical BRIT Award for Composer of the Year. That same year he was also named as a presenter and Composer-in-Residence with Classic FM.

In 2011, Goodall conducted the première in Westminster Abbey of his *Every Purpose Under the Heaven: The King James Bible Oratorio*, to mark the 400th anniversary of the Bible's publication. In June 2012, his *Rigaudon* formed part of the New Water Music that accompanied the Queen on her Diamond Jubilee Regatta and he was musically responsible for Rowan Atkinson's memorable performance at the Opening Ceremony of the 2012 London Olympics. In August 2014, his choral work *Sure of the Sky - Des Himmels sicher*, specially commissioned for the occasion by HM Government was performed by a joint British-German choir at the Military Cemetery near Mons in Belgium, accompanied by the band of the Coldstream Guards, to mark the 100th anniversary of the start of the First World War.

An award-winning broadcaster, Howard Goodall has written and presented his own TV documentary series on the theory and history of music. He is an energetic campaigner for music education. In January 2007 he was appointed as England's first ever National Ambassador for Singing. This has been followed by other awards, including the Classic FM Award for Outstanding Contribution to Music Education and a CBE in the 2011 Queen's New Year's Honours for services to music education.

LOVE DIVINE

Love Divine, along with Goodall's setting of *Psalms 23*, is amongst the most performed of all contemporary sacred choral works. It was commissioned by the Choir School's Association to celebrate the new millennium and first performed on 26 February 2000 in Oxford by the choir of Christ Church Cathedral, as part of a concert celebrating the

founding 150 years earlier, of the city of Christchurch, New Zealand, by a pioneer religious group from the Oxford College.

Although Goodall felt that this was a rather odd choice of text at the time, the original setting having been first published in 1747, he went on to realise, looking at this wonderful set of verses afresh, that it was possible to hear them with a slightly different lilt and accent and, as he himself said, 'put them in a contemporary context'. He explains, 'I was also drawn to use this beautiful poetic text, as both the author Charles Wesley (co-founder of the Methodist Movement) and I were at one time undergraduates of Christ Church, Oxford'.

ZOLTÁN KODÁLY (1882 -1967)

Kodály was born in Kecskernét, in Hungary, on 16 December 1882. Though from a musical family, his initial inclination was toward literary studies. As his father was a railway official, the Kodály family had a rather peripatetic existence: from 1884 until 1891 they lived in Galánta (later to be immortalised in the orchestral dances Kodály based on folk music from the area), then they moved to Nagyszombat, where Zoltan studied violin and piano and sang in the cathedral choir – an early introduction to the importance of choral singing. He explored the scores in the cathedral music library, taught himself the cello and was already composing. In 1897 the school orchestra played an overture of his, to be followed by a Mass for chorus and orchestra a year later.

His higher education began at the University of Sciences in Budapest in 1900, but the call to music proved too strong and in 1902 he enrolled at the Academy of Music taking a Ph.D. in 1906, with a thesis that explored the musical construction of Hungarian folk songs. He was now composing prolifically, collecting songs in the Hungarian countryside with his close friend Béla Bartók, although they published their first joint collection early on, it was not until 1951 that their comprehensive critical edition of Hungarian folk songs appeared.

As with Bartók, Kodály's own music was coloured by the joint influence of his country's traditional music and of Debussy and French Impressionism (he spent some months in Paris, where he attended Widor's lectures). On his return to Budapest in 1907 he was appointed teacher of theory at the Academy of Music, and a year later he began to teach composition. He was to teach there for the rest of his life. Upon his retirement as a professor, he was brought back as the Director of the Academy in 1945.

His compositions began to make headway outside Hungary around 1910, stimulated by concerts in which Bartók and Kodály presented their own music. The real breakthrough came in 1923, with a commission to celebrate the fiftieth anniversary of the union of the two cities of Buda and Pest. The result was the *Psalmus Hungaricus*, a powerful setting of a sixteenth century Hungarian version of Psalm 55 which established Kodály as both a national cultural leader and a figure of international standing.

Kodály's authority as a musical pedagogue is almost as high as his reputation as a composer. The 'Kodály method' he developed exploits the natural musicality of children to open the pleasures of performance to them, and has become a commonplace of music teaching all around the world. He composed an enormous quantity of choral exercises explicitly intended to encourage amateur singers to extend their techniques, so that his music is likely to remain an active part of the world's musical life as long as people still want to sing.

MISSA BREVIS - Zoltan Kodály

Unlike his compatriot Béla Bartók, who emigrated to the USA, Kodály remained in Hungary during the Nazi occupation. When, early in 1945, the Red Army troops finally overcame the German forces who had been occupying the city of Budapest, the civilian population emerged from where they had been sheltering during the seven weeks of non-stop bombing to find large parts of the city destroyed.

Kodály was caught up in this carnage, taking refuge in the cellar of the Budapest Opera House where, somewhat improbably, the *Missa Brevis* was composed. It was not an entirely new piece, but a re-working of the composer's purely instrumental *Organ Mass* of 1942. First performed in the cloakroom of the Opera House, it later received its official première at the 1948 Three Choirs Festival in Worcester.

The work has the usual elements of the Roman Catholic Mass, but begins with a prelude for solo organ and concludes with the *Ite, Missa Est*, a triumphant affirmation based on themes from the *Credo*, for voices or for organ. In tonight's performance it will be sung. The distinctive character of Kodály's *Missa Brevis* arises largely from his modal harmony and folk song inspired melodies, coupled with a lyrical romanticism.

INTROITUS - Organ

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria in excelsis Deo,

Et in terra pax hominibus
bonae voluntatis.

Laudamus te, benedicimus te,

Adoramus te, glorificamus te.

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus, Rex coelestis.

Deus Pater omnipotens.

Domine Fili unigenite,

Jesu Christe.

Domine Deus, Agnus Dei,

Filius Patris.

Glory to God in the highest,

And on earth peace.

Goodwill to all men.

We praise You, we bless You,

We worship You, we glorify You

We give You thanks

for Your great glory.

Lord God, King of Heaven,

God the Father Almighty.

Lord the only-begotten Son,

Jesus Christ.

Lord God, Lamb of God,

Son of the Father.

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
Tu solus altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris, Amen.

Who takest away the sins of the
world, Have mercy on us.
Who takest away the sins
of the world, Hear our prayer.
Who sits at the right hand of the
Father, have mercy on us.
For You alone are holy,
You alone are Lord,
You alone are the Most High,
Jesus Christ.
With the Holy Spirit in the glory
of God the Father, Amen.

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
et ex patre natum ante
omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum non factum,
consubstantialem Patri;
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de caelis.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible
and invisible.
And in one Lord
Jesus Christ,
the only Son of God,
eternally begotten
of the Father,
God of God, light of light,
true God from true God,
begotten, not made, being of one
substance with the Father;
by whom all things were made.
Who for us and for our salvation
came down from heaven.

Et incarnatus est de
Spiritu Sancto, ex Maria virgine;
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

He was incarnate by the power
Of the Holy Spirit from the
Virgin Mary and was made man.
For our sake He was crucified
under Pontius Pilate;
He suffered and was buried.

Et resurrexit tertia die
secundum Scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est
cum gloria, iudicare vivos
et mortuos,
cujus regni non erit finis.

And the third day he rose
according to the Scriptures;
He ascended into heaven,
and is seated at the right hand
of the Father;
He will come again with glory to
judge the living and the dead,
His kingdom will have no end.

Et in Spiritum Sanctum
Dominum, et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur, et conglorificatur,
qui locutus est per Prophetas.

And I believe in the Holy Spirit,
the Lord, the giver of Life,
who proceeds from the Father and
the Son; with the Father and the Son
together, is worshipped and glorified,
who spoke through the prophets.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
et expecto resurrectionem
mortuorum, et vitam
venturi saeculi. Amen.

I believe in one holy Catholic
and Apostolic Church;
I acknowledge one baptism
for the forgiveness of sins;
I look for the resurrection of the
dead, and the life of the world to
come. Amen.

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth
are full of your glory
Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
miserere nobis.
Agnus Dei
qui tollis peccata mundi,
dona nobis pacem.

Lamb of God,
who takes away the sins of the world, have
mercy on us.
Lamb of God,
who takes away the sins of the world, have
mercy on us.
Lamb of God,
who takes away the sins of the world, grant
us peace.

Ite, missa est
Deo Gratias
Nobis Pacem, Amen.

Go, you are dismissed.
Thanks be to God,
Peace be unto us. Amen.

Programme notes Elizabeth Jones.

Sources: Chambers Biographical Dictionary, The Great Composers - Michael Steen, Programme Notes by John Bawden, previous ACS programme notes by Andrew Wragg and the Internet.