

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 500729

President: Roger Shelmerdine

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

Georges Bizet

L'Arlésienne Suite No 1

Carmen

(concert performance arranged by W. McNaught)

Helen Sherman – Mezzo-Soprano

Emma Morwood - Soprano

John Hudson - Tenor

Jan Capiński - Baritone

Steven Roberts - Conductor

Manchester Philharmonia Orchestra

Saturday, 21st April 2018

Royal Northern College of Music

Georges Bizet (1838 – 1875)

Born on 25 October 1838 in Paris, Bizet was registered at birth as Alexandre César Léopold, but later baptized as Georges, the name by which he was always to be known. He was a composer of the Romantic era, best known for his operas. His tragic death at the age of 36 reminds us of Mozart, Mendelssohn and Schubert. His life also paralleled those composers in the sense that he was another musical prodigy whose ability, encouraged by his musical parents, was exceptional.

Bizet's father was originally a hairdresser and wigmaker in Rouen, who later made his name as a singing teacher. His mother was a gifted amateur pianist, and his musical talents declared themselves so early and so unmistakably that he was admitted to the Paris Conservatoire at the age of nine on account of his excellent piano playing. There he studied under many great musicians and accomplished composers. His teachers included Charles Gounod who became a lasting influence on the young pupil's musical style. Another of Gounod's young students at the same time was the thirteen year-old Camille Saint-Saëns. He and Bizet became firm friends.

During a brilliant student career at the conservatoire, Bizet received a number of awards for organ and fugal composition, among other subjects. In 1857, when he was nineteen, he left the Conservatoire as winner of the prestigious Prix de Rome for composition, which carried with it a two year period of study in Italy. He was also joint winner of another much coveted prize, sponsored by Offenbach, for a one-act operetta. He was recognized as an outstanding pianist, though he chose not to capitalise on this skill and rarely performed in public.

He studied in Italy for almost three years and after his return to Paris, anxious to become known, he began many theatrical projects. During the 1860s, he composed a number of stage works which achieved little lasting success. Neither of his two operas that reached the stage at this time, *Les Pêcheurs de Perles* (*The Pearl Fishers* - 1863) and *La Jolie Fille de Perth* (*The Fair Maid of Perth* – 1867), was immediately successful. He found that the main Parisian opera theatres preferred the established classical repertoire to the works of newcomers. His keyboard and orchestral compositions were likewise largely ignored. As a result, he earned his living mainly by arranging and transcribing the music of others.

In June 1869 Bizet married Geneviève Halévy, daughter of his former professor at the Conservatoire, Fromental Halévy, composer of the opera *La Juive* (*The Jewess* - 1835). His marriage to Geneviève was intermittently happy and produced one son, Jacques.

When the Franco-Prussian War broke out in 1870, although exempt from national service as a Prix de Rome winner, Bizet nevertheless enlisted in the National Guard. His letters show that he was deeply stirred by events and experienced some of the horrors of war during the siege of Paris.

As life began to return to normal at the end of the war (1871), he had little success with his one-act opera *Djamileh* (1872), which closed after 11 performances at the Opéra-Comique. Poorly staged and incompetently sung, it was not to be heard again until 1938. However the orchestral suite derived from his incidental music to Alphonse Daudet's play *L'Arlésienne* was instantly popular.

Two years later Bizet wrote his last and best known work, the opera *Carmen*, first performed on 3rd March 1875. It met with a cool reception, convincing Bizet that the work was a failure. Three months after the work's première, Bizet died suddenly from a heart condition and was therefore unaware of its outstanding success in Vienna later that year. Discerning musicians such as Saint-Saëns and Tchaikovsky recognised its force and originality from the first and Tchaikovsky predicted that within ten years *Carmen* would be the most popular opera in the world.

After his death, Bizet's work, apart from *Carmen*, was generally neglected. Manuscripts were given away or lost, and published versions of his works were frequently revised and adapted by other hands. After years of neglect, his works began to be performed more frequently in the 20th century. Later commentators have acclaimed him as a composer of brilliance and originality whose premature death was a significant loss to the world of musical theatre.

L'Arlésienne Suite No. 1 - Georges Bizet

Bizet composed *L'Arlésienne* as incidental music to Alphonse Daudet's play of the same name, usually translated as *The Girl from Arles*.

The story of the play concerns a young man torn between two loves, a gentle young woman from the countryside and a seductive charmer from Arles. When the young woman from Arles, who is never seen on stage, proves to be unfaithful, the young man attempts to console himself by returning to his country girlfriend, but he is unable to forget his other passion. Lovesick, he gives way to despair and takes his own life.

The play was first performed at the Vaudeville Theatre in Paris, with Bizet himself playing the harmonium backstage at the première performance on 1 October 1872. He had composed a variety of songs, dances and interludes that the playwright eventually conceded were better than the play itself, which was a failure and closed after only 21 performances.

The incidental music, however, survived and flourished. Bizet salvaged his score, arranging selections from it into a concert suite. He chose four movements for this purpose. After Bizet's early death, one of his colleagues, Ernest Guiraud, arranged a second suite, using Bizet's original score. The most famous movement in this second suite is the '*Farandole*', which sets a traditional Provençal tune against a light and playful dance melody. Each of the suites contains a movement that quotes a Provençal folk melody known as '*Marcho dei Rei*'.

1. Ouverture (Allegro deciso – Andantino – Andante molto).
2. Menuetto (Allegro giocoso).
3. Adagietto (Adagio).
4. Carillon (Allegro moderato - Andantino).

CARMEN - Georges Bizet

Based on a novella of the same title by Prosper Mérimée, *Carmen* is an opera in four acts. The libretto was written by Henri Meilhac and Ludovic Halévy, Geneviève Bizet's cousin.

Carmen was first performed at the Opéra-Comique in Paris, but was not well received, largely due to its breaking of convention and controversial main characters. The earliest critics were unaccustomed to seeing the lives of the common folk, much less the world of gypsies, smugglers, deserters, factory workers and various ne'er-do-wells given centre stage. In the 19th century, opera was a refined art, not one to concern itself with low-life and scoundrels. The realism of the work was to inaugurate a new chapter in the history of opera. By choosing to bring the underclass and unheroic to light, Bizet blazed a new trail for the verismo composers of the next generation, such as Giacomo Puccini.

The combination of brilliant local colour and the directness of emotional impact with fastidious workmanship and a wealth of melody have made this opera a lasting favourite with musicians and public alike.

Tonight's music from *Carmen* is in the form of a short cantata for chorus, four soloists and orchestra, selected and adapted by W. McNaught. His objectives were to include the best of the music, arranged in an effective sequence to indicate the course of the drama and apportion it among the chorus and soloists. Some popular excerpts have been omitted as they give too great a share to the soloists. Other pieces have been included on account of their dramatic importance. Chorus parts have been written in where none exist in the opera, and vocal parts of minor characters have, in some cases, also been given to the chorus. The Toreador's Song has been placed at the end as an effective termination to the concert. Such an adaptation gives choral societies the opportunity to sing music outside their usual repertoire.

Overture

The story is set in Seville about 1820. Carmen, a gypsy girl, has left her people to come to Seville to work in a cigarette factory.

Chorus From our places

Chorus When the guard comes

Chorus Now the clock has struck

Carmen emerges into the town square to have a cigarette break with her colleagues.

Carmen & Chorus Introduction and Habanera

Soldiers from the barracks opposite have come off guard and Carmen flirts with Don José, one of the soldiers.

Micaela & Don José Duet – Give me news of my mother

After Carmen has returned to the factory, Micaela, Don José's sweetheart, enters with a message from his mother. Don José sings about his mother and Micaela sings of her love for him.

Carmen & Chorus Gypsy Song

Carmen has been involved in a fight and stabbed another of the girls. Don José is sent to arrest her but Carmen charms him into releasing her. As a punishment for this, Don José is imprisoned. A few days later, at a local tavern, where the gypsies and smuggler's gather, Carmen and her friends dance. Escamillo, the bullfighter, pays a visit to the tavern and falls in love with Carmen.

INTERVAL

Carmen & Don José Duet – Now I will dance

Don José, released from prison, arrives and Carmen dances for him. She taunts him but he hears the bugle which means he must rejoin his regiment. He declares his love for her in the “Flower Song”

Chorus Smugglers’ Chorus. Beware! Beware!

Carmen persuades Don José to leave his troop and join the smugglers and gypsies.

Carmen & Chorus The Card Song

In the rocky mountain pass where smugglers have set up their camp, Carmen reads her fortune in the cards and foresees death.

Micaela Air – Yes, this must be the place

Micaela comes to the camp to tell Don José that his mother is dying.

Principals & Chorus Scene

Escamillo arrives, looking for Carmen. Don José becomes very jealous. The two men fight but Carmen intervenes. Escamillo then invites everyone to the bullfight in Seville. Micaela reappears and appeals to Don José to come home and see his mother. Torn between duty towards his mother and passion for Carmen, Don José eventually leaves with Micaela.

Escamillo & Chorus The Toreador’s Song.

Seville is celebrating the famous bullfight, where Escamillo is appearing. Don José, driven close to insanity, approaches Carmen and begs her to return to him. She now loves Escamillo and pushes him away. Don José stabs her. Escamillo emerges triumphant from the arena to find her dead with Don José nearby, sobbing his confession.

Programme notes Elizabeth Jones

Sources: The Oxford Dictionary of Opera – Warrack and West, The New Grove Book of Operas – edited Stanley Sadie, Chambers Biographical Dictionary, Britannica Online Encyclopedia, the Internet, Foreword from Carmen (Abridged Concert Version) Novello.

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. 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.

Helen Sherman – Carmen

Born in Australia, mezzo-soprano Helen Sherman studied at the Sydney Conservatorium of Music and the Royal Northern College of Music. She was the first student to receive the International Artists Diploma in opera from the RNCM. In 2011 Helen represented Australia at the BBC Cardiff Singer of the World competition and again represented her country in 2014, when she was the only mezzo selected as a finalist in the Francisco Viñas International Singing Competition in Barcelona. In 2013 Helen was awarded 3rd Prize in the prestigious Wigmore Hall International Song Competition and in 2014 was invited to sing in the Opening Ceremony of the Tour de France, Le Grand Départ held at Leeds Arena. Helen is a Samling Scholar, an associate artist for Classical Opera Company and YCAT alumnus.

Recent engagements include *Poppea* (il Coronazione Di *Poppea*) for Pinchgut Opera, *Octavian* (*Der Rosenkavalier*), *Dorabella* (*Così fan Tutte*) and *Cherubino* (*The Marriage of Figaro*) for Opera North, *Cesare* (*Giulio Cesare*) for Bury Court Opera and *Elvira* (*Don Giovanni*), *Sesto* (*La Clemenza di Tito*) and *Justice* (*The First Commandment*) for Classical Opera and The Mozartists.

Helen's concert appearances have included performances at The Sydney Opera House, QPAC Hall Brisbane, Wigmore Hall, Royal Albert Hall, Bridgewater Hall, St. John's Smith Square, Cadogan Hall, Milton Court and for City of London, Cheltenham, Cambridge and Two Moors festivals. Helen has featured on ABC Classic FM in Australia and on BBC Radio 4 Woman's Hour, BBC Radio 3 in the UK and recorded with Classical Opera The Mozartists, The Orchestra of the Antipodes, Prague Radio Symphony Orchestra and the Sydney Opera and Ballet Orchestra.

Forthcoming engagements: Christina in Donizetti's '*I Pazzi per Progetto*' as part of Festspiele Zürich 2018 and *Idamante* for English Touring Opera's '*Idomeneo*'.

Helen is very grateful for the dedicated support of The Richard Carne Trust, Music at Brel, The Ian Potter Cultural Trust, The Kohn Foundation, The Royal Overseas League, The Wingate Trust, The Tait Memorial Trust, Independent Opera, The Australian Music Foundation, The Elizabeth Harwood Memorial Trust, The Dame Joan Sutherland Society, Ars Musica Australis, The Opera and Arts Support Group, The Simon Fletcher Charitable Trust.

Emma Morwood – Micaela

Born in Belfast, Emma studied at the University of Edinburgh and the Royal Northern College of Music (RNCM). She was a major award winner at the RNCM, including the Dame Eva Turner Award and the Claire Croiza Prize for French Song and, since graduating, has worked with many of Europe's finest orchestras and conductors.

Performance highlights include appearing as soloist with the Prussian Chamber Orchestra in Berlin; Mozart's *C Minor Mass* with the Ulster Orchestra; Verdi's *Requiem* with Altrincham Choral Society and Steven Roberts at the RNCM; Handel's *Messiah* at Edinburgh's Usher Hall with the Edinburgh Royal Choral Union; Royal Festival Hall début in the premier of Gondai's *Rapid Welcoming Descent* with The Philharmonia; Brahms' *Ein Deutsches Requiem* with the City

of Birmingham Symphony Orchestra/Simon Halsey; Beethoven's Ninth Symphony with the Royal Liverpool Philharmonic Orchestra/Vladimir Ashkenazy; Mozart's *Exsultate Jubilate* with the Ulster Orchestra; and Mozart's *Coronation Mass* with Northern Sinfonia/Halsey.

Emma thoroughly enjoys giving recitals with her duo partner, Jonathan Fisher. They are both Crear Scholars, having studied with Malcolm Martineau, after which they performed a recital as part of Belfast Festival at Queen's. Emma and Jonathan also feature on the soundtrack of Oscar nominated film '45 Years'.

Emma regularly writes and performs in education workshops for Edinburgh International Festival (EIF). In preview workshops for EIF, she has sung the roles of Pamina (*Magic Flute*); Fiordiligi (*Così fan tutte*); and Mimi (*La Bohème*). Opera roles include Lila (understudy) in David Bruce's *The Firework Maker's Daughter* (Opera North); Diana (understudy) in Offenbach's *Orpheus in The Underworld* (Scottish Opera/NI Opera); 'Librarian' in guerrilla opera *Love in a Library* (Edinburgh International Festival); Pamina in *The Magic Flute* (Opera Theatre Company (OTC)); Morgana in Handel's *Alcina* (Buxton Festival/OTC); Micaela in *Carmen* (New Devon Opera); Susanna in *The Marriage of Figaro* (Irish tour/OTC); Spirit in Thomas Arne's *Alfred* (Classical Opera Company); Elsie in *Yeomen of the Guard* (Gilbert and Sullivan Society); and the title role in Ravel's *L'enfant et les Sortilèges* (RNCM).

John Hudson – Don José

John studied singing at the Guildhall School of Music and Drama. In 1992, he spent a year with the chorus of Welsh National Opera and in 1993 was offered a principal contract with English National Opera for whom he made his acclaimed début as Macduff (*Macbeth*). There, he sang the roles of Rodolfo (*La Bohème*), Ottavio (*Don Giovanni*), Alfredo (*La Traviata* - production by Jonathan Miller), des Grieux (*Manon*), Leicester (*Mary Stuart*) and Licinius (*La Vestale*), Nadir (*The Pearl Fishers*), Ernesto (*Don Pasquale*), Steersman (*The Flying Dutchman*), Tamino (*Magic Flute*), Duke (*Rigoletto*), the title role in *Ernani*, Pinkerton (*Madam Butterfly*), Don José (*Carmen*), Turiddu (*Cavalleria Rusticana*), Cavaradossi (*Tosca*) and Radames (*Aida*).

He returned to WNO to sing Alfredo, Don José and concert performances of extracts from *Madam Butterfly*. In 1999 he made his debut with Scottish Opera singing Rodolfo. He returned for Don José, Manrico (*Il Trovatore*), Duke (*Rigoletto*), Radames (*Aida*) and Cavaradossi. He has sung Turridu and Don José at the Royal Albert Hall for Raymond Gubbay Productions, as well as the role of Don José in their recent production of Carmen at the O2 Arena, Rodolfo, Dick Johnson (*La fanciulla del West*) and Pollione (*Norma*) for Grange Park Opera, Turridu and Erik for Dorset Opera and the title role of *Andrea Chénier* for Opera Holland Park. Abroad, he has sung Alfredo for Auckland Opera in New Zealand, the title role of *Ernani* and Jacopo Foscari (*I due foscari*) for the Nationale Reisopera in the Netherlands, Don José for West Australian Opera in Perth, and Aben (*La Dona Branca*) for Lisbon National Opera. He has also toured in the eponymous role of Puccini's Edgar and has recently performed his first Calaf (*Turandot*) in Hong Kong.

He has made concert appearances all over the world. He also appeared in *Viva la Diva* with Lesley Garrett on BBC 2. He took part in the 50th birthday celebration for the Prince of Wales at Buckingham Palace.

Future engagements include a concert tour of Sweden and various concerts around the UK and Europe. He has also launched a new venture "Mario and Me" based on the life and work of Mario Lanza.

Jan Capiński - Escamillo

Jan was born in Kraków, Poland, where he began his singing training at the Academy of Music studying with Janusz Borowicz. He then went on to study for a Post-Graduate Diploma at the Royal Welsh College of Music & Drama with Suzanne Murphy, where he graduated with distinction in 2011. He continued studying at the RWCMD on the MA Opera Performance course under Adrian Thompson and was coached by Michael Pollock, Ingrid Surgenor and Angela Livingstone, supported by the Sir Geraint Evans and Leverhulme Scholarships. He graduated with distinction in July 2013 and then went on to train on the ENO Opera Works professional development programme.

He is a recipient of the Silver Medal of the Worshipful Company of Musicians for his outstanding achievements at the RWCMD, the Garsington Opera Simon Sandbach Award, as well as the English Touring Opera Chris Ball Bursary. He currently studies with Gary Coward in London.

Jan's professional debut with Scottish Opera was as Pluto in *Orpheus in the Underworld* - a role he understudied and actually performed twice with the main cast. After graduating from music college, he joined Garsington Opera for two seasons - singing in the chorus and as 2nd Prisoner in *Fidelio*, covering principal roles, as well as performing the Father in their Young Artist revival of *Hänsel und Gretel*.

He has toured the UK extensively, first with Mid Wales Opera, and then on three consecutive Spring tours with English Touring Opera, singing a variety of small roles and covers, as well as working with the ETO education department - a part of the job he particularly loves. He has also performed for Wexford Festival Opera, the BBC Proms, OperaUpClose, Opera Danube, the Tête à Tête Opera Festival and British Youth Opera.

Manchester Philharmonia Orchestra - Leader Morven Bryce

A feature of the orchestral scene in England is the pool of professional freelance musicians of high standard, available to form ensembles for any occasion. Tonight's orchestra is made up of such players and includes musicians from around the region, from York to Birmingham. Their experience is vast, with members working regularly with all the symphony orchestras in the North and Midlands, as well as pursuing freelance careers as chamber musicians and soloists. There is a world of camaraderie and friendship, where performing excellence is as important as the ability to turn to the different styles of music required of them. They bring their quick wits and professionalism to this night of opera and enjoy working with local choirs who share their love of music. We are pleased to welcome them to our concert again tonight.

Manchester Philharmonia Orchestra

Violin 1

Morven Bryce *
Judith Van Ingen
Eileen Spencer
Ralph Dawson
Peter Leighton-Jones
Ann Lawes
Jess Hall,
Sam Parker

Violin 2

Philip Gallaway
Hazel Parkes
Janet Hall
Christine Davey
Sheila Barnfield
Tom Greed

Viola

Mike Dale
Jacqui Anthony
Owen Little
Beth Fuller-Teed

Cello

Deidre Bencsik
Paul Greenan
Graham Morris
Bethan Thompson

Bass

Mike Escreet
Jonathan Thackeray

Flute

Rachel Holt
Nicky Hunter

Clarinet

Matthew Dunn
Sarah Masters

Oboe

Lisa Osborne
Bethan Roberts

Bassoon

Glyn Foley
Rachel Whibley

Saxophone

Carl Raven

Horn

David Tollington
Jenny Cox
Alan Tokeley
Jeff Snowdon

Trumpet

Anthony Thompson
Graham South
Jeff Brothwell
Jonathan Thomson

Trombone

Tim Chatterton
Rachel Allen
Toby Bannan

Harp

Elinor Nicholson

Tympany

Tony Lucas

Percussion

Mark Concar
Ian Forgrieve

*Leader

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: 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

ALTRINCHAM CHORAL SOCIETY

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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 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 patrons@altrinchamchoral.co.uk

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

Platinum Patrons

Anonymous

Bernard Lawrence

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Barrie and Maureen Netting

John Greenan

Joyce Venables

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ALTRINCHAM CHORAL SOCIETY

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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.

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

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

* Denotes 20 years

^ Denotes joined in

CHORAL

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

Denotes 30 years

2017/2018 season

SOCIETY

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 40 years