

Messiah
an Oratorio

ALTRINCHAM CHORAL SOCIETY

Steven Roberts Conductor

Lancashire Chamber Orchestra

Leader Anne Heaton

Jeffrey Makinson Organ

Sarah Parkin Soprano

Jessica Eccleston Mezzo-soprano

Adam Temple-Smith Tenor

David Cane Baritone

ALTRINCHAM CHORAL SOCIETY

Registered Charity No 500729

www.altrincham-choral.co.uk

President: Roger Shelmerdine

Honorary Life Member: Steven Roberts

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 5 minutes 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

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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 2014 Exceptional Service Award has been awarded to the following members -

John Greenan

Andrew Wragg

Joyce Venables

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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
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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

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Altrincham Choral Society

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Liz Harwood	Malcolm Plaatsman	John Yates

*Denotes 20 years

#Denotes 30 years

++Denotes 40 years



ALTRINCHAM CHORAL SOCIETY

Come and Sing

John Rutter

Feel The Spirit

Steven Roberts

Lydia Bryan

Musical Director

Accompanist

Saturday 12th September 2015

Registration 10.00 Rehearsal 10.30

Free Performance 17.30

Cost £15 (£10 ACS, £7 students)

(including music hire)

St Mary's Church,

Stamford Road, Bowdon,

WA14 2TR

Contact Kate Barlow 0161 980 4342

katebarlow35@btinternet.com

www.altrincham-choral.co.uk

Altrincham Choral Society Singing Day Saturday 12th September 2015

This page may be cut from your programme and returned to us to book your place.

Following on from our very successful Come & Sing in 2014, Altrincham Choral Society is delighted to invite you to join us to explore John Rutter's Feel The Spirit. Whether you are an experienced singer or last sang in a school choir, you will be most welcome – all you need is a love of music!

Name

E mail address

(please note that we will communicate wherever possible by e mail).

Address

.....

Telephone

Voice part

I have my own score of Feel the Spirit Yes/No*

Your entrance fee includes a cup of tea/coffee upon arrival and at the afternoon interval. Once again Bowdon Church Choir will be providing further drinks and cakes in the Parish Centre, in order to raise money to buy new music for the Choir. The Parish Centre will also be available for those participants who wish to bring their own lunch. Alternatively, immediately opposite the church is a public house which serves food.

I enclose a cheque made payable to Altrincham Choral Society as follows:

Fee for the Come & Sing Day (£15 Full, £10 ACS, £7 Students)

Total

Please send your completed form to Kate Barlow at 35 Bower Road, Hale, Altrincham, WA15 9DU and enclose an SAE if you do not have an email address.

Please enclose an additional sheet for multiple applicants.

George Frideric Handel (1685 - 1759)

Perhaps the single word that best describes the life of George Frideric Handel is 'cosmopolitan'. He was a German composer, trained in Italy, who spent most of his life in England.

Handel was born in the city of Halle, in Saxony, the son of a barber-surgeon. As a boy he showed an exceptional talent for music, receiving, from a local organist, the only formal musical instruction he would ever have. At the age of 17 became the organist at Halle Cathedral. He was not encouraged by his father to take up a career in music, so entered the university to study law. But within a year, Handel had set out for Hamburg, two hundred miles away. There, he took a post as violinist in the Hamburg opera orchestra. In 1704, he composed his own first opera, *Almira*, which achieved great success. After three years in Hamburg, Handel accepted invitations to work in Italy, the birthplace of operatic style. His first stop was Florence. From there he travelled to Rome, where he enjoyed the patronage of both the nobility and the clergy. He refined and developed his skills not only in opera but also in oratorio, cantata, and sacred music, as well as instrumental forms. He ended his time in Italy with the spectacular success of his fifth opera *Agrippa* (1709), in Venice.

On his return to Germany, in 1710, he accepted the position of director of music to the Elector of Hanover. He took leave of absence to try his fortune in London, introducing himself successfully to English audiences with his opera *Rinaldo* (1711). After returning to Hanover he was granted permission for a second, short trip to London, from which he never returned. Three years later, his Elector became King George I of England. Whatever George I thought about Handel's prolonged absences from his post in Hanover, reconciliation must have taken place, because the King lent his support, in 1719, to the formation of a Royal Academy of Music to establish Italian opera in London. During the next ten years London became the operatic centre of Europe, attracting many foreign artists. Handel, himself, wrote more than thirty operas for the London stage and devoted himself to the promotion of opera at the King's Theatre, Haymarket.

Attempting to satisfy the fickle taste of the fashionable London world with Italian opera that most people could not understand was difficult and his success varied. The Royal Academy of Music came to an end in 1728, and by 1737 both the opera houses that Handel was involved with, had closed in financial ruin.

During the 1730's Handel began turning his attention to composing English dramatic oratorios and producing more instrumental music used in conjunction with the oratorios. Written in the vernacular, the oratorio was much more accessible to the rapidly growing middle classes. In 1735, Handel conducted 15 oratorio concerts in London. Despite a stroke in 1737, in the next five years he produced the oratorios *Saul* (1739), *Israel in Egypt* (1739) and *Messiah* (1742). Handel continued composing oratorios at the rate of about two a year until 1751, when his eyesight began to fail. In 1750 Handel became involved with a charity set up by the philanthropic sea captain Thomas Coram 'for exposed and deserted young children'. He directed a performance of *Messiah* for the Foundling Hospital, which was a great success and which became an annual event continuing until Handel's death and beyond.

He had become an English citizen in 1727, anglicising his name as above, and acquiring a house in Brook Street, Mayfair, where he lived until the end of his life. Now the Handel House Museum, the building has been restored to look as it did during Handel's 36 year occupancy and hosts a lively events programme.

On his death in London on April 14 1759, Handel was regarded as the greatest composer of his day. He was buried in Westminster Abbey. Behind the corpulent, rather sombre figure that had towered over the musical scene in the 18th century, there was, according to the musical historian Dr Burney, a smile, 'bursting out of a black cloud ... a sudden flash of intelligence, wit and good humour, beaming in his countenance, which I hardly ever saw in any other'.

Messiah

When Handel began putting *Messiah* down on paper in 1741, the 56 year-old composer, despite his amazing energy, was showing signs of wear. He had already suffered a stroke and had only recently emerged from a period of depression that had plagued him during the 1730's. Handel had spent his entire career producing operas, oratorios and chamber music at lightning speed. Nevertheless the twenty-four days it took him to compose *Messiah* remains a miracle of musical creation.

The texts were selected by Charles Jennens (1700-1773), who was a literary scholar and an editor of the plays of Shakespeare. They encapsulate the central beliefs of Christianity, from the Old Testament prophecies of the coming of the Messiah through to the Nativity and crucifixion of Jesus, the Resurrection and Ascension, and the belief in final victory over sin, death and decay. So although *Messiah* is often thought of these days as a Christmas piece, it was quite rightly originally associated with Easter.

About this time, William Cavendish, 3rd Duke of Devonshire and Lord Lieutenant of Ireland invited Handel, already known as a charitable benefactor, to perform his music for the Dublin society, the proceeds to be shared between three charities. So it came about that the first performance of *Messiah* took place on 13 April 1742, in Neal's Music Hall on Fishamble Street near Dublin's Temple Bar district. Despite a disastrous rehearsal in Chester, where Handel was delayed on the way over to Ireland by bad weather, the performance was hugely successful and attended by 700 in a hall with a capacity of 600. The audience were asked to come without swords or hooped dresses, in order to maximise the seating. It was a number of years before *Messiah* was received as warmly in London.

The first London performance took place at the Covent Garden Theatre on 23rd March 1743, in the presence of King George II. When he heard the words, 'The Kingdom of this world...' from the 'Hallelujah' chorus, the King rose to his feet and remained standing until the end of the number. The exact reason the King stood at this point is lost to history, but as a matter of protocol, no-one could remain seated while the King was standing, so the whole audience and orchestra stood throughout.

This tradition remains favoured by some to this day. On a later occasion, when the composer Joseph Haydn heard the 'Hallelujah' chorus in Westminster Abbey, he exclaimed, with tears in his eyes, 'He is the master of us all'.

Handel conducted *Messiah* many times and often altered the music to suit the needs of the singers and orchestra he had available at the time of each performance. In consequence no single version can be regarded as definitive. Indeed Mozart revised and re-orchestrated it in 1788 for a series of performances in Vienna.

After Handel's death several mammoth commemorations were held in Westminster Abbey. These were huge occasions, employing up to 500 professional musicians. By the 1820's the oratorio had become *the* musical experience, with *Messiah* well in the lead. The regular festivals held in London, Birmingham, Leeds and other major cities were often a vehicle for the great oratorios. Many amateurs joined professional singers to form huge choruses. The Crystal Palace Handel Festivals began in 1857 and continued until 1926. These would have over 3000 performers and audiences would flock to them in their tens of thousands. But attitudes change and more recently there is a desire to get back to the 'authentic' scale and instrumentation of Handel's day which some see as more in keeping with the composer's original vision.

What is not in contention is the lasting appeal of the dramatic oratorio and *Messiah* in particular. The qualities which make it stand out are the richness and variety of the music and the ability to inspire such emotions as pathos, serenity and joy. It is a deeply satisfying work to perform, be the artists seasoned professionals or enthusiastic amateurs. There can be no doubt *Messiah* has made an enormous contribution over the last 250 years to expanding and popularising the appreciation and performance of classical music.

Programme notes Elizabeth Jones.

Sources; The Oxford Companion to Music – Scholes, The Great Composers – Michael Steen, ACS Programmes 1997 and 2004 and the Internet.

Messiah *an Oratorio*

Part One

- | | |
|--|---------------------|
| 1. <i>Sinfonia</i> | <i>Orchestra</i> |
| 2. <i>Comfort ye my people</i> | <i>Tenor</i> |
| 3. <i>Ev'ry valley shall be exalted</i> | <i>Tenor</i> |
| 4. <i>And the glory of the Lord</i> | <i>Chorus</i> |
| 5. <i>Thus saith the Lord</i> | <i>Bass</i> |
| 6. <i>But who may abide the day of his coming?</i> | <i>Alto</i> |
| 7. <i>And he shall purify</i> | <i>Chorus</i> |
| 8. <i>Behold, a virgin shall conceive</i> | <i>Alto</i> |
| 9. <i>O thou that tellest</i> | <i>Alto/chorus</i> |
| 10. <i>For behold, darkness</i> | <i>Bass</i> |
| 11. <i>The people that walked</i> | <i>Bass</i> |
| 12. <i>For unto us a child</i> | <i>Chorus</i> |
| 13. <i>Pastoral symphony</i> | <i>Orchestra</i> |
| 14. (a) <i>There were shepherds</i> | <i>Soprano</i> |
| 14. (b) <i>And lo, the angel</i> | <i>Soprano</i> |
| 15. <i>And the angel said</i> | <i>Soprano</i> |
| 16. <i>And suddenly, there was with the angel</i> | <i>Soprano</i> |
| 17. <i>Glory to God</i> | <i>Chorus</i> |
| 18. <i>Rejoice, greatly</i> | <i>Soprano</i> |
| 19. <i>Then shall the eyes</i> | <i>Alto</i> |
| 20. <i>He shall feed his flock,</i> | <i>Alto/soprano</i> |
| 21. <i>His Yoke is easy</i> | <i>Chorus</i> |

Interval

Messiah

an Oratorio

Part Two

- | | |
|--------------------------------------|---------|
| 22. Behold, the Lamb of God | Chorus |
| 23. He was despised | Alto |
| 24. Surely he hath borne | Chorus |
| 25. And with his stripes | Chorus |
| 26. All we like sheep | Chorus |
| 27. All they that see him | Tenor |
| 28. He trusted in God | Chorus |
| 29. Thy rebuke hath broken his heart | Tenor |
| 30. Behold, and see | Tenor |
| 31. He was cut off | Tenor |
| 32. But thou didst not leave | Tenor |
| 33. Lift up your heads | Chorus |
| 37. The Lord gave the word | Chorus |
| 38. How beautiful are the feet | Soprano |
| 39. Their sound is gone out | Chorus |
| 40. Why do the nations | Bass |
| 41. Let us break their bonds | Chorus |
| 42. He that dwelleth in heaven | Tenor |
| 43. Thou shalt break them | Tenor |
| 44. Hallelujah | Chorus |

Part Three

- | | |
|---------------------------------|---------|
| 45. I know that my redeemer | Soprano |
| 46. Since by man came death | Chorus |
| 47. Behold I tell you a mystery | Bass |
| 48. The trumpet shall sound | Bass |
| 53. Worthy is the Lamb/Amen | Chorus |

Steven Roberts

Steven Roberts is Conductor and Musical Director of Altrincham Choral Society, Chesterfield Philharmonic Choir, Honley Male Voice choir and UnLimited Voices. He has recently become Chairman of The British and International Federation of Festivals and regularly adjudicates throughout the United Kingdom.

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

He has also been conductor of the Dodworth and Skelmanthorpe Male Voice Choirs, the Allendale Chamber Orchestra, the Liverpool Welsh Choral Union, Sing Live UK and with The Huddersfield Choral Society, most notably for concerts with Dame Kiri Te Kanawa and José Carreras. He has also been chorus master for 'The Magic of Queen' and the Electric Light Orchestra (ELO), rock classics concerts with the Hallé Orchestra and the Royal Philharmonic Orchestra.

He has conducted the Manchester Philharmonic, Derbyshire Sinfonia, and the National Festival Orchestra as well as the Yorkshire Wind Orchestra, Black Dyke Band and a variety of other bands and ensembles.

He has also conducted at the Royal Albert Hall and prepared choruses for performances at the Odyssey arena, Belfast as well as the FM Hallam Arena in Sheffield. He has been privileged to conduct in The College Gardens of Westminster Abbey for The Lady Taverners, in St Peter's Basilica, Vatican City, St Mark's Basilica, Venice as well as in Florence, Sorrento, Amalfi, Milan, Austria, on the Rhine, Bavaria, Montecassino and Barcelona.

Steven is proud to be a member The Lord's Taverners – the cricketing charity that raises money to give 'young people, particularly with special needs a sporting chance'.

In November 2013 he became a Life Member of the Royal Philharmonic Society.

The Lancashire Chamber Orchestra

Leader Anne Heaton

The Lancashire Chamber Orchestra was formed in 1969. As the Lancashire String Orchestra it began life with few players, but has developed over the years into the much larger chamber orchestra of today. Its principal conductors have included Andrew Penny, Richard Vardigans Robert Chasey, and for eight years from 2004 the young American conductor Kenneth Woods, who introduced new, challenging and very diverse programmes often with rarely performed works. Outstanding among these were many Mozart Haydn and especially Beethoven symphonies, works by Schumann, Schubert and Britten, the first UK performance of the violin concerto by Hans Gal, and he regularly introduced players and audiences to a rich seam of 20th century masterpieces. Since his departure in 2012 the orchestra has enjoyed highly successful concerts under the direction of Richard Davis, Jon Malaxetxebarria Michael Bawtree, and Justin Doyle, and its much cherished and long tradition of including in its programmes new and often rarely heard works has continued. The current season has included concerts under the direction of Justin Doyle, and Richard Davis, with choral concerts in Chesterfield St Marys, and the RNCM under Steven Roberts and in Blackburn cathedral under Tom Newall.

Many of the orchestra members are string teachers and they are joined by advanced and enthusiastic non-professional players, all of whom demonstrate a huge commitment to the orchestra's increasingly demanding schedule of rehearsals and concerts. Most concerts require wind, brass and percussion players and we are extremely fortunate in being able to call upon an excellent team in all these departments.

The Lancashire Chamber Orchestra's own self-promoted concerts take place at the Altrincham Girls Grammar School. and it has enjoyed working over many years with many choirs from the region including Blackburn Music Society Altrincham Choral Society and the Chesterfield Philharmonic Choir. The orchestra has in its more recent history performed at The Bridgewater Hall, BBC Studio 7, Blackburn Cathedral, Manchester Cathedral and the RNCM.

Jeffrey Makinson

Jeffrey is Sub-Organist of Manchester Cathedral, Tutor in Organ Studies at the Royal Northern College of Music and Manchester University and Tutor in Pianoforte at Chetham's School of Music.

He received his musical training at the Royal Northern College of Music and at Manchester University. He subsequently became Organ Scholar at York Minster from 1992-1994, before spending five years as Assistant Organist at Lincoln Cathedral. He took up his post in Manchester in 1999 and is busy as a recitalist, accompanist, conductor, teacher and adjudicator in the city and throughout the country.

As a recitalist, Jeffrey has performed throughout the country at most of the major British cathedrals, abbeys, collegiate chapels, churches and concert halls, including numerous recitals at Westminster Abbey, Westminster Cathedral, St. Paul's Cathedral and King's College, Cambridge. Jeffrey has also performed in numerous foreign countries including Czech Republic, France, Germany, Holland, Hungary, Ireland, Italy and the USA. He is a tutor on the 'Oundle for Organists' courses.

Jeffrey has made numerous CD recordings, with the Albany, Delphian, Herald, Lammas, Naxos, Priory and Regent labels. He works extensively for the BBC, as regular musical director and organist for Radio 4 Daily Service. In addition, he has worked on programmes such as Songs of Praise, Chorister of the Year, Choral Evensong, Minstrels in the Gallery, Young Musician of the Year, Sunday Morning Worship and the Radio 4 Pilgrimage to Rome. Since 1998, he has been Organist in Residence at the Exon Singers Festival in Devon.

Jeffrey has a keen interest in promoting new music and has given first performances of works by numerous leading composers, including Judith Bingham, Mark Blatchly, Martin Bussey, Bob Chilcott, Naji Hakim, Grayston Ives, Francis Jackson, George Lloyd, Richard Lloyd, Philip Moore, Andrew Sallis, Howard Skempton and Philip Wilby.

As an orchestral musician, he has worked alongside some of the country's leading ensembles, including the BBC Philharmonic Orchestra, The Hallé, Liverpool Philharmonic Orchestra, Manchester Camerata, Northern Chamber Orchestra and the Philharmonia Orchestra.

Sarah Parkin

Soprano Sarah Parkin is quickly gaining a reputation in the North of England as a keen and expressive performer. She recently completed a Postgraduate Diploma in Performance, after achieving her MMus in Solo Performance at the Royal Northern College of Music, studying with Susan Roper. Originally from Canada, she graduated from the University of Toronto with an Honours Bachelor of Music and a minor in French, under Prof. Lorna MacDonald. Recent roles include Minerva (*Il ritorno d'Ulisse in patria*, RNCM); Diane (*Actéon*, Dartington International Summer School 2012); Miss Wordsworth (*Albert Herring*, RNCM); Dido (*Dido and Aeneas*, Dartington International Summer School 2011); Adina (*Elixir of Love*, West Riding Opera, Leeds); Frasquita (*Carmen*, RNCM) and Servilia (*La Clemenza di Tito*, RCM Summer School, Toronto).

Sarah appears frequently on the concert platform in new music and oratorio; including the roles of Gabriel/Eve in Haydn's *Creation* with the Langcliffe Singers, as a soloist in Ailís ní Ríain's song cycle *In Sleep* with the 10/10 Ensemble, as a soloist with the RNCM Chamber Ensemble and Opera North's 'Make an Aria' collaboration, and as a narrator for the RNCM *Black and White* festival, a tribute to the composer Heiner Goebbels. In January 2014, she collaborated and performed a new piece by upcoming composer Alex Groves, as part of an opera scratch night with Rough for Opera; and is now regularly participating in a devising ensemble as a result. Recently, Sarah sang the role of Berta for Jackdaws' OperaPLUS! production of *The Barber of Seville*, and joined the Gilbert and Sullivan Opera Company for their tour of the UK in summer 2014. She is also the proud winner of the 2013 AESS Patricia Routledge Award for English Song, with her programme '*Songs and Stories of Children*'.

Sarah is an experienced dancer and co-founder of the RNCM Student Union dance group. In Toronto, she studied classical ballet and Baroque movement extensively at the School of Atelier Ballet with Marshall Pynkoski and Jeannette Lajeunesse-Zingg of Opera Atelier; and with them sang the role of Cretan Woman/chorus in their 2008 production of *Idomeneo*, conducted by Andrew Parrott.

Sarah Parkin appears by kind permission of the RNCM

Jessica Eccleston

Born in Roehampton, Jessica is a mezzo-soprano studying at the RNCM with Jane Irwin, where she holds the Annie Ridyard Scholarship. She previously studied at Cambridge University where she held a choral scholarship. Jessica performed, recorded and toured internationally with many Cambridge choirs and performed as a soloist in several groups; appeared as a soloist on live television and has sung in the semi-chorus on a Naxos recording with the City of London Choir and the RPO.

She is also a keen oratorio soloist having sung in works such as Rossini's *Mass*, Handel's *Messiah* and Mendelsohn's *Elijah*, Haydn's *Nelson Mass* and Elgar's *Sea Pictures*. Jessica has sung at venues across England including at Kettle's Yard, Cambridge, the RNCM and Manchester's Royal Exchange. Last year she made her solo debut in Cadogan Hall, London.

Her previous operatic roles include Cenerentola in *Cenerentola* with Suffolk Opera; Olga in *Eugene Onegin* with Southgate Opera, Larina in *Eugene Onegin* at The Ryedale Festival and Mercedes in *Carmen* with Woodhouse Opera. She sang the role of Juno from the *Tempest* at the Globe Theatre, was invited on the Opera North Chorus Mentoring Scheme, and has sung in masterclasses with Sir John Tomlinson, Catherine Wyn-Rogers and Amanda Roocroft and previously studied with Ryland Davies and Deborah Rees. Jessica is also a keen composer and studied with Adam Gorb.

Last season she sung Second Lady in *The Magic Flute* with Leeds Youth Opera; was Dorabella in *Così fan tutte* Opera Scenes with British Youth Opera and toured with Youth Opera Venture. She was a finalist in The Frederic Cox Award.

In the coming season Jessica will be the soloist in Handel's *Messiah*, *Israel in Egypt* by Handel, Rossini's *Mass* and Beethoven's *Mass in C*, and will be singing the role of Hermia in the RNCM's Production of Britten's *A Midsummer Night's Dream*.

Jessica is generously supported by The Kathleen Trust, The Altrusa Trust, The Seary Trust, The Mario Lanza Trust and Lord Haskel.

Jessica Eccleston appears by kind permission of the RNCM

Adam Temple-Smith

Adam is currently in his fourth year of undergraduate study at the Royal Northern College of Music, under the tutelage of Peter Wilson.

Adam's passion for singing began at the age of eight when he became a chorister at Worcester College Oxford where he sang for five years. Whilst there he toured Scandinavia and Europe, and took part in several recordings.

Adam began his studies as a tenor at Chetham's School of Music, performing in prestigious venues including The Bridgewater Hall, Royal Festival Hall and Royal Albert Hall (in the 2011 prom season) with the Chetham's Chamber Choir.

During his time at the RNCM Adam has been a finalist in the 2012 Kathleen Ferrier Society Bursary for young singers and was awarded the Pamela Hart prize. He was also the winner of the 2013 Alexander Young Prize.

Adam made his operatic debut at the College singing the role of Eurimaco in *Il Ritorno D'Ulisse In Patria*, and was described as a 'mature, rich toned lover' and 'a young singer with great promise'. Adam also appeared in the RNCM production of *Paradise Moscow* (Easter 2013).

Since then Adam has gone on to work with British Youth Opera, taking part in their intensive Easter workshops and understudying the role of Hot Biscuit Slim in the 2013 summer production of *Paul Bunyan*.

Recent engagements include, appearing as tenor soloist in Britten's *St Nicolas*, and performing Handel's *Messiah* with Salford Choral Society.

Adam Temple-Smith appears by kind permission of the RNCM

David Cane

David began singing as a boy chorister in Leicester Cathedral Choir and continued to sing there when his voice had broken. Subsequently, David spent a year as a choral scholar singing in the choir of Gloucester Cathedral. Following this, he studied for a degree in Theology at the University of Cambridge whilst singing as a choral scholar at King's College.

During his time at King's, David took part in several international tours, CD and DVD recordings and TV and radio broadcasts, including the famous 'Nine Lessons and Carols' service broadcast globally on Christmas Eve.

Currently, David is in his final year as a postgraduate student at the RNCM, where he studies with Peter Wilson. Last year, David won the Bessie Cronshaw / Frost Brownson Song Cycle Competition.

Recent concert performances include solos in Mozart's *Requiem*, Haydn's *Nelson Mass*, Bach's Cantata *Herz und Mund ind Tat ind Leben*, and Howard Goodall's *Eternal Light: A Requiem*. On stage David has played the roles of Death in Holst's *Savitri*, *Directeur* in Poulenc's *Les Mamelles de Tiresias*, Benoit/Alcindoro in Puccini's *La Boheme*, and appeared as David last summer in the RNCM's production of Sondheim's *Company*.

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