

**ALTRINCHAM  
CHORAL SOCIETY**



***BEETHOVEN***  
***Missa Solemnis***

**Steven Roberts** - Conductor  
**Emma Morwood** - Soprano  
**Emma Stannard** - Mezzo Soprano  
**Christopher Turner** - Tenor  
**Andrew Greenan** - Bass

**Manchester Philharmonia**  
Leader – **Morven Bryce**  
**Altrincham Choral Society**  
Musical Director – **Steven Roberts**  
**Congleton Choral Society**  
Musical Director – **Christopher Cromar**

***Saturday, 17<sup>th</sup> November 2018 at 7.30 p.m.***  
***Royal Northern College of Music,***  
***Oxford Road, Manchester M13 9RD***

# ALTRINCHAM CHORAL SOCIETY



Altrincham Choral Society prides itself in offering a diverse, innovative and challenging programme of concerts, including many choral favourites.

We are a forward-thinking and progressive choir with a strong commitment to choral training and high standards, so providing members with the knowledge, skills and confidence to thoroughly enjoy their music-making.

Rehearsals are on Monday evenings at Altrincham Methodist Church,  
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](mailto:secretary@altrinchamchoral.co.uk)

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ACS has a new website – [www.altrinchamchoral.co.uk](http://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   Colin Skelton   Joyce Venables   Andrew Wragg**

## **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 has also been Musical Director for COAL, the award-winning contemporary dance piece choreographed by Gary Clarke; the piece was set at the height of the 1980s Miners' Strike and has successfully toured the UK featuring live brass music.

He was delighted to have worked 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 Life Membership with The Royal Philharmonic Society (awarded in November 2013) and Honorary Life Membership with 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.

## **Manchester Philharmonia**

A feature of the orchestral scene in England is the pool of freelance musicians of high standard, available to form ensembles for any occasion. Our orchestra tonight, led by Morven Bryce, is made up of such players, and includes musicians from around the region, from York to Birmingham and beyond.

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 particularly enjoy working with local choirs who share their love of music.

## **Emma Morwood - Soprano**

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 *9th 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).

Forthcoming engagements include Barber's *Knoxville* with the Meadow Chamber Orchestra and Schoenberg *String Quartet Number 2* with the Edinburgh Quartet at the Queen's Hall.

Emma has two young children, Lucas and Orla, and in her spare time she enjoys baking, crafting and yoga.

## 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 success 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 also 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.

## Christopher Turner

Born in Birmingham, Christopher Turner read Music at the University of Hull, furthering his studies with Barbara Robotham at the Royal Northern College of Music and at the National Opera Studio, where he was sponsored by the Scottish Endowment Trust and The Friends of Covent Garden. He has received many prizes, including The Michael and Joyce Kennedy Prize for Singing Strauss, The Frederic Cox Prize, the Elizabeth Harwood Prize, and, most recently, a Countess of Munster 'Young Star' Award and the Sybil Tutton Award from the Musicians Benevolent Fund. He was also a major scholar of the Sir Peter Moores Foundation.

Christopher made his professional début as Dr Blind in *Die Fledermaus* for Scottish Opera On Tour before joining the Young Singers Programme at English National Opera where roles include Robert Wilson (*Doctor Atomic*), First Armed Man/First Priest (*The Magic Flute*), Beppe (*Pagliacci*), Simpleton (*Boris Godunov*), Spoletta (*Tosca*), Pong (*Turandot*) and Messenger (*Aida*).

Since then he has sung Don Ottavio (Opera North/Diva Opera in France), Roderigo in *Otello* (Opera North), Janek (*The Makropulos Case*) and Esquire in *Parsifal* (English National Opera) Borsa in *Rigoletto* and Pong in *Turandot* (Scottish Opera), Dr Caius in *Falstaff* (Opera Holland Park), Damon (*Acis and Galatea*), Prunier (*La Rondine*) and Iro in *The Return of Ulysses* (Iford Arts), title role *Albert Herring* (Mid Wales Opera), Tebaldo in *I Capuleti e i Montecchi* (Chelsea Opera Group), Ecclitico *Il Mondo della Luna* (English Touring Opera) and Artemidoro in Salieri's *La Grotta di Trofonio*, Sempronio in Haydn's *The Apothecary*, Jupiter in Gluck's *Philemon and Baucis* and the title role in Arne's *The Judgement of Paris* (Bampton Classical Opera). In summer 2015 he made his Italian debut singing Inquisitor/Sultan Achmet in *Candide* (Opera de Firenze).

Christopher performs regularly in concert and his performances have taken him throughout the UK, and also to Europe and the Far East. Recent engagements include Beethoven 9<sup>th</sup> *Symphony* with the Royal Philharmonic Orchestra at the Royal Albert Hall and with the Philharmonia at the Lichfield Festival, Mozart *Requiem* and Handel *Messiah* with the Orchestra of St John's Smith Square, and at Cadogan Hall with the London Chamber Orchestra. He has recorded Aubrey in *Maria di Rohan* and Keeper of the Tower (*Pia dei Tolomei*) for Opera Rara, Mozart *Requiem* (CD) and Handel *Messiah* (DVD) with Orchestra of St John's.

Recent performances include Augusto in Leoncavallo's *Zazà*, Giuliano in Handel's *Rodrigo* in Florence with La Nuova Musica, Dormant in *La Scala di Seta*, Rodolfo in *La Bohème* for Scottish Opera, the title role in *Jephta* with Iford Arts, Alfredo (*La Traviata*) and Lensky (*Eugene Onegin*) for Scottish Opera.

Future plans for this season include 2<sup>nd</sup> Jew in *Salome* and Rodolfo for ENO, Pollione in *Norma* for Chelsea Opera Group, *Messiah* for Nederland Reisopera, Orontes in *Alcina* for La Nuova Musica, the title role in *Idomeno* for ETO, and concert performances of *Missa Solemnis* and Beethoven's 9<sup>th</sup> *Symphony*.

## **Andrew Greenan – Bass**

Andrew's association with Altrincham Choral Society goes back some 43 years when, as a 15 year old schoolboy he kindly helped the basses out in a performance of Brahms *Requiem*.

Not directly as a consequence of this, he has sung for many of the world's leading opera houses, including the Metropolitan Opera, New York, the Royal Opera House, Covent Garden (with Mackerras, Solti, Haitink and Bychkov), Hamburg, Théâtre du Châtelet Paris, the Vienna Volksoper, Bordeaux, Brussels, Lyon, Geneva and San Diego Opera. Appearances have also included roles in *Tristan und Isolde* in Oviedo, *Der Fliegende Holländer*, *Wozzeck*, *Tannhäuser* and *Der Rosenkavalier* in Nancy, *Fidelio* in Auckland, *Die Meistersinger* in San Francisco, *Parisfal* for Seattle Opera, *A Midsummer Night's Dream* in Torino, *Samson et Dalila* in Tel Aviv, *Les Comptes D'Hoffmann* in Rennes, *Rusalka* and *A Village Romeo and Juliet* for the Wexford Festival, *Albert Herring* at the Opéra Comique, Paris, and the title role in *Falstaff* for the Prague National Theatre.

He was a Choral Scholar at St John's College, Cambridge, where he read Modern Languages. He studied singing with John Cameron at the Royal Northern College of Music and made his operatic debut at La Scala, Milan in Schoenberg's *Die Glückliche Hand*.

Andrew has a long association with English National Opera, and elsewhere in the UK he has appeared with, among others, both the Orchestra of the Age of Enlightenment and the Hallé under Sir Mark Elder, CBSO (Nelsons), BBC Philharmonic (Mena), Bournemouth Symphony (Karabits) Welsh National Opera, Opera North, Glyndebourne, and the LSO with Sir Colin Davis.



He performs regularly on the concert platform where his repertoire ranges from Bach, via Handel, Beethoven, Verdi, Mendelssohn, Dvorak and Elgar, through to Mahler, then on to Walton and Tippett and beyond.

Recent engagements have included Mozart *Requiem* at the Royal Festival Hall, Verdi *Requiem* in the Chapel of King's College, Cambridge, Commendatore in *Don Giovanni* for Angers-Nantes Opéra, Hans Sachs in *Die Meistersinger*, Wotan in *Die Walküre*, Der Wanderer in *Siegfried* and Gurnemanz in *Parsifal* at Saffron Hall, Swallow in *Peter Grimes* with the Bergen Philharmonic under Ed Gardner at both the Bergen and Edinburgh Festivals, as well as at the Palau de les Arts Reina Sofía Valencia.

He sings the central role of the Baron of Lindenberg in the premiere recording of *Raymond and Agnes* by Edward J Loder conducted by Richard Bonyngé and was also seen at Glyndebourne as Ghost of OIHamlet/Gravedigger/Player/King in the inaugural production of Brett Dean's Hamlet.

Andrew Greenan is a regular Guest Tutor at the National Opera Studio.

## **Altrincham Choral Society**

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.

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.

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, The David Lewis Centre and The Christie Hospital. This year the choir is supporting one of the Mayor of Trafford's chosen charities, Trafford mencap.

## Congleton Choral Society

Founded in 1971, this is a friendly and busy mixed choir which meets on Monday evenings to rehearse, providing an opportunity for local people to experience the thrill of singing to appreciative audiences. We welcomed our professional Music Director, Christopher Cromar in May 2011, and the choir enjoys the challenge of learning and performing a varied repertoire under Christopher's inspiring direction. We are supported in rehearsals by our regular accompanist, Andrew Green.

We perform four major concerts a year at local venues, including Congleton Town Hall. We engage professional orchestras and excellent guest soloists to perform with us. We are delighted to have been invited to join with Altrincham Choral Society in this evening's performance.

*Music for this concert for CCS supplied by Cheshire Libraries (The New Novello Choral Edition)*

# ALTRINCHAM CHORAL SOCIETY



Would you like to support our choir by becoming a patron or a sponsor?  
We operate a well-established scheme for patrons and sponsors  
and hope to develop it further with the help of our supporters.

As a patron you will receive advance publicity, complimentary tickets, reserved seats at concerts, acknowledgement in all our programmes and on the 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](mailto:patrons@altrinchamchoral.co.uk)

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

## **Platinum Patrons**

Anonymous  
Bernard Lawrence  
Lee Bakirgian Family Trust  
John Kennedy  
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## **Gold Patrons**

Barrie and Maureen Netting  
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Joyce Venables

## **Sponsors**

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## Ludwig Van Beethoven 1770 – 1827

Beethoven is acknowledged to be one of the greatest composers of classical music of all time. He was a pivotal figure in the transition from 18<sup>th</sup> century Classicism to 19<sup>th</sup> century Romanticism and his influence on subsequent generations of composers was profound.

Ludwig Van Beethoven was born into a poor, but musical family in Bonn, Germany in 1770. His grandfather, who had a fine bass voice, had come from the Netherlands in the 1730's. Both he, and Beethoven's father Johann, had found employment as musicians at the Court of the Elector of Cologne. Young Beethoven had his first music lessons from his father, who recognised his son's talent for the piano. Before the boy had reached the age of eight he had organised a public concert for him in Cologne, in much the same manner as Mozart's father Leopold organised concerts for his talented children.

Sometime after 1779 Beethoven began his studies with the court's organist, Christian Gottlob Neefe, who also taught him composition. He became an unpaid assistant organist at the age of eleven, and then at the age of fourteen, a paid employee of the court chapel. The Elector Maximilian Friedrich noticed Beethoven's talent early and subsidised and encouraged the young man's musical studies.

In December 1786 Beethoven visited Vienna, at his employer's expense, where he is thought to have received lessons from Mozart. The details of their relationship are uncertain, and having learnt that his mother was ill, Beethoven hurried back to Bonn in May 1787. His mother died shortly after his return and his father lapsed into alcoholism. As a result he became responsible for the care of his two younger brothers and spent the next five years in Bonn. During this time he supplemented his income by playing viola in the court orchestra.

In his twenty-second year Beethoven settled in the city of Vienna, making it his permanent home, where he devoted himself to study and performance as well as composing. He had lessons at first from Haydn and also began receiving occasional instructions from Salieri and Albrechtsberger. A number of Viennese noblemen had already recognised his ability and offered him financial support. In 1795 he played in Vienna for the first time with the B flat piano concerto and published his Opus 1 trios and Opus 2 piano sonatas.

He went on to perform in Prague, Dresden and Berlin and earned a growing reputation as a pianist and improviser.

Whilst he was still in his twenties, tragedy struck. The first signs of deafness appeared. As a performing musician, this was catastrophic. Initially he kept his disability secret and instead began avoiding society. He was often irascible and gained the reputation of being antisocial, even misanthropic. Nevertheless he had a close and devoted circle of friends all his life, thought to have been attracted by the strength of his personality. The malady was progressive, until at last the loss of hearing was total. In 1811 he gave up conducting and performing in public, but continued to compose. He used written 'conversation books' many of which still survive, to communicate.

Beethoven was denied the comforts of a home life as he never married. As he got older, he suffered from frequent and eventually continuous ill health. Though he endured much sadness and many difficulties during his life, his musical production did not diminish.

Beethoven composed from life and as a result, his music, such as the *Missa Solemnis* is very indicative of his state of mind at the time it was composed. For this reason, Beethoven's musical works are simply divided into three periods; the early, the middle and the late, each period strongly reflecting the evolving life of the composer.

The conventional first period begins after Beethoven's arrival in Vienna in 1792. He had mastered the 'Viennese style' and was making it his own. His middle period began shortly after the personal crisis brought on by his recognition of encroaching deafness. It includes large-scale works that express heroism and struggle. This pursuit of expressiveness would be the hallmark of the Romantic era and was to be actively pursued by composers such as Franz Liszt, Hector Berlioz and Felix Mendelssohn. Beethoven's final period began around 1815. Works from this period are characterised by their intellectual depth, their formal innovations and their intense highly personal expression. Many of his most admired works come from the last fifteen years of his life.

## **Missa Solemnis** composed 1819 - 1823

Missa Solemnis, most historians note, is a rare instance in which a clear connection can be made between an event in Beethoven's life and the composition of a major work.

The personal history that surrounds Beethoven's composition of *Missa Solemnis* is not a happy one. In March 1819, the Archduke Rudolph, the younger brother of Franz II, the Austrian Emperor, was elected as Archbishop of Olumütz in Moravia. He was to be installed in a grand ceremony a year later. His election as archbishop would have passed into historical obscurity, except that Rudolph was an enthusiastic amateur musician and composer. He was also a devoted patron and student of Beethoven and by this time, some of Beethoven's most important compositions had already been dedicated to him. Straight away Beethoven began work on a High Mass to be performed at the Archduke's installation. This was clearly a very important work for him.

There is no anecdotal evidence of Beethoven ever having attended a church service - but in his final years he did become deeply spiritual. This work – one of only three overtly religious works in his entire output, the other two being *Christ on the Mount of Olives* and an earlier setting of the *Mass in C* – is the most representative of that spirituality. The texts used were of great importance to Beethoven, who had carefully selected them. Whilst his primary purpose in composing the Mass was for a particular religious event, he also believed that it could and should be performed outside a church setting. To prepare, Beethoven plunged himself into careful study of the sacred masterworks of Palestrina and J.S. Bach, Handel's *Messiah* and Mozart's *Requiem*.

Unfortunately, such a project proved to be far more ambitious than he could handle in a year. Despite his efforts, the growing size and complexity of the piece as well as personal problems, such as the battle for the custody of his young nephew, prevented him from finishing the piece by the deadline date for Rudolph's installation. With the passing of this date, the pressure was off and Beethoven took time to work on other projects while continuing to revise his Mass that was finally submitted for presentation, four years late, in the spring of 1823. The results of this prolonged gestation period was one of Beethoven's grandest and most challenging works. He wrote 'My chief aim when I was composing this grand Mass was to awaken and instill enduring religious feelings not only in the singers but also in the listeners'.

*Missa Solemnis* received its premiere in March 1824 in St. Petersburg. Beethoven's own Vienna raised severe barriers. Church authorities forbade the presentation of a solemn Mass in a public theatre, and the work was far too long and overpowering to be integrated into a genuine religious service. The partial premiere and only performance Beethoven ever attended and conducted, was of three movements, the Kyrie, Credo and Agnus Dei, which, to counter Church objections were sung in German translation and billed as 'Three Grand Hymns'. This was the same May 7 1824 concert at which the world first heard his *9th Symphony*.

It is not difficult to see why Beethoven regarded the *Missa Solemnis* as his greatest composition. It represented the culmination of his life-long concerns of joining music and philosophy and with infusing mere tones with profound thought and deep emotion. It is a massive, complex and dramatic work, the frequent extremes of which are likely to leave the first-time listener overwhelmed. It is an immensely rewarding experience for choirs that tackle it.

Beethoven did not honour his favourite patron as he originally intended, but for Rudolph, he created one of his greatest works, opening the way to his glorious late period.

## Missa Solemnis

- 1) Kyrie
- 2) Gloria
- 3) Credo
- 4) Sanctus
- 5) Agnus Dei

## MISSA SOLEMNIS

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,

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,

Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.

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.

Who takes away the sins of the world,  
Have mercy on us.  
Who takes away the sins of the World.  
Hear our prayer.  
Who sits at the right hand of the  
Father, have mercy on us.

Quoniam tu solus sanctus,  
tu solus Dominus,  
Tu solus altissimus,  
Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris, Amen.

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

I believe in one God,  
the Father Almighty,  
Maker of heaven and earth  
of all things visible



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,  
consubstantiali Patri;  
per quem omnia facta sunt.  
Qui propter nos homines et propter  
nostram salutem  
descendit de caelis.

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

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

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 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.

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.

And he rose on the third day  
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.

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.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

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

*Programme notes: Elizabeth Jones Programme editor: Jean Tragen  
Sources: Chambers Biographical Dictionary, The Oxford Companion to  
Music – Scholes, previous ACS programmes and the internet.*

# **ALTRINCHAM CHORAL SOCIETY**

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

## ***ALTRINCHAM CHORAL SOCIETY***

Fiona Simpson	Pamela Thomson	Geryl Whitaker
Susan Sinagola	Jean Tragen *	Helen Whitehouse *
Colin Skelton #	Gill Turner	Kath Whyte *
Audrey Smallridge ++	Elaine Van Der Zeil	Yvette Willey #
Tom Stewart	Catherine Verdin	Ondria Williams
Catherine Taylor	Jo Wallwork	Julia Williamson *
Thomas Taylor	Christine Weekes	Andrew Wragg #
Malcolm Thomson		Cecilia Wright

**\* Denotes 20 years**

**# Denotes 30 years**

**++ Denotes 40 years**

**^ Denotes joined in the  
2017 – 18 season**

## ***CONGLETON CHORAL SOCIETY***

Fiona Aslaksen	Rowena Fry	Cynthia Moore
Mike Bailey	Margaret Gartside	Liam Murphy
Lesley Baker	Nick Green	Kristina Naidoo
Helen Barnett	Judith Hall	Ruth Needham
Brian Barnett	William Hall	Emma Nightingale
Vivienne Barry	Helen Harrison	Mair Oliver
Irene Bartley	Claire Hatton	Jennie Parkman
Tony Bartley	Jennie Heppleston	Jenny Paterson
Miriam Birch	Andrew Heppleston	Ian Pickford
Ellen Bonnell	Anthea Howell	Patti Pinto
Sandie Boynton	Liz Hudson	Maureen Ratcliff
David Bradford	Rachel Hulse	Ken Ratcliff
Nicola Brooks	Judy Johnson	Elaine Roberts
Christina Burgess	Caroline Johnson	Jane Sharman
Brian Caswell	Shirley Jones	Nick Sharman
Jean Connolly	Catherine Marsden	Christine Sinnott
Judith Coyne	Kath McEnnerney	Jane Sinnott
Karen Crook	Kerry McEnnerney -Ward	Lorna Stirling
Grace Dolby	Jill McGavock	David Taylor
John Draper	Margaret McKevitt	Gill Thorndyke
Pauline Drew	Ann McMahan	Claudette Tilley
Rachel Duerden	Julie Meredith	Pam Upchurch
Quentin Duerden	John Miller	Lindsey Vincent
Christine Edwards	Lesley Mills	Sue Ward
Lynne Evans	Jill Milne	Lesley Wilkie
Bet Evans	Suzan Moore	Adele Williams
Gerald Foster Clark		Fiona Wright

# ***Manchester Philharmonia***

## **Violin 1**

Morven Bryce \*

Simon Gilks

Ralph Dawson

Rob Adlard

Liz Bosworth

Peter Leighton-Jones

Judith Van Ingen

Jess Hall

## **Violin 2**

Fiona Love

Christine Davey

Hazel Parkes

Janet Hall

Ann Lawes

Sian Goodwin

## **Viola**

Mike Dale

Jacqui Anthony

Owen Little

Jayne Coyle

## **Cello**

Deidre Bencsik

Graham Morris

Bethan Thompson

Doug Badger

## **Bass**

Mike Escreet

Jonathan Thackeray

\*Leader

## **Flute**

Rachel Holt

Nicky Hunter

## **Clarinet**

Matthew Dunn

Sarah Masters

## **Oboe**

Lisa Osborne

Anna Powell

## **Bassoon**

Glyn Foley

Richard Beards

## **Contra Bassoon**

Sarah Faulkner

## **Horn**

David Tollington

Jenny Cox

Alan Tokeley

Jeff Snowdon

## **Trumpet**

Anthony Thompson

Graham South

## **Trombone**

Tim Chatterton

David Price

Les Storey

## **Timpani**

Ian Forgrieve

## ***Future Events***

### **ALTRINCHAM CHORAL SOCIETY**

Carols with the Choral

Saturday 15<sup>th</sup> December 2018 at  
15.30 – 17.30

Carols for choir & audience.

St. Margaret's Church, Altrincham.

A specially commissioned piece,  
Written for ACS by the composer  
Nigel Hess, with guest  
Nicholas McCarthy on piano.

Saturday, 6<sup>th</sup> April 2019 at 19.30  
Stoller Hall, Manchester

“The Past and the Present”  
Hanson *Laudate Dominum*,  
Rutter *Gloria*, and European sacred  
music with Carlton Main Frickley  
Colliery Band (brass) and  
Jonathan Scott (organ).

Sunday, 7<sup>th</sup> July 2019 at 19.30  
Royal Northern College of Music,  
Manchester.

### **CONGLETON CHORAL SOCIETY**

Christmas Concert with seasonal  
Music including Cecilia McDowell's  
*Christus Natus Est* and carols for  
Choir and orchestra.

Saturday, 22<sup>nd</sup> December 2018 at  
Congleton Town Hall, High Street,  
Congleton at 19.30

Mozart *Solemn Vespers K339* and  
*Great Mass in C minor K427*.

Saturday, 6<sup>th</sup> April 2019 at 19.30  
Congleton Town Hall, High Street,  
Congleton, CW12 1BN

Works including John Brunner's  
*Amazing Day* and Bob Chilcott's  
*Five Days that Changed the World*.

Saturday, 20<sup>th</sup> July 2019 at 19.30  
Congleton Town Hall, High Street,  
Congleton, CW12 1BN

