

Altrincham Choral Society

*Frigyes Hidas
Requiem*

Karl Jenkins

The Armed Man : A Mass for Peace

Steven Roberts Conductor

Yorkshire Wind Orchestra

Andrea Tweedale Soprano

Heather Ireson Mezzo-soprano

Adam Smith Tenor

Colin Brockie Bass-baritone

Yousef Gargani Muezzin

Royal Northern College of Music

Saturday 19th November 2011

Altrincham Choral Society

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Rehearsals are on Monday evenings at Altrincham Methodist Church, Springfield Road, Altrincham – off Woodlands Road (opposite the Cresta Court Hotel). We are only 5 minutes walk from the train/metro station.

Rehearsals are from 7.45 to 10.00 pm

For more information you can contact us in a variety of ways:

E-mail: info@altrincham-choral.co.uk

Telephone: P Arnold (Secretary) 01270 764335

Or log onto our web-site www.altrincham-choral.co.uk where you can find more information about the choir, future plans, and photographs from previous concerts including Verona and Florence. You can also add your name to our mailing list to keep up to date with forthcoming concerts and events.

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Altrincham Choral Society

Registered Charity No 500729

MUSIC DIRECTOR STEVEN ROBERTS
Assistant Music Director David Lloyd-Mostyn
Accompanist Lydia Bryan
Organist David Rickett

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With guests

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Junior School Choir*

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Altrincham United Reformed Church

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or any choir member.

Hidas
Requiem

1. *Requiem*
2. *Dies Irae*
3. *Domine Jesu Christe*
4. *Sanctus*
5. *Agnus Dei*
6. *Lux Aeterna*
7. *Libera Me*



Jenkins
The Armed Man : A Mass for Peace

1. *The Armed Man*
2. *Call to Prayers (Adhan)*
3. *Kyrie*
4. *Save Me from Bloody Men*
5. *Sanctus*
6. *Hymn Before Action*
7. *Charge!*
8. *Angry Flames*
9. *Torches*
10. *Agnus Dei*
11. *Now the Guns Have Stopped*
12. *Benedictus*
13. *Better Is Peace*



Maestro's Musings

The Armed Man offers us a glimmer of hope for peace. Since its composition to herald the millennium it has continued to inspire performers and audiences alike. The work, dedicated to the tragedy that unfolded daily in Kosovo as Jenkins began writing the Mass, has transcended that event and become a symbol of peace throughout the world.

Its message 'that even one death is too many' is clear, but not before we have witnessed the mass horror and destruction depicted by the work. Yet, the music is beautiful and the reality behind it can sometimes be lost. If as the listener you become enveloped by the sound and the telling of the story, you are drawn into the very soul of the piece.

It was performed as a Global Sing for Peace on the 10th anniversary of 9/11 and the association with those tragic events in 2001 is not far from people's minds as the work slowly unfolds.

The world turns in full circle and the hoped for peace that the year 2000 brought is still far away. We seem not to have learnt our lesson.

We only have to consider the words 'pushing up through smoke from a world half darkened by overhanging cloud, the cloud that mushroomed out and struck the dome of the sky'. Written to describe the aftermath of the Hiroshima bomb, the text is equally descriptive of the collapse of the Twin Towers over half a century later.

But, we must not lose sight of those men and women who proudly serve in current conflicts around the world, who through their bravery still try to uphold Jenkins' hope for peace. Many lives have been lost since 2000 and perhaps many more will be in years to come.

So this music is dedicated not only to all those who serve and fight, but also to those who have lost their lives in other circumstances.

But perhaps more poignantly for me, it is a dedication to those who remain; who uphold the memory of those gone and who will always hope for peace in our time.

It is no accident that both the Jenkins and the Hidas are included in the same concert. The Hidas is dedicated to the memory of the deceased from every war, yet as its focus is the remembrance of the 40th anniversary of the 1956 Hungarian Revolution.

Never before have two musical works been so intrinsically linked, and in the case of the Hidas, performed so infrequently.

There is a synergy between the subject matter, the music, and particularly in the Jenkins, his choice of text.

As a lover of First World War poetry and finding this embraced fully by Britten in his War Requiem, a masterpiece of which I am still in awe, this powerful combination shows how these works can speak to many. The Jenkins, like the Britten, is essentially an anti-war piece.

But tonight, sit back and let your mind become immersed in beautiful music, thoughtful and powerful text, at times violent and horrific word-painting as well as moments of calm and silence, where we can ponder peace.

Steven Roberts

Cover photographs: WW1, Kosovo, Rwanda, 9/11, The Middle East, WW2, Northern Ireland, Manchester Bomb, Afghanistan, 7/7. Thanks also to those choristers whose families, both past and currently serving service personnel, are featured.

Frigyes Hidas (1928 – 2007)

When Altrincham Choral Society and the Yorkshire Wind Orchestra, along with Chesterfield Philharmonic Choir, first performed the Requiem by the Hungarian composer Frigyes Hidas in November 1999, it was the first performance of this work to be given outside the composer's native country. The choir felt very privileged to be performing the British premiere of such a moving and melodic piece by a contemporary composer.

Born in Budapest, Hidas studied sacred music, conducting and composition at the Franz Liszt Academy of Music. After his studies, he became the Musical Director of the National Theatre in Budapest from 1951 to 1966 and also held the same role at the city's Operetta Theatre from 1974 to 1979. Thereafter, Hidas became a highly prolific freelance composer who firmly believed in tunes and harmonies in the traditional sense of those terms and always wrote in an easily accessible idiom.

His works include opera, ballet, concertos, orchestral, chamber, solo and choral music. During his career he enjoyed various commissions from the State Opera House, radio stations, universities, ballet companies and musical associations. He received many prizes and other forms of recognition for his musical services, being named 'Merited Artist of the Hungarian People's Republic' in 1986.

He is particularly well known for his woodwind and brass chamber music and for his works for wind orchestra. His musical style is well grounded in the Romantic tradition - in fact, Hidas said of himself, 'I am the last Hungarian Romantic composer!' His wind band music is a pleasing combination of romanticism, folk music and theatre music. He was one of the world's finest composers for the modern wind band. He died in Budapest on 7 March 2007.

Requiem

The Requiem by Frigyes Hidas is the very first work composed especially for symphonic band (i.e. wind instruments), four part choir and four vocal soloists which retains the traditional structure of a Latin Mass.

It was written in 1996 in remembrance of the 40th anniversary of the Hungarian Revolution (1956) and dedicated to the memory of the deceased from every war in history.

Karl Jenkins (b. 1944)

Karl Jenkins was born in Penclawdd on the Gower Peninsula, South Wales. He learnt to play the piano from his father and went on to study the oboe at secondary school, becoming principal in the National Youth Orchestra of Wales. He read music at the University of Wales, Cardiff. This was followed by postgraduate studies at the Royal Academy of Music, London, where he won awards as both a jazz oboist and multi-instrumentalist.

Jenkins initially made his mark in the 1960s and 1970s when he co-founded the group Nucleus. Regularly playing at Ronnie Scott's Jazz Club, the group went on to record three albums and win first prize at the Montreux Jazz Festival.

More awards followed in the field of advertising music with credits for Levi's, British Airways, Renault, Volvo and Pepsi to name but a few.

In 1995, his classical work *Adiemus – Songs of Sanctuary* was recorded and released, topping the classical and 'pop' charts around the globe and making Karl Jenkins a household name. Since the late 1990s Jenkins has received prestigious commissions from the Royal Ballet, the Academy of St. Martin-in-the-Fields, The Royal Armouries, Eisteddfod 2000, BBC Proms and Television and HRH the Prince of Wales.

2005 saw him tour the country with his Requiem and in March 2008 Jenkins released a recording of his new Stabat Mater – a 13th century Roman Catholic text. In July 2010 his Gloria was premiered at the Royal Albert Hall.

Karl Jenkins was awarded a Fellowship of the Royal Welsh College of Music & Drama in 2002 and a CBE for services to music in the Queen's Birthday Honours 2010.

The Armed Man: A Mass for Peace

The Armed Man : A Mass for Peace was commissioned by the Royal Armouries. This institute is Britain's oldest national museum and grew out of the arsenal of the medieval monarchs of England housed in the Tower of London. Although its main purpose is to display the hardware of war, it also encourages an understanding of what war really is and what it means and does to the people involved in it.

With this in mind the then Master of The Armouries, Guy Wilson and his team conceived the idea of commemorating both the Millennium and the museum's move from London to Leeds with something of lasting value that would look back and reflect on war-torn centuries, and look forward in the hope that humanity would commit itself to more peaceful times. It was dedicated to the victims of the Kosovo crisis, which was much in the news at the time.

Karl Jenkins responded to the commission by composing a wonderful variety of accessible, appropriate and deeply moving music embracing the whole world. Like Benjamin Britten's War Requiem, it is essentially an anti-war piece based on the Catholic Mass, but incorporating words from other religious and historical sources. It charts the growing menace of a descent into war, interspersed with moments of reflection and shows the horror that war brings.

It is named after the folk song 'L'Homme Armé', which begins the work. This was written at the Court of Charles the Bold of Burgundy, between 1450 and 1463. Over thirty masses written during the late 15th and 16th centuries used the tune of this song in some form.

Extracts from the Latin Mass are interspersed with the Islamic Call to Prayer, the Book of Psalms and words from the Hindu Mahàbharàta. Verse by the poets and writers Kipling, Tennyson, Mallory, Dryden and Swift are all drawn upon, along with texts by Toge Sankichi, who survived the Hiroshima bombing, but died some years later from leukaemia. Guy Wilson's contribution, which was written as part of a Royal Armouries display, focuses on the guilt felt by some returning survivors of World War 1.

That a composer can place a muezzin's call to prayer within a Christian Mass setting, followed by a Kyrie which evokes both Palestrina and Brazilian drum rhythms to such a powerful effect is a tribute to his skill and musical sensitivity.

In the final movement, Jenkins returns to the 15th century with Lancelot and Guinevere's declaration, born of bitter experience, that peace is better than war. The menace of the 'Armed Man' is ever present, but change is possible if so desired.

The work ends on a note of hope from the Book of Revelation in the Bible 'God shall wipe away all tears and there shall be no more death'.

Sources: Previous ACS Programmes, The Internet, Guy Wilson and the Royal Armouries.

Programme notes: Elizabeth Jones

Poster design: Ann Grainger

Programme design and editor: Melanie-Anne Jose

Frigyes Hidas

Requiem

1. Requiem

Requiem aeternam
dona eis Domine
Et lux perpetua
luceat eis.

Te decet hymnus,
Deus in Sion
Et tibi redetur votum in
Jerusalem.

Exaudi orationem meam,
Ad te omnis caro veniet.

Requiem aeternam
dona eis Domine
Et lux perpetua
luceat eis.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

2. Dies Irae

Dies irae, dies illa
Solvat saeculum in favilla
Teste David cum Sybilla
Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.
Tuba mirum
spargens sonum
Per sepulchra
regionum
Coget omnes
ante thronum.

Grant them
eternal rest Lord
And let perpetual light
shine on them.
A hymn to Thee is fitting,
God Of Sion
And to Thee shall a vow be
made in Jerusalem.
Listen to my prayer,
Unto Thee shall all flesh come.
Grant them
eternal rest Lord
and let perpetual light
shine on Them.
Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Day of wrath, that day
The world will dissolve in ashes
As witness David and the Sibyl
What trembling there will be
When the judge shall come
To examine all things closely.
The trumpet spreading
wondrous sound
Through the tombs
of all the lands
Will summon all
before the throne.

Mors stupebit
et natura
Cum resurget creatura
Judicanti responsura.
Liber scriptus
proferetur
In quo totum
continetur
Unde mundus
judicetur.
Judex ergo
cum sedebit
Quid quid latet
apparebit.
Nil inultum
remanebit.
Quid sum miser
tunc dicturus?
Quem patronum rogaturus
Cum vix justus
sit securus?
Rex tremendae majestatis
Qui salvandos
salvas gratis,
Salva me, fons pietatis.
Recordare, Jesu pie
Quod sum causa
tuae viae
Ne me perdas
illa die.
Quaerens me,
sedisti lassus.
Redemisti
crucem passus.
Tantus labor non sit cassus.

Death will be astounded,
nature too
When all creation arises
To answer to the judge.
A book of words
will be proffered
In which everything
shall be contained
By which the world
shall be judged.
Therefore when the
judge is seated
Whatever is hidden
will be exposed.
Nothing shall
remain unavenged.
What am I, wretched one,
to say then?
What patron shall I call for help
When the righteous are
scarcely secure?
King of awful majesty
Who freely saves the
redeemed,
Save me, fount of mercy.
Remember, merciful Jesus
That I am the cause
of your journey,
Do not abandon me
on that day.
Seeking me,
thou sat down wearily.
Thy suffering on the cross
redeemed me.
Such toil should not be in vain.

Juste iudex ultionis,
Donum fac remissionis.
Ante diem rationis
Ingemisco, tamquam reus.
Culpa rubet vultus meus.
Supplicanti parce, Deus
Qui Mariam
absolvisti
Et latronum exaudisti
Mihi quoque spem dedisti.
Preces meae non sunt dignae
Sed tu bonus fac benigne
Ne perenni cremer igne.
Inter oves
locum praesta
Et ab haedis
me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acerbis
addictis
Voca me cum benedictis.
Orro supplex et acclinis
Cor contritum quasi cinis.
Gere curam mei finis.
Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus,
Huic ergo parce Deus.
Pie Jesu Domine
Dona eis requiem.

3. Domine Jesu Christe

Domine Jesu Christe,
Rex gloriae

Righteous judge of vengeance,
Make the gift of remission.
Before the day of reckoning
I sigh as one accused.
Shame reddens my face.
Spare Thy suppliant, O God.
Thou who didst pardon Mary
(Magdalene)
And listened to the thief
Has given me hope also.
My prayers are unworthy
But Thou good Lord be merciful
Lest I burn in everlasting fire.
Place me prominently among
thy sheep
And separate me
from the goats,
Setting me at Thy right hand.
When the cursed are silenced
And consigned to
the bitter flames
Call me with the blessed.
Kneeling I pray in supplication
My heart contrite as ashes
Take care of me at the last.
That fearful day,
When the guilty man shall rise
From the embers to be judged
Therefore spare him God.
Sweet Lord Jesus
Grant them rest.

Lord Jesus Christ,
King of Glory

Libera animas
omnium fidelium
Defunctorum de poenis inferni
Et de profundo lacu.
Libera eas
de ore leonis
Ne absorbeat
eas tartarus
Ne cadant in obscurum.
Sed significet
sanctus Michael
Repraesentet eas
in lucem sanctam
Quam olim
Abrahamae promisisti
Et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro
animabus illis
Quarum hodie memoriam
facimus.
Fac eas Domine
De morte transire ad vitam.

4. Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et
terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
In nomine Domini.
Hosanna in excelsis .

Free the souls of
the faithful departed
From the punishment of Hell
And from the deep lake .
Deliver them from
the lion's mouth
Lest the abyss
swallow them up
And they fall into darkness.
But may Saint Michael the
standard bearer
Bring them into
the holy light
As once Thou didst
promise to Abraham
And his seed.
Sacrifices and prayers we offer
to thee, Lord, with praise.
Receive them for the
souls of those
Whom today
we commemorate.
Make them Lord
To pass from death to life.

Holy, Holy, Holy
Lord God of Hosts!
Heaven and earth are filled
with Thy glory.
Hosanna in the highest.
Blessed is he who comes
In the name of the Lord.
Hosanna in the highest.

5. Agnus Dei

Agnus Dei
Qui tollis
peccata mundi
Dona eis requiem.
Agnus Dei
Qui tollis
peccata mundi
Dona eis requiem
sempiternam.

Lamb of God
Who takest away the sins of
the world
Grant them rest.
Lamb of God
Who takest away the sins of
the world
Grant them
everlasting rest.

6. Lux Aeterna

Lux aeterna luceat eis,
Domine
Cum sanctis tuis in aeternam
Quia pius es.
Requiem aeternam
dona eis Domine
Et lux perpetua
luceat eis
Cum sanctis tuis in aeternam
Quia pius es.

May eternal light shine on
Them, O Lord
With Thy saints for ever
Because Thou art merciful.
Grant them
eternal rest O Lord
And may perpetual light
shine upon them
With Thy saints for ever
Because Thou art merciful.

7. Libera Me

Libera me Domine, de morte
aeterna
In die illa tremenda
Quando coeli movendi
sunt et terra
Dum veneris iudicare saeculum
per ignem.
Tremens factus
sum ego et timeo
Dum discussio venerit
Atque ventura ira
Quando coeli movendi sunt et
terra.

Deliver me Lord from eternal
death
On that dreadful day
When the heavens and earth
shall be moved
When Thou comest to judge
the world through fire.
I am made to tremble
and to fear
Awaiting the judgment to come
And also Thy wrath
When the heavens and earth
shall be moved.

Dies illa, dies irae
Calamitatis et miseriae
Dies magna et amara valde
Dum veneris judicare
Saeculum per ignem.
Requiem aeternam dona eis,
Domine
Et lux perpetua
luceat eis.

That day, day of wrath
Of calamity and misery
Great and bitter day
When Thou comest to judge
the world by fire.
Grant them
eternal rest, Lord
And may perpetual
light shine upon them.

English Translation: J Greenan.

Karl Jenkins

The Armed man: A Mass for Peace

1. The Armed Man

(L'homme armé, 15th-century French fight song)

L'homme, l'homme,
l'homme armé,
L'homme armé doit on
douter, doit on douter.
On a fait partout crier,
Que chacun
se viegne armer
D'un haubregon de fer.

The man, the man,
the armed man
The armed man should be feared,
should be feared.
Everywhere it has been
proclaimed
That each man shall arm himself
with a coat of iron mail.

2. Call to Prayers

(Adhan, the Muslim call to prayer)

Allahu Akbar Allahu Akbar.
Allahu Akbar Allahu Akbar
Ashhadu An La Illa-L-Lah
Ashhadu An La Illa-L-Lah
Ashadu Anna

Allah is great. Allah is great.
Allah is great. Allah is great.
I bear witness that there
is no God except
the One God.

Muhammadan Rasulu-l-lah	I bear witness that
Ashadu Anna	Muhammad is the
Muhammadan Rasulu-l-lah	messenger of God.
Hayya Ala-s-salah	Come to prayer.
Hayya Ala-s-salah	Come to prayer.
Hayya Ala-l-Falah	Come to success.
Hayya Ala-l-Falah	Come to success.
Allahu Akbar	Allah is great.
Allahu Akbar	Allah is great.
La Illaha il la-lah	There is no God but Allah.

3. Kyrie

Kyrie eleison.	Lord have mercy upon us.
Christe eleison.	Christ have mercy upon us.
Kyrie eleison.	Lord have mercy upon us.

4. Save Me from Bloody Men (Taken from Psalms 56 and 59)

Be merciful unto me, O God.
 For man would swallow me up.
 He fighting daily oppresseth me.
 Mine enemies would daily swallow me up:
 For they be many that fight against me.
 O thou, most high.
 Defend me from them that rise up against me.
 Deliver me from the workers of iniquity,
 And save me from bloody men.

5. Sanctus

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy
Dominus Deus Sabaoth.	Lord God of hosts.
Pleni suni coeli	Heaven and earth
Et terra gloria tua.	are full of Thy glory.
Hosanna in excelsis.	Hosanna in the highest.

6. Hymn Before Action

(Rudyard Kipling, 1896)

The earth is full of anger, the seas are dark with wrath;
The Nations in their harness, go up against our path.
Ere yet we loose the legions, ere yet we draw the blade,
Jehova of the Thunders, Lord God of Battles, aid!
High lust and froward bearing, proud heart, rebellious brow;
Deaf ear and soul uncaring, we seek thy mercy now!
The sinner that forswore Thee, The fool that passed Thee by,
Our times are known before Thee; Lord grant us strength to die!

7. Charge!

(John Dryden and Jonathan Swift) *excerpts from text:*

The trumpet's loud clangor excites us to arms with shrill notes
Of anger and mortal alarms.
How blest is he who for his country dies.
The double, double beat of the thundering drum cries
Hark! The foes come.
Charge! 'tis too late to retreat.

8. Angry Flames

(Togi Sankichi)

Pushing up through smoke
From a world half darkened by overhanging cloud
The shroud that mushroomed out
And struck the dome of the sky.
Black, Red, Blue
Dance in the air,
Merge,
Scatter, glittering sparks already tower over the whole city
Quivering like seaweed, the mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire:
Countless human beings on all fours.

In a heap of embers that erupt and subside,
Hair rent,
Rigid in death,
There smoulders a curse.

9. Torches

(Hindu 6th-century epic Sanskrit poem *Mahàbhàrata*)

The animals scattered in all directions,
Screaming terrible screams.
Many were burning, others were burnt.
All were shattered and scattered mindlessly, their eyes bulging.
Some hugged their sons, others their fathers and mothers,
Unable to let them go, and so they died.
Others leapt up in their thousands, faces disfigured,
And were consumed by the fire.
Everywhere were bodies squirming on the ground:
Wings, eyes and paws all burning;
They breathed their last as living torches.

10. Agnus dei

Agnus Dei, qui tollis
peccata mundi,
miserere nobis.

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

Lamb of God, who takest
away the sins of the world,
have mercy on us.

Lamb of God, who takest
away the sins of the world,
grant them everlasting rest.

11. Now the Guns Have Stopped

(Guy Wilson, Master of the Royal Armouries)

Silent, so silent now, now the guns have stopped.
I have survived all; I, who knew I would not.
But now you are not here.
I shall go home alone and must try to live life as before
And hide my grief.

For you, my dearest friend, who should be with me now
Not cold - too soon in your grave, alone.

12. Benedictus

Benedictus qui venit in
nomine Domine.
Hosanna in excelsis.

Blessed is he that comes in
the name of the Lord.
Hosanna in the highest.

13. Better Is Peace

(Sir Thomas Mallory, Alfred Lord Tennyson, Revelation 21:4)

Better is peace than always war.

And better is peace than evermore war.

L'homme, l'homme,

The man, the man,

l'homme armé,

the armed man

L'homme armé doit on

The armed man should be feared,

douter, doit on douter.

should be feared.

On a fait partout crier,

Everywhere it has been

Que chacun

proclaimed

se viegne armer

That each man shall arm himself

D'un haubregon de fer.

with a coat of iron mail.

Ring out the thousand wars of old,

Ring in the thousand years of peace.

Ring out the old, ring in the new.

Ring happy bells across the snow.

The year is going, let him go.

Ring out the false, ring in the true.

Ring out old shapes of foul disease.

Ring out the narrowing lust of gold.

Ring in the valiant man and free the larger heart,

The kindlier hand.

Ring out the darkness of the land, ring in the Christ that is to be.

God shall wipe away all tears

And there shall be no more death.

Neither sorrow nor crying,

Neither shall there be any more pain.

Praise the Lord!

Steven Roberts

Steven Roberts has combined a career in education with his work as a conductor, musical director and adjudicator, working both in this country and in Europe and as far afield as Peru and Bahrain.

Despite a very busy educational career Steven has conducted numerous groups, including the Liverpool Welsh Choral Union, the Huddersfield Choral Society, Dodworth and Skelmanthorpe Male Voice Choirs and a variety of orchestras, brass bands and wind ensembles, as well as being Chorus Master for concerts with Dame Kiri Te Kanawa and José Carreras.

He is currently Music Director and Conductor with the Altrincham Choral Society, and also holds the same position with the Chesterfield Philharmonic Choir. Steven has also worked as musical director for a number of theatrical productions and this diversity reflects his music and drama training.

Steven is Music and Company Development Director with Sing Live UK which has seen him conduct in some of the country's most prestigious concert halls, including the Royal Albert Hall, London, the Bridgewater Hall, Manchester, Symphony Hall, Birmingham, the Waterfront Hall and Ulster Hall, Belfast, Birmingham, Leeds and Huddersfield Town Halls, the Royal Concert Hall, Nottingham, the Liverpool Philharmonic Hall and Sheffield City Hall.

He has acted as vocal coach for concerts at the Royal Albert Hall, London and at the FM Hallam Arena in Sheffield, as well as conducting in the College Gardens of Westminster Abbey for The Lady Taverners and at Mass in St Peter's Basilica, Vatican City, Rome and also in St Mark's Basilica, Venice.

Steven is an adjudicator member of the British and International Federation of Festivals, regularly adjudicating in this country.

He also acts as a Music Mentor for Music for Youth and is a member of the Board of Trustees of the Federation.

Steven 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'.

The Yorkshire Wind Orchestra

The Yorkshire Wind Orchestra was formed as a direct result of the celebration of the Centenary of the Leeds City Charter in 1993, after a concert in Leeds Town Hall in which some 250 local wind players took part.

From the efforts of Frank Renton and Gerry White, a large wind ensemble of woodwind, brass and percussionists, performing to the highest possible standards, was started.

Since its inception, the YWO has performed an extensive repertoire of mainly modern works in Yorkshire and beyond and is now recognised as a leader in its musical field.

Many of the YWO players are professionally engaged in music; some primarily as performers, others as instrumental teachers in Yorkshire. Students and dedicated amateurs are also valued performers who make the Yorkshire Wind Orchestra a truly regional ensemble.

January 2007 saw the re-launch of The Yorkshire Wind Orchestra, under a new management team. The ensemble is now organised by Muoso with the help of its innovative band management system.

The YWO is a registered charity and is always actively seeking local sponsorship and support. Two important aspects of the objectives of the YWO are to promote the work of contemporary composers (especially British) and to encourage the development of young wind and percussion players in the Yorkshire region.

Andrea Tweedale *soprano*

Andrea Tweedale is studying at the RNCM and has just completed her first year of the two year Master's programme under the tuition of Thomas Schulze. Performances in this year have included Donna Anna in *Don Giovanni* (RNCM excerpts), and performing Barber's *Knoxville: Summer of 1915* with the RNCM Chamber Orchestra. She was also a finalist in the Joyce and Michael Kennedy Award for the singing of Strauss.

Andrea has just returned from the Isle of Man where she played Adina in *The Elixir of Love* at the Mananan Opera Festival. Other opera roles include Fiordiligi in *Così fan tutte* (Steel Opera), Mimi in *La Bohème*, Frasquita in *Carmen* (both Sheffield City Opera) and The Countess in *The Marriage of Figaro* for West Riding Opera.

Andrea is also an experienced concert singer with past performances including Haydn's *The Seasons*, Handel's *Messiah* and *Dixit Dominus*, Bach's *Magnificat*, Brahms' *Requiem* and Vivaldi's *Gloria*.

Andrea Tweedale appears by kind permission of the RNCM

Heather Ireson *mezzo-soprano*

Scottish mezzo-soprano Heather Ireson was born in Edinburgh in 1988 and currently studies at the Royal Northern College of Music under the tutelage of Louise Winter. In September she commenced her second year of study for a Master's degree in Solo Performance. Previously, Heather studied Music at Aberdeen University and was taught by soprano Gillian Jack throughout her degree. During her time at Aberdeen University, Heather held a choral scholarship in conjunction with the Aberdeen University Chapel Choir, and performed with them weekly. She graduated in July 2010 with a first class BMus (Hons) degree and received the Ogston Music Award 2010 for outstanding commitment to performance during her time at university.

On the concert platform Heather has been engaged as a soloist in Bernstein's *Chichester Psalms*, Bruckner's *Te Deum*, Duruflé's *Requiem*, Dvořák's *Mass in D*, Handel's *Messiah*, Haydn's *Nelson Mass*, Jenkins' *The Armed Man*, Mendelssohn's *Hymn of Praise*, Mozart's *Requiem*, Orff's *Carmina Burana* (excerpts), Tippett *Child of Our Time (Spirituals)* and Vivaldi's *Gloria*. She has also performed Bernstein's *La Bonne Cuisine*, Elgar's *Sea Pictures* and Schumann's *Frauenliebe und Leben*. Other concert engagements have included 'Opera Favourites' with Inverurie Choral Society and a charity concert in aid of the VSA Young Carers Project with the Acclamations of Aberdeen.

Opera roles include the Sorceress in Purcell's *Dido and Aeneas* and chorus in Bizet's *Carmen*. Operatic excerpts include Nerone in *L'incoronazione di poppea* and Nerone in *Agrippina* in the Royal Northern College of Music's opera scenes.

Heather has participated in masterclasses with Irene Drummond, Jeremy Huw Williams, Donald Maxwell, Patricia McMahon and Raymond Leppard. In March of this year Heather was a finalist in The Joyce and Michael Kennedy Award for the Singing of Strauss at the RNCM.

Heather is a member of the National Youth Choir of Scotland, which she has been involved with for the past nine years, and has also previously been a chorus member of the Edinburgh Festival Chorus.

Heather Ireson appears by kind permission of the RNCM

Adam Smith *tenor*

Born in Altrincham, Adam Smith graduated from the Royal Northern College of Music with a first class honours degree in music and now studies on the prestigious opera course at the Guildhall School of Music and Drama, after being awarded a full scholarship.

Operatic roles include Arturo in Donizetti's *Lucia di Lammermoor* (Clonter Opera), Anatol in Barber's *Vanessa*, Remendado in Bizet's *Carmen*, Tito in Mozart's *La Clemenza Di Tito*, Boris in Janáček's *Katya Kabanova*, Vanderdender in Bernstein's *Candide* and covering the role of Belshazzar in Handel's *Belshazzar* in collaboration with the Manchester Camerata. Adam has appeared in opera scenes as Nadir in Bizet's *Les pêcheurs de perles*, Rodolfo in Puccini's *La Bohème* and Lysander in Britten's *A midsummer night's dream* for Clonter Opera. At the RNCM he has appeared in excerpts as Des Grieux in Massenet's *Manon*, Rodolfo in Puccini's *La Bohème*, the Duke of Mantua in Verdi's *Rigoletto*, Cavaradossi in Puccini's *Tosca*, Tamino in Mozart's *Die Zauberflöte* and Lysander in *A Midsummer Night's Dream*.

Concert experience includes a performance at the 65th anniversary of 'Victory in Europe' day for the Royal British Legion in Liverpool Cathedral. Adam has performed Rossini's *Petite Messe Solennelle*, Haydn's *The Seasons*, Liszt's *Three Petrarch Sonnets*, Bruckner's *Te Deum*, Handel's *Messiah*, Mendelssohn's *Hymn of Praise*, Haydn's *Nelson Mass* and *Harmoniemesse* and *The Diary of One Who Disappeared* by Leoš Janáček.

Adam also recently became a Susan Chilcott Scholar, a Wingate Scholar and his studies next year will also be helped by a Sybil Tutton Award administered by the Musicians Benevolent Fund.

Adam Smith appears by kind permission of the RNCM

Colin Brockie *bass-baritone*

Originally from Ellon, Colin first started singing and acting at Haddo House, being involved both on and off stage with the Children's Theatre, Youth Theatre and the Choral and Operatic Society.

During his time at Gray's School of Art, he participated in many shows including Jud in *Oklahoma*, Sgt Meryll in *Yeomen of the Guard*, Pooh-Bah in *Hot Mikado*, Curly in *Oklahoma*, Joey in *Zombie Prom* and a 24-hour version of the musical *Anything Goes* (Lord Evelyn Oakleigh).

Colin was a member of the National Youth Choir of Scotland for 11 years, taking part in its tours to Sweden (2001), Chicago (2004), Hungary (2007) and Germany (2010). He also sang with the choir in London's Royal Albert Hall as part of the Proms season as well as at the Last Night Proms in the Park held in Glasgow.

After gaining a BA Hons in Design and Craft from Gray's, Colin continued to receive his singing lessons at the North East of Scotland Music School, under the tutelage of Ruth Black, Alan Watt and Raimund Herincx, as well as being one of the School's Assistant Administrators.

Colin later moved to Manchester to study for a Master's in Performance at the Royal Northern College of Music. During his time as a Master's student he appeared in the RNCM operas as Agamemnon in *La Belle Hélène*, Publio in *La Clemenza di Tito* (cover) and Zuniga in *Carmen* and also in fully staged opera scenes of *Pelléas et Mélisande* (Arkel), *Falstaff* (Pistol), *L'amore dei tre Re* (Archibaldo) and *L'incoronazione di Poppea* (Seneca).

He has returned to the RNCM this year to study for a Postgraduate Diploma in Solo Performance where he will continue lessons with his tutor Stuart MacIntyre. Colin will be performing the role of Superintendent Budd in the upcoming RNCM opera, *Albert Herring* by Britten.

Colin Brockie appears by kind permission of the RNCM

Altrincham Choral Society

Brenda Adams	Jane Hardman	Christine O'Kell
Joy Anderson	Caroline Harris	Neville Oates
Sara Apps	Dudley Harrop	Terence Oddy
Pat Arnold *	Liz Harwood	Jenny Peachey
Ann Ashby	Gill Hayes	Ian Provost
Joyce Astill *	John Hayes	Frances Provost
Kate Barlow	Bill Hetherington	Eleanor Reeves
Janet Bedell	Jane Hollinshead	Linley Roach *
Laura Booth	Catherine Horrocks *	Doris Robinson #
Frances Broad #	Valerie Hotter	Kate Robinson
Anne Bullock	Gail Hunt	Christine Ross
Stephen Campbell	Rosemary Hurley	Jenny Ruff
Anthony Campion	Karen Jarman	Stephen Secretan
John Charlton #	Elizabeth Jones #	Fiona Simpson
Barbara Clift *	Melanie-Anne Jose	Susan Sinagola
Susan Clough	John King-Hele *	Colin Skelton *
Barbara Coombs #	George Kistruck	Audrey Smallridge #
Michael Cummings	Elisabeth Lawrence	Audrey Taylor #
Adrienne Davies	Jan Lees	Brian Taylor *
Jacqueline Davies	John Lees	Elizabeth Taylor
Marie Dixon	Keith Lewis	Malcolm Thomson
Jean Drape *	Annie Lloyd-Walker	Pamela Thomson
Kathy Duffy	Rosie Lucas *	Jean Tragen
Richard Dyson	Sarah Lucas	Gill Turner
Liz Foy	Gavin McBride	Elaine Van Der Zeil
Joyce Fuller	Helen McBride	Joyce Venables ++
Rima Gasperas	Hazel Meakin	Catherine Verdin
Trevor Gilmore	Cathy Merrell	Christine Weekes
Estelle Goodwin	Catherine Mottram	Brian Whitehouse
Bryan Goude *	Pamela Mout	Helen Whitehouse
Ann Grainger	John Mulholland	Kath Whyte *
John Grainger	Jessica Murrills #	Yvette Willey #
Margaret Greaves *	Julian Mustoe	Julia Williamson
John Greenan #	Maureen Netting *	Brenda Wood
Helen Greig	Norma Nock	Andrew Wragg *
Pauline Griffiths		John Yates

* Denotes 20 years or more

Denotes 30 years or more

++ Denotes 40 years or more