

as part of the 45th anniversary of the liberation of Holland. Two years later, the Dutch choir came to Canada and performed with the Georgetown and Achill choirs in a sold-out show at Roy Thomson Hall in Toronto. In 1995, Achill and Georgetown headed back to Europe to participate in the 50th anniversary of VE Day.

In addition to the Ettens Mannenkoor Choir and the Achill Choral Society, the Georgetown choir has built a close relationship with the Hereford Police Male Choir, a British choir that performed with Georgetown and Achill at the Ford Centre— now the Toronto Centre for the Arts— in North York.

More recently, the Georgetown Choral Society performed their way around Ireland in 2007, which was one of Mackie's favourite choir experiences.

"We got to sing in St. Patrick's Cathedral in Ireland, which is something I never thought I would do," Mackie says. "I had been there before and just the idea of singing there...it just appealed to me."

On their most recent trip in January of last year, the Georgetown Choral Society travelled to New York City where they performed *The Armed Man: A Mass for Peace* at the Lincoln Center with 10 other choirs.

Locally, the group has performed pretty much everywhere, from the Queen of Peace Croatian Church in Norval to the John Elliott Theatre to the Acton Legion, often hiring soloists and accompanists to complement their sound. Choir numbers have grown exponentially over the years, starting at 35 in 1971 and growing to more than 100 today, necessitating larger and larger practice and performance venues.

But the biggest change over the years has been the fashions. Male choir members have only had three outfit changes over the years, but have always worn tuxedos. Fashion for the female choir members, on the other hand, have changed every few years and have run the gamut from simple peach dresses to green skirts with big-cuffed white blouses to cranberry dresses to the current long, black skirts with black shirts and sparkly jackets.

Despite all of the changes over the years, one thing remains the same: the Georgetown Choral Society has always been a group of people who like to sing and who get together to share their music with others.

And that is exactly what the group did at their *40 Years— Hallelujah!* anniversary season opener back in April. The choir members' voices weaved in and out of one another, chasing each other up and down the musical scale before coming together in a crescendo of sound. As the last haunting note of Wood's Requiem faded up into the church rafters, a brief silence descended upon the church before the audience jumped to their feet and burst into applause, kicking off the anniversary season with a well-deserved standing ovation.

The Georgetown Choral Society's 40th anniversary season continues this fall with *40 Years— Let's Celebrate*, featuring special guests Alana Bridgewater and Mark DuBois, on October 21 and 22 at the Georgetown Christian Reformed Church.

The choir will wrap up the year on December 10 with *40 Years— A Glorious Candlelight Christmas*.

For more information, visit www.georgetownchoral.ca.

Through the years



First director Charlie Crimes conducts the Choral Society in 1971.




Performing at Roy Thomson Hall in Toronto in 1992




The Choral Society on tour in Ireland in 2007

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