



***Allegri, Miserere***

***Finzi, Lo, the Full, Final Sacrifice***

***Bob Chilcott, St John Passion***

**Organ music by Bach and Leighton**

**Conductor: Duncan Lloyd**

**Organist: Ian Pattinson**

**Saturday 28th March 2015 at 7.30pm**

**Lancaster Priory Church**

**Welcome to our concert tonight, which is the first opportunity in Lancaster to hear Bob Chilcott's *St John Passion* (2013). We are also very pleased to welcome our new Musical Director Duncan Lloyd for his first concert with the Lancaster Singers.**

***Miserere***

**Gregorio Allegri  
(1582 – 1652)**

Soloists

Katharine Howell (soprano)

Lindsay Ward (soprano)

Heather Willes (alto)

Charlie Lewis (bass)



Allegri was a priest, a tenor singer and a composer. He was born in Rome and died there at the age of seventy. The last quarter-century of his life was spent in the Pope's service, composing much church music and singing in the papal choir. The *Miserere*, on which Allegri's fame rests, was sung annually in the Sistine Chapel during Holy Week and was intended as the exclusive possession of that Chapel. At one time, excommunication was the punishment for infringement of the monopoly.

It remained a papal secret, with only three authorised copies distributed prior to 1770. Hearing this sung only once a year must have made the *Miserere* particularly impressive. On the Thursday, Friday and Saturday of Holy Week, Matins and Lauds were taken together in the Catholic Church and called Tenebrae ('darkness'). In the Roman rite, 15 candles were extinguished, one by one, as the psalms were sung. The final candle went out after the Benedictus, when Psalm 51 was sung in complete darkness; this is the *Miserere*. The story is told of the 14-year-old Mozart, who was visiting Rome and heard the piece at the Wednesday service. He was so enchanted by it that he wrote it down from memory, after only one hearing, but returned on the following Friday to make sure there were no mistakes. The Pope summoned the boy, but rather than excommunication from the church, Mozart was showered with praises for his feat of musical genius. The music was taken to London and published there in 1771; once this had been done, the ban was lifted. Various 18<sup>th</sup> and 19<sup>th</sup> century sources survive; it was transcribed by both Mendelssohn and Liszt and has become one of the most popular choral works now performed.

The *Miserere* is a setting of Psalm 51 written for a quartet of soloists and a five part choir. The choir sings a simple version of the *Miserere* chant; the soloists, set apart, sing an ornamented 'commentary' on this. Between the music for each group of singers, a passage of Gregorian chant is sung by the tenors and basses. The basic setting is unremarkable in harmonisation of Gregorian plainchant, following simple chord progressions. The work's interest lies almost entirely in the ornaments, traditionally added by the singers and therefore, presumably, *not* written by Allegri.

### **Miserere mei, Deus**

Miserere mei, Deus: secundum magnam misericordiam tuam.  
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.  
Amplius lava me ab iniquitate mea: et a peccato meo munda me.  
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.  
Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris.  
Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.  
Ecce enim veritatem dilexisti: incerta et occulta sapientiae tuae manifestasti mihi.  
Asperges me hysopo, et mundabor: lavabis me, et super nivem dealbabor.  
Auditui meo dabis gaudium et laetitiam: et exsultabunt ossa humiliata.  
Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.  
Cor mundum crea in me, Deus: et spiritum rectum innova in visceribus meis.  
Ne proicias me a facie tua: et spiritum sanctum tuum ne auferas a me.  
Redde mihi laetitiam salutaris tui: et spiritu principali confirma me.  
Docebo iniquos vias tuas: et impii ad te convertentur.  
Libera me de sanguinibus, Deus, Deus salutis meae: et exsultabit lingua mea justitiam tuam.  
Domine, labia mea aperies: et os meum annuntiabit laudem tuam.  
Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.  
Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicies.  
Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Jerusalem.  
Tunc acceptabis sacrificium justitiae, oblationes, et holocausta: tunc imponent super altare tuum vitulos.

### **Have mercy upon me, O God.**

Have mercy upon me, O God, after Thy great goodness  
According to the multitude of Thy mercies do away mine offences.  
Wash me thoroughly from my wickedness: and cleanse me from my sin.  
For I acknowledge my faults: and my sin is ever before me.  
Against Thee only have I sinned, and done this evil in Thy sight: that Thou mightest be justified  
in Thy saying, and clear when Thou art judged.  
Behold, I was shapen in wickedness: and in sin hath my mother conceived me.  
But lo, Thou requirest truth in the inward parts: and shalt make me to understand wisdom  
secretly.  
Thou shalt purge me with hyssop, and I shall be clean: Thou shalt wash me, and I shall be whiter  
than snow.  
Thou shalt make me hear of joy and gladness: that the bones which Thou hast broken may  
rejoice.  
Turn Thy face from my sins: and put out all my misdeeds.

Make me a clean heart, O God: and renew a right spirit within me.  
Cast me not away from Thy presence: and take not Thy Holy Spirit from me.  
O give me the comfort of Thy help again: and stablish me with Thy free Spirit.  
Then shall I teach Thy ways unto the wicked: and sinners shall be converted unto Thee.  
Deliver me from blood-guiltiness, O God, Thou that art the God of my health: and my tongue shall sing of Thy righteousness.  
Thou shalt open my lips, O Lord: and my mouth shall shew Thy praise.  
For Thou desirest no sacrifice, else would I give it Thee: but Thou delightest not in burnt-offerings.  
The sacrifice of God is a troubled spirit: a broken and contrite heart, O God, shalt Thou not despise.  
O be favourable and gracious unto Sion: build Thou the walls of Jerusalem.  
Then shalt Thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon Thine altar.

(From the 1662 *Book of Common Prayer*)

## Organ music

Organist: Ian Pattinson

### ***Chorale Prelude on 'O Mensch beweine deine Sünde groß (BWV 622)*      J. S. Bach (1685-1750)**

This is arguably one of the most hauntingly beautiful chorale preludes by Bach, and employs a highly ornate coloratura-style treatment of a Passiontide hymn-tune. The especially chromatic final line may be taken as painting of the words 'bearing the burden of our sins long on the cross'. The prelude is from *Das Orgelbüchlein*, a didactic publication intended to educate organ students on the art of creating arrangements of chorales, and also of what was then a newer, more complex technique of pedalling.

### ***Chorale Prelude on 'Rockingham'*      Kenneth Leighton (1929-1988)**

'Rockingham' is generally allied to the Passiontide hymn 'When I survey the wondrous cross', and Leighton's piece was written in 1975 in response to a commission by Oxford University Press for their collection of *Chorale Preludes on English Hymns*. The hymn-tune is heard against a lilting rhythm in the manner of a *siciliano*, and after a crescendo to a central climax the music eventually dies away towards a peaceful conclusion. The composer held several university teaching posts, including that of Reid Professor of Music at Edinburgh from 1970 until his untimely death.

## ***Lo, the full, final Sacrifice (Op. 26)***

**Gerald Finzi  
(1901-1956)**

Katy Taylor (soprano)  
Christopher Steele (tenor)  
Robert Pritchard (baritone)



This commissioned work is a festival anthem, composed in 1946 for the 53<sup>rd</sup> anniversary of the consecration of St. Matthew's Church, Northampton. It was written for four-part choir and organ but orchestrated by the composer in 1947 for the Three Choirs Festival. Finzi was aware of the contemporary music scene around him at the time of writing, but his own style looks back to the tradition of Parry, Elgar and Vaughan Williams. His larger choral works, notably *Intimations of Immortality* and *In terra pax*, owe much to Parry's 'broad architectural writing'. But his most personal works were his 'miniatures', in particular his

songs; he had a special empathy with the poetry of Hardy. Finzi also wrote a Clarinet Concerto and a Cello Concerto, and in 1940 founded the amateur orchestra, the Newbury String Players.

In the text of *Lo, the full, final Sacrifice* Finzi memorialises the Eucharist. He combines parts of two poems by Richard Crashaw (1613-1649) which were themselves translations of Latin hymns by Thomas Aquinas (1225-1274). The translation focusses on Christ's body, blood and sacrifice and there are references to Abraham's sacrifice of his son, Isaac; to the Paschal Lamb and to the Massacre of the Innocents by Herod.

The poem is not written in stanza-form but flows, as a recitative, from one thought to the next, speaking of the Eucharist, the Shepherd and the Bread of Life. This form was invented in Italy in the 17<sup>th</sup> century as 'a way for music to be more subservient to the text' (*Oxford Companion to Music*). It became a feature of oratorios, Passion settings and anthems. Perhaps this was in Finzi's mind when he read Richard Crashaw's words. But the music is in no way subservient to the text; it mirrors the flowing writing of the text, producing a kind of lyrical ballad, with changes of key and tempi throughout. The tenor and baritone soloists are heard towards the end, singing of the 'soft, self-wounding Pelican' which, tradition says, feeds its offspring on its own blood – another self-sacrifice. All is resolved in the short but beautiful *Amen* for double choir, bringing the piece to a serene close.

Lo, the full, final Sacrifice  
On which all figures fix't their eyes.  
The ransomed Isaac, and his ram;  
The Manna, and the Paschal Lamb.

Jesu Master, just and true!  
Our Food, and faithful Shepherd too!

O let that love which thus makes thee  
Mix with our low Mortality,  
Lift our lean Souls, and set us up  
Convictors of thine own full cup,  
Coheirs of Saints. That so all may  
Drink the same wine; and the same Way.  
Nor change the Pasture, but the Place  
To feed of Thee in thine own Face.

O dear Memorial of that Death  
Which lives still, and allows us breath!  
Rich, Royal food! Bountiful Bread!  
Whose use denies us to the dead!

Live ever Bread of loves and be  
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;  
And fill my portion in thy peace.  
Give love for life; nor let my days  
Grow, but in new powers to thy name and  
praise.

Rise, Royal Sion! rise and sing  
Thy soul's kind shepherd, thy heart's King.  
Stretch all thy powers; call if you can  
Harps of heaven to hands of man.  
This sovereign subject sits above  
The best ambition of thy love.

Lo the Bread of Life, this day's  
Triumphant Text provokes thy praise.  
The living and life-giving bread,  
To the great Twelve distributed  
When Life, himself, at point to die  
Of love, was his own Legacy.

O soft self-wounding Pelican!  
Whose breast weeps Balm for wounded man.  
All this way bend thy benign flood  
To a bleeding Heart that gasps for blood.  
That blood, whose least drops sovereign be  
To wash my worlds of sins from me.  
Come love! Come Lord! and that long day  
For which I languish, come away.  
When this dry soul those eyes shall see,  
And drink the unseal'd source of thee.  
When Glory's sun faith's shades shall chase,  
And for thy veil give me thy Face. Amen.

Interval (refreshments available)

*Lancaster Singers would like to express thanks to Lancaster Priory Church for their help with this concert, and their appreciation for the services of the Lancashire County Library in providing music.*

## ***St John Passion***

**Bob Chilcott**

**(b. 1955)**

Christopher Steele – Evangelist (tenor)

Chris Haughton – Pilate (bass)

Robert Pritchard – Jesus (baritone)

Christine Dittman - cello

Sally Johnson – soprano

Ian Pattinson - organ



Bob Chilcott is an internationally known and respected composer who works with many choral organizations and festivals. He was a chorister and Choral Scholar at King's College Cambridge and sang with the King's Singers for 12 years.

Since 1997 Bob has been a full-time conductor and composer. He conducted the choir of London's Royal College of Music until 2003, when he was appointed Principal Guest Conductor of the BBC Singers. He has conducted other distinguished choirs in Berlin, Canada, Lithuania, New Zealand and Japan. He has many critically acclaimed recordings and also admits to playing the viola, - "not well, and only because there are not many musicians who enjoy playing the instrument". In the Lancashire area, he has worked with, and inspired, the NW Children's Honour Choir, a choir of mixed voices established by the Association of British Choral Directors (abcd). The Northwest Boys' Choir, *Cambiata*, is for boys who love to sing and wish to continue singing as their voices change. Bob Chilcott and this choir took part in the *War Horse* Prom in 2014 in the Royal Albert Hall.

In 2012, Bob wrote a commissioned Jazz Mass for the Cathedral at Nideros in Norway. He has written a large work, *The Angry Planet*, for David Hill and The Bach Choir, the BBC Singers, the National Youth Choir of Great Britain and children's choirs; this was also performed at a Promenade concert in the Royal Albert Hall.

The *St John Passion* was a commissioned work for Matthew Owens and the Choir of Wells Cathedral. The first performance was given on Palm Sunday, 23<sup>rd</sup> March 2013.

The whole work is about the death of Jesus, and in the end, we realise that it is also about our own death. It is a heartfelt blend of words and music, the one informing the other. Not only does Chilcott have an ear for beautiful and telling harmonies, he can interpret for us the music in the poetry. There is such spiritual grace in this music, and it is very accessible.

In composing the *Passion*, Chilcott has been very aware of the towering example of J. S. Bach, as well as the contemporary sacred music of Arvo Pärt and James MacMillan. Chilcott's music grows from the text, which is very carefully chosen. The medieval poetry used here speaks to him in recognition of how much mortal man holds onto earthly pleasures, while at the same time wanting to praise God in Jesus. This is most evident in the Meditation 'Miserere, my Maker', which he calls a 'Love Song to God'. In this poem he finds the human in the heavenly; the medieval and Renaissance poetry in particular move the composer deeply: 'These poets articulate the human

dimension of religion', he says. From all of the above, it is clear that Chilcott is a great communicator who chooses his texts carefully.

The Evangelist (tenor) narrates the action of St John's Gospel as heard in 'the vital language of the King James Bible'. Chilcott says that he is fortunate to have sung the part of the Evangelist in Bach's Passions several times, but he remembers with particular warmth the impact of the simple Renaissance versions of the Passiontide music chanted by the Dean and Chaplain of King's College Cambridge in Holy Week. 'The austerity, the agony and ultimately the grace of this story have inspired me to write this piece', he says. Reviewers have described his work as 'a mighty setting of words from the Gospel of St John'.

Chilcott's lyrical writing for the Evangelist throughout this work enables the narrative to gain momentum as the drama builds. The choir portrays the mob in the Garden of Gethsemane; they comment on Peter's denial and Pilate's words; then speak at the Crucifixion itself, with the Evangelist and Jesus. The small parts of A Woman, Peter, Officer and Servant are sung by choir members.

The four Meditations allow passages of quiet reflection. In two of these, the soprano soloist is supported by the chorus. All of the Meditations are settings of poems from the 13<sup>th</sup> to the early 17<sup>th</sup> century.

The five hymns (chorales) are settings of familiar words but with new music. They were written for the audience/congregation to sing with the chorus, and we have printed them on a separate sheet. The hymns have also been published separately, for the use of church choirs not large enough to perform the whole Passion.

## **PART I**

### **1. Sing, my tongue, the glorious battle**

The words are from Bishop Venantius Fortunatus (c. 530-c.600), trans. Percy Dearmer (1867-1936). We hear of the suffering and submission of Jesus through words that speak of victory in death. The words are a translation of a 6<sup>th</sup> century hymn *Vexilla regis prodeunt*, first published in the English Hymnal in 1906. Set in a minor key, the chorus is tinged with sombre dissonances.

*Sing my tongue the glorious battle,  
Sing the ending of the fray:  
Now above the Cross, the trophy,  
Sound the loud triumphant lay:  
Tell how Christ, the world's Redeemer  
As a victim won the day.*

*God in pity saw man fallen,  
Shamed and sunk in misery,  
When he fell on death by tasting  
Fruit of the forbidden tree;  
Then another tree was chosen  
Which the world from death should free.*



## 2. The Garden

The Gospel narrative begins here and we hear echoes in the music from the first chorus. The Evangelist is agitated by the arrival of Judas with a band of armed men and the well-known story of Peter's violence to the servant is told again.

*Jesus went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, Whom seek ye? They answered him, Jesus of Nazareth. Jesus saith unto them, I am he. And Judas also, which betrayed him, stood with them. And soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again, Whom seek ye? And they said, Jesus of Nazareth. Jesus answered, I have told you that I am he: if therefore ye seek me, let these go their way: That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a sword drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter, Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it? Then the band and the captain and officers of the Jews took Jesus, and bound him, And led him away to Annas first; for he was the father in law to Caiaphas, which was the high priest that same year.*

(John 18: 3-13)

## 3. Hymn: It is a thing most wonderful (see separate sheet for words and music)

Music: Bob Chilcott; words: Bishop William Walsham How (1823-97)

This hymn was first published in a children's Hymnal in 1872 and speaks of a child's love for Jesus and Jesus' love for mankind. This sweet, triple-time melody has subtle dissonances but with a sonorous resolution, crowned by a descant.

## 4. Peter's Denial

This explores the stark contrast between Jesus' fear for his own safety and his dignity under interrogation. Solo voices and the chorus create a theatrical set-piece in which Peter is tested and broken while Jesus remains fearless. It is followed by the first Meditation in which yearning melodic lines draw the listener deep into the sense of isolation and despair.

*Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people. And Simon Peter followed Jesus, and so did another disciple: that disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter, Art not thou also one of this man's disciples? He saith, I am not. And the servants and officers stood there, who had made a fire of coals; for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself. The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him, I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews*

*always resort; and in secret have I said nothing. Why askest thou me? Ask them which heard me, what I have said unto them: behold, they know what I said. And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying, Answerest thou the high priest so? Jesus answered him, If I have spoken evil, bear witness of the evil: but if well, why smitest thou me? Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself. They said therefore unto him, Art not thou also one of his disciples? He denied it, and said, I am not. One of the servants of the high priest, being his kinsman whose ear Peter cut off, saith, Did not I see thee in the garden with him? Peter then denied again: and immediately the cock crew.*

(John 18:14-27)

## **5. Meditation: Miserere, my Maker**

Words Anon. c. 1615

Set in the dark key of B flat minor, which subsequently leads to the E flat major of the second Hymn.

Miserere, my Maker,  
O have mercy on me, wretch, strangely distress-ed,  
Cast down with sin oppressed; mightily vexed to the soul's bitter anguish,  
E'en to the death I languish. Yet let it please Thee to hear my ceaseless crying:  
Miserere, miserere, I am dying.

Miserere, my Saviour, I, alas, am for my sins fearfully grieved,  
And cannot be relieved but by Thy death, which Thou didst suffer for me.  
Wherefore I adore thee.  
And do beseech Thee  
To hear my ceaseless crying:  
Miserere, miserere I am dying.

Holy Spirit, miserere,  
Comfort my distressed soul, grieved for youth's folly,  
Purge, cleanse and make it holy;  
With Thy sweet due of grace and peace inspire me,  
How I desire Thee.  
And strengthen me now in this my ceaseless crying:  
Miserere, miserere I am dying.

## **6. Hymn: Drop, Drop slow tears**

Music: Bob Chilcott; Words: Phineas Fletcher (1582-1650).

Chilcott uses Orlando Gibbons' famous setting of the Fletcher words as a bass countermelody to his own tune in the final verse.

## PART II

### 7. The Judgement Hall (I)

Again the Evangelist is agitated by his commentary, with a stark melodic line that increases the sense of menace. Pilate intervenes and the crowd's anger grows. But Pilate is indifferent to the people when Jesus answers with a question. The music gives us glimpses of the major harmonic still to come.

*Then led they Jesus from Caiaphas unto the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the passover. Pilate then went out unto them, and said, What accusation bring ye against this man? They answered and said unto him, If he were not a malefactor, we would not have delivered him up unto thee. Then said Pilate unto them, Take ye him, and judge him according to your law. The Jews therefore said unto him, It is not lawful for us to put any man to death: That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him, Art thou the King of the Jews? Jesus answered him, Sayest thou this thing of thyself, or did others tell it thee of me? Pilate answered, Am I a Jew? Thine own nation and the chief priests have delivered thee unto me: what hast thou done? Jesus answered, My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.*

(John 18:28-36)

### 8. Hymn: Jesu, grant me this, I pray

Music: Bob Chilcott; Words 17<sup>th</sup> century Latin, trans. Sir Henry Williams Baker(1821-77)

This hymn has a strong tune, emphatic rhythm and confident harmonic progressions. The composer sees the hymns as a means of unifying the parts of the Passion, though admits he was wary of setting such well-known texts that are so closely attached to equally well-known melodies.

### 9. Meditation: Christ, my Beloved.

These words are by William Baldwin, who died c. 1563.

This Meditation looks at grief from the point of view of a figure close to Jesus. Chilcott gives this song to the soprano, whom he regards as Jesus' mother, expressing her eternal love for her Son.

Christ my Beloved which still doth feed  
Among the flowers, having delight  
Among his faithful lilies,  
Doth take great care for me indeed,  
And I again with all my might  
Will do what so his will is.

My Love in me and I in him,  
Conjoined by love, will still abide  
Among the faithful lilies  
Till day do break, and truth do dim  
All shadows dark and cause them slide,  
According as his will is.

## 10. The Judgement Hall (II)

But the Soprano's tender love is swept away as the action returns to the judgement hall.

*Pilate therefore said unto him, Art thou a king then? Jesus answered, Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice. Pilate saith unto him, What is truth? And when he said this, he went out again unto the Jews, and saith unto them, I find in him no fault at all. But ye have a custom, that I should release unto you one at the passover: will ye therefore that I release unto you the King of the Jews? Then cried they all again, saying, Not this man, but Barabbas. Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him. And the soldiers platted a crown of thorns, and put it on his head, and they put on him a purple robe, And said, Hail, King of the Jews! And they smote him with their hands. Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him. Then came Jesus forth, wearing the crown of thorns, and the purple robe, And Pilate saith unto them, Behold the man! When the chief priests therefore and officers saw him they cried out, saying, Crucify him, crucify him. Pilate saith unto them, Take ye him, and crucify him: for I find no fault in him. The Jews answered him, We have a law, and by our law he ought to die, because he made himself the Son of God. When Pilate therefore heard that saying, he was the more afraid; And went again into the judgment hall, and saith unto Jesus, Whence art thou? But Jesus gave him no answer. Then saith Pilate unto him, Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee? Jesus answered, Thou couldest have no power at all against me, except it were given thee from above: therefore he that delivered me unto thee hath the greater sin.* (John18: 37-19:11)

Pilate finds no fault in Jesus and offers the rabble a prisoner in exchange. The crowd shout for the release of Barabbas. The harmonies move through several changes, accelerating the action, until once more the crowd screams 'Crucify Him'. Christ can now only be condemned to death. The madness and injustice of this scene give rise to a gentle setting for unaccompanied choir of the next Meditation which is marked in the score to be sung 'soft and inward'.

## 11. Meditation: Away vain world

The words are by Alexander Montgomerie(?1545-?1610) modernised and adapted by Bob Chilcott.

Away vain world, bewitcher of my heart!  
My sorrow shows, my sin makes me to smart!  
Yet will I not despair  
But to my God repair,  
He has mercy ay,  
Therefore will I pray.  
He has mercy ay and loves me,  
Though by His humbling hand he proves me.

Once more away shows loth the world to leave,  
Bids oft adieu with it that holds me slave.  
Loth am I to forego  
This sweet alluring foe.

Since thy ways are vain,  
Shall I thee retain?  
Since thy ways are vain I quite thee.  
Thy pleasures shall no more delight me.

What shall I say? Are all my pleasures past?  
Shall worldly joys now take their leave at last?  
Yea, Christ, these earthly toys  
Shall turn in heavenly joys.  
Let the world be gone,  
I'll love Christ alone!  
Let the world be gone, I care not.  
Christ is my love alone, I fear not.

## PART III

### 12. Jesus is Crucified

This is driven by relentless chords with the choir's insistence that Pilate pass the death sentence on Jesus. The Chief Priests insist they 'have no King but Caesar'.

*And from thenceforth Pilate sought to release him: but the Jews cried out, saying, If thou let this man go, thou art not Caesar's friend: whosoever maketh himself a king speaketh against Caesar. When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews, Behold your King! But they cried out, Away with him, away with him, crucify him. Pilate saith unto them, Shall I crucify your King? The chief priests answered, We have no king but Caesar. Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha: Where they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was, JESUS OF NAZARETH THE KING OF THE JEWS. This title then read many of the Jews: for the place where Jesus was crucified was nigh to the city: and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate, Write not, The King of the Jews; but that he said, I am King of the Jews. Pilate answered, What I have written I have written.*

(John 19: 12-22)

There follows a lament for solo cello.

The Evangelist's subdued account of the crucifixion continues. Pilate is quietly seething that a Roman prefect has labelled Jesus 'King of the Jews' and we hear the familiar words of the next hymn:

### 13. Hymn: There is a green hill far away

Music: Bob Chilcott; words: Mrs. Cecil Frances Alexander (1818-95).

This hymn of 1848 was written for a Sunday School class and while expressing sorrow at Christ's death, conveys a message of hope.

A second cello solo follows.

### 14. The Crucifixion

The Evangelist continues his narrative of the Crucifixion, while the music, like Christ on the cross, remains gentle and dignified, even when the Roman soldiers cast lots for His

clothes. The grief of the three Marys and the beloved disciple at the foot of the cross flow into the final Meditation.

*Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam, woven from the top throughout. They said therefore among themselves, Let us not rend it, but cast lots for it, whose it shall be: That the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother!*

(John 19: 23-7)

### **15. Meditation: Jesus, my Leman\***

Words: 13<sup>th</sup> century English, adapted by Bob Chilcott.

When I see upon the Cross

Jesus, my leman,

\*Leman=loved one

And by him standing Mary and Johan,

With his back scourged

And his side pierced,

For the love of man,

Well ought I to weep

And sins relinquish,

If I know of love.

### **16. Jesus dies on the cross**

This is a haunting montage of fragments from earlier parts of the work, creating profound compassion through its simple musical economy. Two solo voices sing Jesus' final words: 'It is finished'. So little music; so few words. Yet a deep human sadness is revealed in this brevity.

### **17. Hymn: When I survey the wondrous cross**

Music; Bob Chilcott, words: Isaac Watts (1674-1748)

The Passion ends with Isaac Watts' fine hymn, first published over three centuries ago. The new melody by Chilcott is equally memorable, ending with an uplifting accompaniment that offers a vision of new life, free from all the world's suffering.

Thanks to Margaret Fancy and Ian Pattinson for these programme notes.

## Duncan Lloyd



Duncan Lloyd began his musical career as a chorister at Southwell Minster under the tutelage of Kenneth Beard. As a violinist, he played with the internationally renowned Nottingham Orchestra directed by Christopher Adey and read music at Manchester University. He has a PGCE from Durham, a Diploma in Education Management from Sheffield Hallam and his NPQH.

Duncan has thirty years' teaching experience, most recently as Director of Music at the Minster School Southwell. He co-wrote the School's successful bid for Specialist Music and Humanities status and ran the very successful Chorister Outreach Programme. During his sixteen years as a Tenor Lay Clerk, he founded the Ensemble of Southwell and the Djanogly Community Orchestra and Jazz Band, typeset the New Southwell Psalter and, with Simon Bell, founded the Minster Girls' Choir. He composes and arranges and has recently had works performed by musical groups in Nottinghamshire and North Yorkshire.

Duncan has extensive experience as a conductor of both choral and orchestral groups and has led extremely successful concert tours throughout Europe. He is a member of the Association of British Choral Directors. He played viola in the Pollyanna Quartet and has played both viola and violin in many leading ensembles in Nottinghamshire.

Duncan and his family relocated to North Yorkshire in August 2014 and he is very much enjoying his new role with the Lancaster Singers which he took up in January 2015. He continues to work as a freelance instrumental and vocal teacher and has been acting Music Director at Kendal Parish Church since December 2014.

## Christopher Steele



Following studies at the Royal College of Music and National Opera Studio, Christopher Steele has performed extensively in opera, oratorio and concert throughout the UK, Europe and the USA. He has performed as a principal artist for the Royal Opera House, Welsh National Opera, English National Opera and for many regional touring companies.

Operatic roles have included; Rodolfo *La Bohème*; Nadir *Pearl Fishers*; Tamino *Die Zauberflöte*, Ramiro *La Cenerentola*; Hoffman *Tales of Hoffman*; Lensky *Eugene Onegin*; Almaviva *Barbiere di Siviglia*; Ottavio *Don Giovanni*; Prologue/Quint *Turn of the Screw*; Male Chorus *Rape of Lucretia*; Tom *The Rake's Progress*; Lurcanio *Ariodante*; Brighella *Ariadne auf Naxos*; Cegeste Glass's *Orphée*; Liverotto *Lucrezia Borgia*.

Oratorio highlights include *The Messiah* in Festival Hall and Bridgewater Hall and with Brian Kay in Halle; *The Creation* in the Royal Albert Hall with Sir David Willcocks; Bach's *St John Passion* and *St Matthew Passion*; Mozart *Requiem*, *Mass in C minor* and *Coronation Mass*; Verdi *Requiem*; Finzi's *Dies Natalis* and *Intimations of Immortality*, Britten's *St Nicolas*.

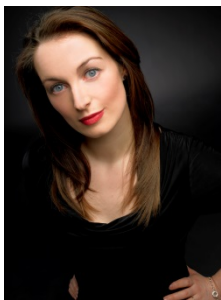
Christopher is now based in North-West England and studies voice with Manuel Luhan (following studies with Ken Nielsen) and teaches voice both privately and at Sedbergh School in Cumbria.

## Robert Pritchard



Robert Pritchard was born in Berkshire, and started singing at the Sixth Form College, Farnborough, under the tuition of Paul Bambrough, recently appointed Associate Principal of Birmingham Conservatoire. Robert studied voice with Andrew Slater at The University of Huddersfield and has performed numerous solos with University ensembles and local choirs. A student of the University Opera Class, Robert received operatic coaching from Rachel Nicholls and Jane Anthony. Whilst based in Huddersfield, Robert deputised with Cathedral Choirs across Yorkshire, as well as singing regularly as a lay clerk with Bradford Cathedral. He is currently the Bass Choral Scholar with Blackburn Cathedral and receives vocal tuition from Joshua Ellicott.

## Sally Johnson



Sally Johnson comes from the Lake District and trained at the Royal Northern College of Music and in Florence. She performed with the Lancaster Singers for their Verdi Requiem in 2013.

Regularly found on the oratorio platform, her repertoire includes Britten's *War Requiem* performed at Snape Maltings, Verdi's *Requiem* performed in York Minster, Verdi's *Te Deum* with the Hallé Orchestra, Bach's *St John Passion*, *St Matthew Passion* and *Magnificat*, Haydn's *Creation* and *Nelson Mass*, and Orff's *Carmina Burana*.

Operatic roles include Italian Soprano in Grange Park Opera's *Capriccio* and Clothilde in Bellini's *Norma*, also for Grange; Musetta in *La Bohème* (Scottish Opera); Donna Elvira in *Don Giovanni* and Liza in Tchaikovsky's *Queen of Spades* (RNCM); and Tatiana in *Eugene Onegin* (Lakeland Opera).

Awards include the Elizabeth Harwood Award, the Eva Turner Award, and Peter Moores Scholar.



## **Chris Haughton**

Chris Haughton is the Chairman of Lancaster Singers. Chris was a Chorister at Durham in the 1960s and has been making amateur music ever since; a Lancaster Singer for about 25 years, he usually contrives to remain anonymous on the back row but is honoured and delighted to have been asked to step forward on this occasion.

## **Christine Dittman**

Christine Dittman took up the cello at the age of 11 and studied at the Royal Manchester College of Music where her teachers were Paul Ward and Raphael Sommer (a pupil of Tortelier). She trained as a peripatetic music teacher, working on the Isle of Wight, in Sheffield and in North Yorkshire. Now retired, she has played in many orchestras and chamber groups and is currently principal cellist with the Lancaster-based Haffner Orchestra. Christine plays a cello made by Kai Thomas Roth after a model by Goffriller.

## **Ian Pattinson**



Ian is the organist of Lancaster Priory. He has a strong relationship with the Lancaster Singers as accompanist for particular choral works over the years both in the Priory and further afield.

Ian became Organist at the Priory in September 2001, having previously held posts as Organ Scholar at Birmingham and Blackburn Cathedrals and also Assistant Organist at the latter. He directs the Priory Occasional Singers as well as accompanying the Priory Choir and occasionally taking the latter in the absence of the Director of Music and Assistant Choral Director. He has composed anthems and a service setting for the choirs at the Priory.

Ian is a graduate of Birmingham Conservatoire (1998) and a Fellow of the Royal College of Organists (2002). His organ tutors have included David Bruce-Payne and David Sanger.

Outside the Priory, Ian is an organ/piano teacher, organ recitalist and accompanist for choirs like the Lancaster Singers. Past recital venues have included the Temple Church in London, Halifax Minster, Cartmel Priory, and the Anglican Cathedrals of Liverpool, Birmingham and Blackburn.

## LANCASTER SINGERS

### SOPRANOS

Mags Abraham  
Maggie Bremner  
Margaret Fancy  
Joan Guénault  
Katharine Howell  
Samantha Ireland  
Andrea King  
Jean Morris  
Harriet Pollock  
Hermione Roff  
Angela Rubio Navarro  
Helen Sayers  
Susan Simpson  
Katy Taylor  
Kathryn Toghill  
Judith Topper  
Lindsay Ward  
Anne Windsor  
Sheila Wolfendale

### ALTOS

Jo Anderson  
Vivienne Bonnett  
Doreen Champness  
Cathleen Dawson  
Mavis Fletcher  
Anne Garden  
Brenda Harding  
Chris Hewitt  
Ruth Hutchison  
Sarah Jackson  
Serena Lailey  
Mary Osmaston  
Bea Perez  
Marilyn Pooley  
Sally Richardson  
Annik Taylor  
Heather Willes

### TENORS

Graham Bartram  
Jim Birkett  
Peter Entwistle  
John Falkingham  
Tony Guénault  
Simon Halliday  
Roger Heise  
Ellis Marston  
Peter Sampson  
Ian Tate  
Richard Williams

### BASSES

Nick Barker  
Martin Clarke  
Ian Cookson  
Robert Crawshaw  
Richard Harrison  
Chris Haughton  
Charlie Lewis  
Berwyn Morris  
John Shepherd

## FRIENDS OF LANCASTER SINGERS

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Miss Audrey Mitton  
Mrs Elizabeth Cole  
Mrs Beryl Kilpatrick  
Mr and Mrs Paul and Pam Barker  
Mr Russell Richardson  
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Please contact Sally Richardson for further details: Email: [lancsingers@googlemail.com](mailto:lancsingers@googlemail.com)

# **haffner** orchestra

Saturday 20<sup>th</sup> June 2015

Ashton Hall, (Town Hall), Dalton Square, Lancaster at 7.30pm

Soloist: Megan Rolf

Leader: Julian Cann

Conductor: Bob Chasey

Elgar Cello Concerto

Beethoven Symphony No. 3

Buy tickets online at [www.haffnerorchestra.org](http://www.haffnerorchestra.org); Lancaster or Morecambe Visitor Information Centres; from orchestra members; by phone on 01524 582394 (credit card sales), or at the door. Adults £13.50, Concessions £12.50, 18 and under free

## Lancaster & District Choral Society

### **Spring Concert**

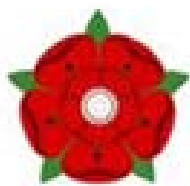
Saturday 25<sup>th</sup> April 2015 at 7.30pm

Lancaster Priory

Handel *Four Coronation Anthems*

Haydn *The Heavens are Telling (from The Creation)*

Bernstein *Chichester Psalms* and a selection from *West Side Story*



**Lancaster  
Singers**

**NEXT CONCERTS**

Saturday 13<sup>th</sup> June 2015 at 7.30pm

St Paul's Parish Church, Grange-over-Sands

Sunday 14<sup>th</sup> June 2015 at 7.30pm

The Ashton Memorial, Williamson Park, Lancaster

**An Edwardian Musical Evening**

including a variety of vocal and instrumental music from the Edwardian era