



**Lancaster
Singers**

An Edwardian Musical Evening



**Conductor: Duncan Lloyd
Pianist: Ian Tate**

Sunday 14th June 2015 at 7.30pm

Ashton Memorial, Williamson Park, Lancaster

Welcome to this evening's concert which brings you a mixture of choral, solo and instrumental music from the Edwardian era.

The Turtle Dove arranged by Ralph Vaughan Williams (1872-1958)

We begin with a rather melancholy 'Parting Song'. The girl is being left behind by her roving lover, though he tells her he will 'never prove false though the sea may run dry and the rocks melt in the sun'. Only if he loses her will he moan and mourn his loss, as the Turtle Dove of the title.

The baritone part is sung by Berwyn Morris, John Nickols and Charlie Lewis.

Ca' the yowes arranged by Ralph Vaughan Williams, words by Robert Burns (1759-96)

Ralph Vaughan Williams was taught by Parry and Stanford at the Royal College of Music, where he also formed an enriching friendship with Gustav Holst. He came under the influence of Max Bruch while studying in Berlin. In 1902, he began a systematic collection of folk songs in some of the southern counties of England.

This arrangement is the gentle song of a shepherd calling his sheep on a misty morning; we can imagine the sheep knowing the shepherd's voice, and coming to his call 'to where the heather grows while the waters wimple to the sea'. The words are by Robert Burns. At school Burns was given a thorough grounding in English, including classic Shakespeare. But his *Poems chiefly in the Scottish Dialect* (1786) were an immediate success, and in 1789 he was able to leave his poor farm and work as an Excise Officer. Throughout his life he continued to write and had as great a facility with correct 18th century English as with his native Scots. *Ca' the yowes* is the only song we will sing in dialect this evening. The tenor soloist is Simon Halliday.

The Bluebird music by Charles Villiers Stanford (1852-1924), words by Mary Elizabeth Coleridge (1861-1907)

This slight but exquisite song, composed in 1910, has only two verses but they create an atmosphere of utter stillness across the lake and a picture is painted in 'palest blue'. The sky, the water and the wings of the bird are all blue. The Bird is reflected for seconds in the water, 'cold and still, but in a moment he is gone.

Mary Elizabeth Coleridge was the great-great-niece of Samuel Taylor Coleridge; she published her first book of verse, *Fancy's Following*, in 1896. Many anthologies contain her sonnets *True to myself am I* and *Go into the deepest, darkest dead of Night*. She also wrote novels and contributed articles to *The Monthly Review* and the *Cornhill* magazine.

In Smyrna

Edward Elgar (1857-1934)

Ian Tate (piano)

Elgar published very few pieces for solo piano yet it was very important in developing his ideas and he had great skill in improvisation.

In 1905, Edward and his wife Alice took a Mediterranean cruise. In his diary, Edward recorded his reactions to the light, colours and sounds of the Orient and this led to the composition of *In Smyrna* (In the Mosque). The touch of Eastern colour in the texture and line, noticeable near the end, was also employed in his two great oratorios *The Apostles* and *The Kingdom*. This little piece appeared in between their composition.

The Oak and the Ash arranged by Edward Bairstow (1874-1946)

A North-country lass 'up to London has stray'd', and London does not agree with her! She wistfully recalls that her friends will be harvesting and the birds sweetly singing and 'all will be pleasant and gay' in the country she has left behind. She says she can only be happy in her North-country home by marrying a lad who is North-country bred, for that is where the Oak and the Ash flourish.

Edward Bairstow arranged this old English air with its well-known words, but he is better known as a composer of church music. Born in Huddersfield, he was the organist at York Minster for many years and Professor of Music at Durham University. His most well-known pieces are probably 'Blessed City, Heavenly Salem' and 'Let all mortal flesh keep silence'.

To Daffodils composed in 1904 by Roger Quilter (1877-1953), words by Robert Herrick (1591-1674.)

Roger Quilter studied at the Hoch Conservatory, Frankfurt, under Iwan Knorr and was one of a group of five composers collectively known as the Frankfurt Group. A performance of his *Songs of the Sea* at the Crystal Palace in 1900 brought his name to public recognition and in the early 20th century, Gervase Elwes championed his songs. Quilter had a natural feeling for the cadences of the English language and wrote music of great lyricism. Alison Latham, in the *Oxford Companion to Music* (2002), describes Quilter's work as 'a graceful art'. He set both Tennyson's and Shelley's poetry; Shelley's *Go lovely rose* (1923) is said to be his finest love song. *Where the Rainbow Ends* is a once popular children's play, and he wrote a medley of nursery rhymes in *A Children's Overture* (1919.)

Robert Herrick wrote the words of this song, again containing only two verses. There is no record of his having attended school, but his classical style points to a grammar school education. Sixteen months after his birth his father, a prosperous goldsmith, died. In due course, Robert was apprenticed to an uncle, also a goldsmith and on termination of the apprenticeship, he entered St. John's College, Cambridge. His poems show a feeling for folk customs and festivals such as May Day and Harvest. He was ordained from Trinity Hall.

His secular poems are mostly 'exercises in miniature'. He is considered 'one of the finest English lyric poets, and has a faultless ear'. Swinburne called him 'the greatest song writer ever born of English race', though his religious poems have generally been considered childish.

In *To Daffodils*, Herrick likens our lives to the short span of daffodils and begs the flowers to stay just a little while longer, at least until evensong. Then, 'having prayed with you we will go with you along.' *We dry away as the daffodils and as the morning dew dries in the sun.* This short song beautifully portrays the daffodils' life.

Rosemary

Edward Elgar (1857-1934)

Duncan Lloyd (violin)

Ian Tate (piano)

Elgar often visited his doctor friend in Settle, North Yorkshire (the building is now Barclay's Bank) and knew Giggleswick and the surrounding villages well. He wrote a number of pieces during these visits one of which, sketched in 1882, was entitled *Douce Pensée* (Sweet Thought). In 1913, he revised and renamed the piece *Rosemary* ('*That's for Remembrance*'). This arrangement for piano and violin (Elgar's own instrument) contains all the Romantic hallmarks of his other salon music such as *Salut d'Amour* and *Chansons de Matin et Nuit*.

When Father papered the parlour written and composed by R P Weston and Fred J Barnes (arr. Lloyd)

This Music Hall song, written in 1910, was first performed by the comedian Billy Williams and was subsequently sung by Harry Champion in the Music Hall. (He also popularised *Boiled Beef and Carrots* and *Any Old Iron*.) The arrangement here is by Duncan Lloyd for men's voices.

The Music Hall in Britain was a form of entertainment similar to Vaudeville in the USA and Cabaret in France. It arose initially in the 1800s, when public bars held competitions and provided food and entertainment to attract customers. Dedicated Music Halls had a stage at one end and a floor filled with tables and chairs for customers' use.

There will be a short pause at this point

Little Bird and Butterfly (from Lyric Pieces)

Edvard Grieg (1843-1907)

Simon Halliday (piano)

Grieg was writing a kind of poetic piano diary. Between 1867 and 1901 he composed 66 short character pieces, published in 10 books. The collections of *Lyric Pieces* include several of Grieg's best known pieces – *Wedding in Trondhaugen*, *To Spring* and *Butterfly*. For several years, Grieg chose to live in the little village of Lofthus in Norway. The small study, where he could work in perfect quiet, was perched among the trees above the Hardanger Fjord, with a great waterfall nearby. Small wonder that so much of his music was inspired by the natural beauty around him.

The Snow music by Edward Elgar (1857-1934), words by Caroline Alice Elgar (1848-1920)

Duncan Lloyd and Susan Simpson (violins)

Elgar showed musical promise at an early age and became a freelance musician at the age of 16, playing in many local orchestras in Worcestershire and composing and arranging music. Apart from violin lessons, however, he had no formal musical education, learning counterpoint and orchestration from books. In 1889 he married Alice, whom he first met when she took lessons in piano accompaniment. Alice believed totally in her husband's gifts as a composer and she inspired his work. But it was not until he was commissioned to write an orchestral piece, the overture *Froissart*, for the Worcester festival in 1890, that he was first published. Then, nine years later, the first performance of the *Enigma Variations* was conducted in London by Hans Richter, and Elgar's name began to be heard outside the Midlands.

Elgar had a gift for melody that infused all his work; it gave his music instant popular appeal, from the slightest song to the loftiest symphony.

As he set his *Scenes from the Bavarian Highlands* to Alice's words, so he does here, in *The Snow* (1895), a three part song for female voices. It is a prayerful song, comparing the snow and the human soul. Just as the poet's gifts will fade, so will the snow lose its sparkle. But the poet asks that, as the snow was once pure and white, so her heart may continue to endure as a bright and steadfast pulse, not fading like the melting snow.

Clear and Gentle Stream music by Gerald Finzi (1901-1956), words by Robert Bridges (1844-1930)

The clear and gentle stream of the title has been 'known and loved so long' by the author. He daydreamed beside it as a boy and strolled along its banks. He sits now where he always sat, with the long branches trailing in the water and the swans sailing idly by. Many an afternoon he watched the fishes in the cool waters until the minster bell heralded the evening and the lengthening shadows. His life will continue where there is no stream and his youthful memories will fade; but he will remain quiet and thoughtful in his life.

The music Finzi wrote to these words flows like the stream, gently along between the voices. He creates a quiet, wistful air in which we can see the boyish figure, now grown and content with his lot.

Robert Bridges was an influential poet to many of his contemporaries and was responsible for publishing Gerard Manley Hopkins' complete poems. He wrote acclaimed essays on Milton and Keats and words for four works by Parry. He was very interested in the musical setting of words. Bridges eventually published six volumes of his own poetry and was one of the founders of the Society for Pure English. Although his reputation does not now stand as high as it once did, his 'adventurous experiments in metre and prosody are still respected' (Margaret Drabble, *Oxford Companion to English Literature*, 1985).

Linden Lea composed in 1912 by Ralph Vaughan Williams (1872-1958), arranged by Arthur Somervell (1863-1937), words by William Barnes(1801-86)

This well-known and loved English song is one of many that paints a picture of the gentle open-air, with birds, the water and trees each making their own music, in contrast to the noise of 'dark-roomed towns'.

William Barnes was a highly esteemed poet and continues to be celebrated, particularly in his home county of Dorset. Ordained in the Church of England, he served mainly in Dorset but held a curacy for two years in Yorkshire, at Rotherham. Best known for his Dorset dialect poems, he was a friend of Hardy, Tennyson and Gerard Manley Hopkins.

Vaughan Williams set four of Barnes' poems to music; the title of this setting being, in Barnes' words, 'My Orcha'd in Linden Lea'. The alliteration in, for example, 'do lean down low in Linden Lea' is typical of Barnes' style. His noun-combinations elsewhere (heart-heaven; mind-sight) foreshadow Hopkins. His poetry is characterised by 'a singular sweetness and tenderness of feeling ...' and '... exquisite feeling for local scenery'.

Solveig's Song from Peer Gynt Suite no 2

Edvard Grieg (1843-1907)

Samantha Ireland (soprano)

Ian Tate (piano)

Grieg was asked by Ibsen to write the incidental music to his play in 1874. Grieg was flattered to be asked, but found the process long and difficult. In 1888 and 1891 he extracted eight movements from his original score to make two Suites. Solveig's song is from the second Suite.

It is a simple and charming song sung by a pure young woman whom Peer has first encountered in a wedding crowd. It is a case of 'love at first sight'; but as soon as Solveig has gone to live with Peer, he has departed on another adventure and she is left waiting for his return. She has promised to wait for as long as it takes and meanwhile she asks God's blessing on Peer, wherever he goes in the world and, 'if he waits above', she will meet him there.

The Sailor and young Nancy collected and arranged by E. J. Moeran (1894-1950)

E J Moeran was of Anglo-Irish descent. He was another of Stanford's students and was an active folk-song collector in Norfolk, Suffolk and Ireland. He was powerfully influenced by the music of Delius and of Ireland. His friendship with Peter Warlock drew him towards English 16th century music, but he also wrote symphonies, piano and chamber works, vocal pieces and concertos for violin, piano and cello.

In this song, the sailor *will* be going to sea 'and if ever I return again, I'll make you my bride'. But he does not give Nancy much hope, in spite of having given her a ring. She has asked if she can accompany her love, but he is adamant that he can stay no longer because the sails are hoisted and the ship is waiting to leave on the next tide.

Swansea Town collected by G. B. Gardiner (1853-1910) and arranged by Gustav Holst (1874-1934)

This song is rather livelier, although it is still about a sailor going to sea and leaving his sweetheart, Nancy, behind. But he doesn't sound *too* upset to be leaving his lass; they'll 'drink strong drink to the girls they adore', but when the money is all gone, they'll 'go to sea once more!' He nevertheless hopes to return to old Swansea Town. The tenor and bass line create here the sound of the storm-tossed ship and the swell of the sea.

I Love my Love collected by G. B. Gardiner and arranged by Gustav Holst

Holst was the son of a piano teacher and conducted village choirs when he was just 17. He, too, was a pupil of Stanford; he played the trombone in seaside bands before joining the Carl Rosa Opera Company Orchestra. In 1903, he became Director of Music at St. Paul's Girls' School, a post he held until his death in 1934. He came to love folksongs through his friendship with Vaughan Williams; his appreciation of this form is reflected in the *Somerset Rhapsody* of 1906-7.

I Love my Love is a plaintive Cornish folksong, sung by a maiden in Bedlam, who *knows* she is loved, but is ill in a mental hospital, bewailing her Love's cruel parents who have sent him away to sea. All is well in the end, however, when poor Nancy's Love comes back to claim her for his own. The arrangement is interesting in the way that it hints at Nancy's turbulent state of mind when the title words are woven into the harmony continuously, by all the voices. 'I love my love because I know my love loves me!' And although Nancy calls her Love's parents cruel, she says she still loves them 'because they are his'.

George B. Gardiner, who collected this song, was born in Kincardine, Perthshire. The systematic collecting of folk songs in England only began around 1890, whereas traditional Scottish songs had been studied and published for over 150 years prior to this. The Folk Song Society was set up in England in 1897. Eighteen of Gardiner's best songs are attributed to Vaughan Williams, who also encouraged Holst to set folksongs. By 1903 the Society was already in decline, when Cecil Sharp and Vaughan Williams joined. Gardiner collected over 1,400 songs within five years, but after his

death in 1910, his work was forgotten for a long time. He had travelled all over Europe before beginning his collecting in England, where he started in Somerset; but Sharp had preceded him by a year. So Gardiner moved to Hampshire where he had no contacts and had to do all his collecting alone. In his notebook, he said that in one area of Hampshire he 'caught nothing but a cold'. He also spent time in Workhouses, where singers were easier to locate and available to sing.

Our Librarian is currently researching the prolific use of the name 'Nancy' in folk-songs about sailors and their sweethearts. The sailors are often called 'William', but we don't know why!

Refreshments will be served at the end of the concert.

Lancaster Singers would like to express thanks to the staff of Williamson Park for their help with this concert. Thanks also to our rehearsal accompanist Ian Tate.

Members of the Lancaster Singers recently made a recording of Allegri's Miserere to raise funds for the DES's Nepal Earthquake Appeal; if you would like to buy a copy, or to donate, see the following link:

<http://singfornepal.bandcamp.com/track/allegri-miserere-for-nepal>

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.

Ian Tate



Ian Tate joined the Lancaster Singers as accompanist in 2012. His experience in piano accompaniment began at school choir concerts, which led to busy student days playing for soloists and ensembles, firstly as an undergraduate at the University College of North Wales, Bangor, and then as a postgraduate accompanist at the Royal Northern College of Music.

His professional performing activities over 30 years, based in Manchester, have included duo and chamber ensembles with members of the Manchester orchestras, acclaimed contemporary music recordings with members of the RNCM and work in musical theatre.

Local performances have included a woodwind and piano ensemble at the Sedbergh Festival and at Brantwood, Coniston in 2004 and a violin and piano recital at Brantwood in 2009. Since 1999 he has been pianist to the Maia Singers, Stockport, giving regular performances around Greater Manchester and Cheshire.

His experience as a teacher over the same period has included performance to diploma and degree levels and lecturing in music at North West institutions of Further and Higher Education, including the University of Central Lancashire.

Beyond music his activities include many years involvement with groups and local authorities in developing and encouraging cycling around Greater Manchester, and more recent work with a local Sustainable Living group.



2015-16 season

21 November 2015	Bach, <i>Singet dem Herrn</i>
St Peter's Cathedral, Lancaster	Bach, <i>Brandenburg Concerto no. 2</i>
8.00pm	Hummel, <i>Mass in B flat</i>
15 and 18 December 2015	Christmas Music in the Ashton Memorial
19 March 2016	Lauridsen and Haydn
11 and 12 June 2016	Summer concerts

Further details can be found at www.lancastersingers.org.

LANCASTER SINGERS

SOPRANOS

Mags Abraham
Maggie Bremner
Margaret Fancy
Joan Guénault
Rebecca Hare
Katharine Howell
Samantha Ireland
Andrea King
Jean Morris
Pamela Nickols
Jean Norgate
Angela Rubio Navarro
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
Brenda Harding
Chris Hewitt
Ruth Hutchison
Sarah Jackson
Serena Lailey
Mary Osmaston
Sally Richardson
Annik Taylor

TENORS

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

BASSES

Nick Barker
Chris Haughton
Charlie Lewis
Berwyn Morris
John Nickols
John Shepherd

Friends of Lancaster Singers

Mrs Barbara Douglas
Mr Len Fletcher
Miss Audrey Mitton
Mrs Elizabeth Cole
Mrs Beryl Kilpatrick
Mr and Mrs Paul and Pam Barker
Prof Brian Hopkins
Mr Russell Richardson
Mrs Pamela White

Mr David Brooks
Prof David Hutchison
Mrs Jean Wangermann

Corporate Friends:

Charnley Associates
Haughton Associates Limited
Arteria with Gallery23

Lancaster Singers would be delighted to welcome you as a member of our Friends' Association.
Please contact Sally Richardson for further details: Email: lancsingers@googlemail.com

haffnerorchestra

Saturday 20th June 2015 at 7.30pm

Soloist: Megan Rolf (cello)

Conductor: Bob Chasey

6.30pm pre-concert talk by Megan Rolf

Ashton Hall, Town Hall, Dalton Square, Lancaster

Elgar	<i>Larghetto</i> from Serenade for Strings
Elgar	Cello Concerto
Beethoven	Symphony no.3 (Eroica)

Buy tickets online at www.haffnerorchestra.org; or ring 01524 582394 (credit card sales, office hours Mon-Sat). Tickets are also available from Lancaster or Morecambe VICs or at the door.

Ticket prices: Adults £13, Concessions £12, 18 and under free, subject to availability

Lancaster & District Choral Society

Summer Concert

Music from the Shows

Saturday 4th July 2015 at 7.30pm
Bolton-le-Sands Community Centre

Tickets £10.00 (£6.00 for benefits claimants/students) available from the Visitor Information Centres in Lancaster (01524 582394) and Morecambe (01524 582808) or from members.