



Anniversary Celebration

Hare *Patet Omnibus Veritas*
Hare *Triptych*
Bach *Wachet auf* for trumpet and organ
Bach *Jesu meine Freude*
Telemann *Concerto in D for Trumpet and Organ*
Dvorak *Mass in D*

Director: Marco Fanti

Co-Director: Mavis Fletcher

Organ: Ian Hare

Trumpet: John Miller

Cello: Christine Dittman

Saturday 22nd March 2014 at 7.30pm

The Great Hall, Lancaster University



LANCASTER
UNIVERSITY



This Anniversary Celebration Concert marks Ian Hare's 40 years of service in the role of University Organist. It also forms part of Lancaster University's 50th anniversary celebrations, marking the University's contribution and commitment to local and regional cultural events.

Patet omnibus veritas

Ian Hare

This setting of the Lancaster University motto was originally intended for the University Chamber Choir, for whom it was composed in 1983. It was subsequently performed by the Lancaster Singers at a Degree Ceremony when the former Chancellor, HRH Princess Alexandra, was awarded an honorary Doctorate of Music. Lancaster Priory Choir also sang it during the service marking the inauguration of the present Chancellor, Sir Christian Bonington.

The text is taken from the *Epistolae Morales* by Seneca, who was a Roman stoic philosopher. It was an appropriate choice for a secular foundation, with Truth being one of the great ideals towards which a University should strive.

Patet omnibus veritas, nondum est occupata.

Multum ex illa etiam futuris relictum est.

Truth lies open for all; it has not yet been monopolized.

And there is plenty of it left even for posterity to discover.

Triptych for organ

Ian Hare

Ian writes...

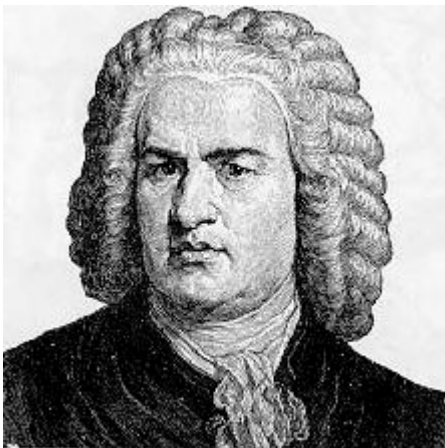
This piece was completed during a sabbatical term from Lancaster University, and was eventually published by Banks Music Publications in 1993. It was dedicated to my wife, Pauline, and received its first performance in Cartmel Priory, where I was then the Director of Music. The idea of writing a triptych was based on a possibly fictional account which I remember, relating to the Mediaeval craft guilds, who required the completion of such a tri-partite form to achieve full membership.

Inevitably there are three movements, a Prelude, Intermezzo and Toccata, which are contrasted and complementary as regards tempo and style. The Prelude is based on the traditional sonata form, although the opening theme has been likened to Hindemith, himself a neo-classical composer. The second subject is more lyrical in character, and

provides some of the material for the development section. In the recapitulation it is played in the tonic key by the pedals, loudly and with slower note-values. The Intermezzo is in the relative minor key of B, and is in ternary form, with the middle section featuring a solo stop and triplet accompaniment, somewhat in the style of Vierne. The outer sections are quite expressive in their use of mild dissonance and a wide range of dynamics. Like most toccatas, this one features rapid semiquaver figuration, with the interval of a descending fourth harking back to the opening theme, which does indeed return as the subject of a fuggetta passage in the middle. Here again the pedals bring back the second theme, heralding a powerful conclusion.

Johann Sebastian Bach (1685-1750)

The German family Bach provided the most remarkable number of musicians ever chronicled within a single family group. Over 70 of their number were professional musicians and the generations lived and worked in central Germany from the early 16th century to the 18th century. Apart from the earliest, they were all Protestants



Johann Sebastian occupies a central position in this most gifted of families. By the time he was 10 years old, both his parents had died and he was sent with his brother, Johann Jacob, to live with their eldest brother, Johann Christoph, who was the organist at Ohrdruf near Arnstadt. Christoph taught his brother musical technique, but Johann Sebastian taught *himself* musical composition, mainly by copying the work of other composers. In 1700 he was awarded a scholarship to the Michaelisschule in Lüneburg where he sang in the choir. In 1703 he was appointed organist and choirmaster at the church of St. Boniface in Arnstadt but found other outlets for his ambitions, and in 1708 was appointed organist and court musician to Duke Wilhelm Ernst of Weimar.

In the same year he married his cousin Maria Barbara Bach and they had seven children, including Wilhelm Friedemann and Carl Philipp Emmanuel. Many of Johann Sebastian's best known organ works were written at this time.

In 1717, he was offered the position of Kapellmeister to Prince Leopold of Anhalt-Cothen. However, he was not readily released from Weimar due to regular conflicts with the church authorities, partly because the congregations were confused with his 'curious embellishments' in the chorales. He had to endure a month's imprisonment before being discharged in disgrace. His new employer, however, was a keen musician: a violinist and player of the bass viol and harpsichord. With Prince Leopold's patronage,

the first book of *The Well-Tempered Clavier* and the six *Brandenburg Concertos* were composed, in addition to sonatas for violin, suites and partitas.

In July 1720, while Johann Sebastian was away in Carlsbad, Maria Barbara died and he was left with four young children to bring up. But soon afterwards, as was customary at the time, he married again. In December 1721 Anna Magdalena Wilcken became his second wife.

His next post was in Leipzig where he remained for thirty years. He was installed as Cantor of the Thomasschule in the summer of 1723 where he and his pupils were required to provide music for the four city churches. A cantata was performed at each church in turn by the first choir on most Sundays and on major feast days. On Good Friday every year an oratorio-style Passion was performed, at Vespers, also at each church in turn. During his first five years in Leipzig, Bach completed no fewer than three annual cycles of cantatas (some 150 works) and two great Passions – the *St. John Passion* (1724) and the *St. Matthew Passion* (1727).

Wachet auf, ruft uns die Stimme (BWV Anh.66)

The chorale on which this piece is based is better known in the arrangement which Bach included in his *Cantata No.140*, often sung during Advent. It is scored for a two-manual organ with pedals together with an *obbligato* trumpet part, which adds tremendous colour, both in the fanfare passages at the beginning and end, and in the ornamented chorale melody. This allows the organ to play independent accompanying parts, in which semiquaver passages are shared between the hands in an imitative style.

Jesu meine Freude (1723)

The text for this motet is from the hymn *Jesu meine Freude* which was written much earlier, in 1653, by Johann Franck to a tune by Johann Cruger. (This was thought to be for a memorial celebration.) The text was translated by Catherine Winkworth in 1863 and published in her *Chorale Book for England*. Catherine Winkworth was said to be “the most gifted translator of any foreign lyrics in our tongue after Dr. Neale and John Wesley.” We know these texts more fully through Catherine Winkworth than any other translator.

It is the only one of Bach's motets to be in five parts. The verses are interspersed with chorales set to words from St. Paul's Letter to the Romans, chapter 8. (The chorale was the congregational hymn of the Protestant Church in Germany and is very similar to the more traditional hymns still used in our English churches even now.) The simple language of the chorale provided an opportunity for congregations to take a central role in liturgical worship. Martin Luther was much involved in the writing of new hymns. The texts and melodies were often adaptations of earlier sources, particularly Gregorian hymns and antiphons.

Bach produced a monumental collection of chorales during his lifetime. The preface to the Novello edition of the motet says "it is the longest, the most varied and has the greatest emotional range" of all the Bach motets that have come down to us. From the Renaissance onwards, motets normally had Latin sacred texts and were designed to be sung in Catholic services. Sometimes they were sung without accompaniment, but this evening we shall have organ accompaniment and cello continuo. This was a feature of the Baroque period, usually with a cello or bass viol playing a single bass line while a keyboard or plucked instrument filled in the harmonies.

1 Four-part chorale

*Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
ausser dir soll mir auf Erden
nichts sonst Liebbers werden.*

Jesu my joy, my heart's delight, Jesu my treasure!
How long has my heart been troubled and desirous of Thee!
Lamb of God my bridegroom, nothing on earth can be dearer to me.

2 Five-part dramatic chorus with variations on the chorale

*Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln, sondern nach dem Geist.*

There is therefore now no condemnation to them which are in Christ Jesus, who walk not after the flesh, but after the spirit.

3 Chorale

*Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Lass den Satan wittern,
lass den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.*

Beneath Thy shield, I am protected from the raging storms of all my enemies. Let Satan storm, let the foe rage, Jesus will stand by me.

4 Trio sonata for sopranos 1 and 2. and alto

*Denn das Gesetz des Geistes, der da lebendig machet in Christo Jesu, hat mich frei
gemacht von dem Gesetz der Sünde, und des Todes.*

For the law of the spirit of life in Christ Jesus has made me free from the law of sin and death.

5 Five-part dramatic chorus

*Trotz dem alten Drachen, Trotz des Todes Rachen, Trotz der Furcht darzu!
Tobe, Welt, und springe, ich steh hier und singe in gar sichrer Ruh.
Gottes Macht hält mich in Acht; Erd und Abgrund muss verstummen,
ob sie noch so brummen.*

Despite the old dragon and the fear of death, I shall stand here and sing in confident tranquillity. I respect God's might; earth and abyss will be silenced however much they now demur.

6 Five-part double fugue

*Ihr aber seid nicht fleischlich, sondern geistlich, so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat, der ist nicht sein.*

But you are not in the flesh but in the spirit, if the spirit of God dwells in you. If any man has not the spirit of Christ, he is not His.

7 Chorale

*Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!*

*Weg ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.*

Away with all riches, Jesu Thou art my delight. Away with you, vain honours, I shall not listen to you. Though I must suffer distress, shame and death, these will not part me from Jesus.

8 Trio Sonata – alto, tenor bass

So aber Christus in euch ist, so ist der Leib zwar tot um der Sünde willen; der Geist aber ist das Leben um der Gerechtigkeit willen.

If Christ is in you, the body is dead to sin but the Spirit is life because of righteousness.

9 A gentle choral prelude; soprano 1 and 2, alto and tenor

*Gute Nacht, O Wesen, das die Welt erlesen, mir gefälltst du nicht.
Gute Nacht, ihr Sünden, bleibet weit dahinten, kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben, gute Nacht gegeben.*

Farewell O you who have chosen the world. I do not love you.

Farewell O sins, stay behind and never come to light again.

Farewell O pride and pomp!

Life of wickedness, may you be wreathed in night!

10 Five-part dramatic chorus, repeating much of the structure of no. 2 but with a different text

So nun der Geist des, der Jesum von den Toten auferwecket hat, in euch wohnt, so wird auch derselbige, der Christum von den Toten auferwecket hat, eure sterbliche Leiber lebendig machen um des willen, dass sein Geist in euch wohnt.

If the spirit of Him that raised Jesus from the dead dwells in you, He that raised Christ shall also quicken your mortal bodies by His indwelling spirit.

11 Chorale

*Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,*

*Muss auch ihr Betrüben
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.*

Depart, you spirits of sadness, for the Lord of my joy, Jesus, enters.
To those whom God loves, even their sorrow must be sweetened.
Though I endure mockery and scorn on earth,
You are still, in the midst of my suffering, my Jesus, my joy.

Georg Philipp Telemann (1681-1767)



Telemann was a German Baroque composer and a multi-instrumentalist. He entered Leipzig University to study Law but settled on a musical career, against his family's wishes; they intended him for the church.

Musically, like Bach, Telemann was self-taught. When he settled in Hamburg in 1721, he became Musical Director of the city's five main churches. In his day he ranked very highly as a composer, even being offered the post of Kantor at the Thomaskirche in Leipzig in preference to Bach (fortunately his employers in Hamburg increased his salary and status, so he stayed put). In terms of his surviving works, he is one of the most prolific composers in history, producing operas, cantatas, masses, Passions, orchestral and chamber music.

He was favourably compared with Bach with whom he was very friendly. C.P.E. Bach was named Philipp after Telemann, who was also his godfather.

Telemann's music incorporated the French and Italian style of composition, whilst also showing some influences of popular Polish music. He wrote many concertos, including two Concerti for 3 Trumpets and Timpani, one with Oboe in addition. He wrote a Concerto in D for Trumpet and two Oboes, and the Concerto in D for Trumpet and Organ, which we hear this evening. This is a bright and cheerful example in three main movements, separated by brief slow passages. The middle movement, Aria, is more lyrical in style, whereas the outer movements call for some agility.

Concerto in D major

Allegro – Grave – Aria – Grave – Vivace

Interval

Antonin Dvorak (1841-1904)



Dvorak was born in Prague to an innkeeper father, who was also a butcher and a professional zither player.

His mother was the daughter of the bailiff to Prince Lobkovitz of Bohemia. At 13, encouraged by his father, Antonin went to live with his uncle in Zlonice to learn German. His German language teacher also taught him music theory and how to read music. Dvorak's father had said he would allow Antonin to make a career in music as long as he worked towards becoming an organist.

In 1859 Dvorak graduated from the organ school in Prague. He played as an orchestral violinist and taught piano. In 1873, he married Anna Cermakova, his piano pupil, and left the orchestra to concentrate on his career as a church organist. By the age of 33 he was still almost unknown as a composer, in spite of having written an opera, a cantata and many songs. But Brahms found Dvorak's music attractive, and helped to further his musical career after Dvorak applied for the Austrian State Prize for composition; Brahms was a member of the jury that awarded Dvorak the prize in 1874. At the same time, Dvorak secured the job of organist at St. Adalbert's Church in Prague, and although he earned a 'mere pittance', it helped the impoverished couple and their growing family.

Dvorak's first serious compositions date from the early to mid 1860s. His work included chamber music, a song cycle, a cello concerto and the first two symphonies. In 1875 he was awarded an Austrian state stipend on the basis of 15 compositions, including the 3rd and 4th symphonies. This added to his financial security and unleashed a wealth of creativity. Again on the recommendation of Brahms, the Berlin publisher Simrock published Dvorak's *Moravian Duets* which prompted him to write the first set of *Slavonic Dances*.

His style absorbed the folk influences of his beloved Bohemia and was nurtured by a strong Christian faith. He was one of the most versatile composers and his earliest work was influenced by Mozart, Beethoven, Mendelssohn and Schumann. From the mid to late 1880s he reflected the influence of Brahms while preserving a strongly individual style of melody and development. His particular musical gifts were a characteristic and often unexpected harmony with a fresh use of orchestral material and 'a real genius for chamber music for strings'. In 1883 he conducted performances of his works in England where they were enthusiastically received, resulting in commissions for a choral work for the Birmingham Festival (*The Spectre's Bride*) and a symphony (no. 7 in D minor) for the Philharmonic Society of London.

From the 18th century onwards, the Mass had become accepted as one of the great opportunities for composers to rise to the sublime heights to which the words inspired them, though the most moving and beautiful settings are still considered to be those composed at the end of the 16th century.

Dvorak was a prolific and sensitive choral composer. The *Mass in D* (1817) is the mature work of an accomplished composer and is his only surviving setting of the Latin Mass. It was composed for the consecration of a private chapel on the estate of his patron, Josef Hlavka. Initially small scale, reflecting the available resources (soloists, chorus and organ), Dvorak's London publisher, Novello, asked for a larger version with orchestra, which was completed in 1893. It was widely performed in its day and recognised as a spiritually uplifting work for choir and organ. The musical settings of the High Mass are Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei (the Benedictus is often set as part of the Sanctus, but Dvorak sets it here as a separate section.)

Kyrie eleison: The gentle, lilting opening of this movement rises and falls in dynamic as it passes between the voices of the full choir and groups of shorter phrases for a few voices

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord have mercy.

Gloria: This begins with a glorious choral fanfare on the ecstatic opening words – Glory to God in the highest...A fugue leads to a quieter middle section, then gradually to more exalted music and ending with a fugal coda on the words *Cum Sancto Spiritu*.

Gloria in excelsis Deo, et in terra pax hominibus, bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam, gloriam tuam. Domine Deus, Rex celestis, Deus Pater Omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostrum; qui sedes ad dexteram Patris, miserere nobis.

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

Glory be to God on high, and on earth, peace. We praise Thee, we give thanks to Thee, we bless Thee, we glorify Thee. Lord God, Lamb of God, who takest away the sins of the world; have mercy on us; Thou who sittest at the right hand of the Father, have mercy on us, for Thou only art holy, with the Holy Spirit.

Credo: This beautiful melody, sung by the altos, contrasts with the music for the other voices. While sounding like a lullaby at first, it makes a strong statement, in music, of the Christian faith.

Credo in Unum Deum, Patrem Omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium: et in unum Dominum, Jesum Christum, Filium Dei unigenitum, Patre natum ante omnia saecula, Deum de Deo, Lumen de lumine, Deum verum, de Deo vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt, qui propter nos homines, et propter nostrum salutem, descendit de coelis.

Et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est.

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

Et in Spiritum Sanctum Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Credo in unam Sanctam Catholicam et Apostolicam Ecclesiam, Confiteor unum Baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, Father Almighty, Creator of heaven and earth, and of all things, visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, born of the Father before all ages. God of God, Light of Light, true God of true God, begotten not made; of the same substance with the Father, by whom all things were made. Who for us men and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified, suffered under Pontius Pilate and was buried. On the third day He rose again, according to the scriptures, and ascended into Heaven. He sits at the right hand of the Father and shall come again with glory to judge the living and the dead; His kingdom shall have no end. I believe in the Holy Spirit, the Lord, the giver of life, who proceedeth from the Father and the Son, who together with the Father and the Son is adored and glorified; who spoke by the Prophets. I believe in one holy, catholic and apostolic church; I confess one baptism for the remission of sins. I await the resurrection of the dead and the life of the world to come. Amen.

Sanctus: The music at the start of the Sanctus (Holy, Holy, Holy,) has a ringing, bell-like sound, that appears again in the Hosanna section.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of your glory.
Hosanna in the highest.

Benedictus: The Benedictus runs straight on from the previous section and is therefore almost part of the *Sanctus*. As in the *Credo*, it begins with a beautiful, gentle melody to the words *Benedictus qui venit in nomine Domine*: Blessed is He that comes in the name of the Lord. It ends as the *Sanctus* does, with 'Hosanna in the highest', in *tempo vivace*.

Agnus Dei: The tenors begin this final section singing a quiet melody in unison, which is taken up in turn by the altos, sopranos and basses. The convention is observed in which three calls are made on the Lamb of God, the first two ending 'miserere nobis' and the last ending 'dona nobis pace'. The whole piece ends very quietly.

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

Lamb of God, who takes away the sin of the world, have mercy on us.

Lamb of God, who takes away the sin of the world, give us peace.

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

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

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We've made a CD!

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Vaughan Williams	Five English Folk Songs
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Marco Fanti



Marco Fanti is based in his native Bologna where among a range of posts he teaches in the music department at the University of Bologna and directs Coro Athena, a mixed-voice choir. He studied violin, singing and orchestral conducting at the Conservatorio G. B. Martini, Bologna and also holds qualifications in Classical literature and Italian linguistics.

He has directed the Romanian State Symphony Orchestra and Lario Symphony Orchestra and has given choral workshops in the USA and Europe. Recently he was chosen to conduct a national competition for young artists and to work with the orchestra of Teatro Communale in Bologna. In the summer of 2014 he has been invited to lead workshops in Japan.

In the UK he has been Musical Director of the Lancaster Singers since 2009 and of Preston Cecilian Choral Society since 2010, travelling regularly from Bologna to Lancashire for rehearsals, workshops and performances.

Mavis Fletcher

Mavis Fletcher is a graduate of the Royal Manchester College of Music. She taught in schools in Lancashire both primary and secondary, and also in Adult Education and at the University of Central Lancashire. She is an active church musician, organist and leader of choirs.



A Trustee of the Association of British Choral Directors, Mavis was Chair of the NW Region for many years and is still actively involved locally in arranging singing days, training and conducting courses and as administrator for the NW Children's Honour Choir working with composer Bob Chilcott.

Nationally she is involved in helping to plan the annual Convention for ABCD which attracts choirs and music leaders from all over the world.

For the last two and a half years she has worked alongside Marco Fanti in directing the Lancaster Singers.

Ian Hare

From 1975 until 1990 Ian Hare directed the newly-formed Lancaster Singers, which usually met in the former St Martin's College and performed in all manner of places, including Lancaster's venerable Priory and Cathedral.

In 2014 he will have completed 40 years' service to Lancaster University, firstly as a Lecturer in Music and more recently as University Organist. In 2007 he was awarded an Honorary Fellowship for musical services to the University and its region. In addition, he has held



organist's posts at Cartmel Priory, Carlisle Cathedral (where he now directs the Carloli Choir) and currently at Crosthwaite Church, Keswick. He has directed a number of other choirs, and is currently responsible for the Dumfries and Keswick Choral Societies.

As an organist, he has made a number of broadcasts and recordings, not least as a former Organ Scholar of King's College, Cambridge, and has given performances in many parts of the world. His compositions have attracted some attention through publication and performance in Britain and the USA. He is an Examiner for the Associated Board of the Royal Schools of Music, and his pupils have achieved success in examinations and higher education.

John Miller

John Miller began his musical life playing with the local Tullis Russell Mills Band in Fife, Scotland. At age 16 he joined the National Youth Orchestra of Great Britain, where highlights were playing the Hummel *Concerto* with conductor Rudolf Schwarz, and *The Rite of Spring* with Pierre Boulez.

His undergraduate study was at Kings Cambridge from 1970-74, during which time he was granted leave to work regularly with the London Symphony Orchestra, with Berio, Maxwell-Davies and Stockhausen and the recently founded London Sinfonietta. A subsequent performing career was based in London as a member of the Philip Jones Brass Ensemble and the Philharmonia Orchestra.



John taught trumpet at the Guildhall School of Music and Drama, London, for almost twenty years, before joining the staff of the Royal Northern College of Music where he is Head of School of Wind Brass and Percussion. He has enjoyed long associations with both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra.

This educational work with young musicians is internationally acclaimed - in 1993 he was awarded an Honorary Fellowship of the Guildhall School, in 2006 a Fellowship of the RNCM, and in 2010 Professorship (personal chair) of RNCM.

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.



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Saturday 14 June 2014 at 7.30pm in Cartmel Priory

Sunday 15 June 2014 at 7.30pm in the Ashton Memorial, Williamson Park, Lancaster

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A joint concert with the Haffner Orchestra:

Haydn, *Paukenmesse* (Mass in Time of War) with soloists Laurie Ashworth (soprano); Sarah Cox (mezzosoprano); Christopher Steele (tenor) and David Rees-Jones (bass), conducted by Natalia Luis-Bassa.

Brahms, *Schicksalslied* (Song of Destiny); *Nanie*; and extracts from the *German Requiem*, conducted by Marco Fanti.

Lancaster and District Choral Society
and

The Longridge Brass Band

present a joint concert

'The Sound of Lancashire'

in the Winter Gardens Theatre, Morecambe

Saturday 5th April 2014 at 7.30pm

Tickets £10 (£11 on the door) available from Visitor Information Centres:

The Platform, Morecambe (01524 582808)

Meeting House Lane, Lancaster (01524 582394)

or from Choral Society members.

haffnerorchestra

Saturday 28th June 2014 at 7.30pm

Ashton Hall, Town Hall, Dalton Square, Lancaster

Soloist: Marianne Thorsen (violin)

Conductor: Natalia Luis-Bassa

6.30pm pre-concert talk by Marianne Thorsen

Berlioz Overture to King Lear

Mozart Violin Concerto no.4

Brahms Symphony no.2

Buy tickets online at www.haffnerorchestra.org;

or phone 01524 582394 (credit card sales, office hours Mon-Sat).

Tickets are also available from Lancaster or Morecambe VICs or at the door.

Adults £13, Concessions £12, 18 and under free (subject to availability).