



**Lancaster  
Singers**

Saturday 15 November 2014

**Great Hall, Lancaster University**

**Soloists:** Laurie Ashworth (soprano)  
Sarah Jillian Cox (mezzosoprano)  
Christopher Steele (tenor)  
David Rees-Jones (baritone)

**Conductors:** Justin Doyle and Marco Fanti

**Leader:** Julian Cann

6.30pm pre-concert talk

## Programme

**Brahms:** Nänie (*Song of Lamentation*)

**Brahms:** How lovely are thy dwellings fair  
(*from the Requiem*)

**Brahms:** Schicksalslied (*Song of Destiny*)

**Interval**

**Haydn:** Paukenmesse (Mass in Time of War)

**haffner orchestra**

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## News from Lancaster Singers

### Marco Fanti

Marco Fanti has an international profile as he has led choirs, conducted orchestras, taught in summer schools in Italy and in various places in the USA, and has been invited to lead seminars in Japan.

Marco has commuted from Bologna, Italy, since 2009, weekly at first but then from September 2011, as his health has permitted, he has come to conduct concerts and workshops which have been hugely enjoyed by choir and audience alike. It is with great regret that Lancaster Singers have accepted his resignation due to ill health, but he remains the choir's Principal Guest Conductor so our connection will be maintained.

### New Director appointed

We are very pleased to announce the appointment of a new Musical Director, Tim Rathbone. Tim recently finished postgraduate studies at the Royal Northern College of Music, where he studied violin with Steven Wilkie and conducting with Mark Heron. He recently took up a scholarship to study on the prestigious Birmingham Conservatoire/CBSO orchestral postgraduate diploma course. A singer from an early age, he sang with the highly regarded Manchester University chamber choir Ad Solem for 3 years, and has toured internationally with Ad Solem and Hertford College Oxford.

For this concert, Tim is joining the viola section of the orchestra.

### Accolade for Mavis Fletcher

Mavis Fletcher, who has been acting director of Lancaster Singers for the past 3 seasons, has been given a Special Commendation 'For her outstanding contribution to music in the community' as part of the Making Music Lady Hilary Groves Prize 2014.

The Lady Hilary Groves prize is awarded each year by Making Music, and recognised Mavis' work with music-making in the north west generally and in particular with Lancaster Singers, the Children's NW Honour Choir and Bob Chilcott.

### Congratulations to Mavis from the Lancaster Singers!

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**Mobile phones** Please switch off mobile phones

**Recordings** Please note that no recordings are allowed in the concert.

### Johannes Brahms (1833-97)

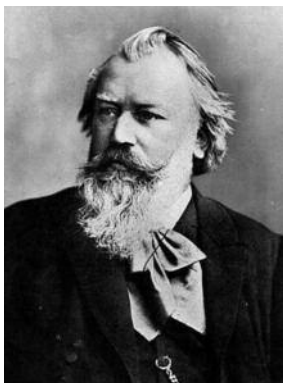
Brahms was born to a freelance musician, Johann Jakob Brahms, and Christiana Nissen, a seamstress 17 years his senior. Johannes was the second of three children, all born in Hamburg. He was well educated at his parents' expense and worked hard at his studies. His precocious musical talent was nurtured by his father; by the age of seven he was having piano lessons and later horn and cello lessons. He was playing the piano in public at 13 and by the age of 16 was including his own work in his programmes.

At the age of 19 Brahms met the great violinist Joseph Joachim and they were to remain friends, with one short break, throughout their lives. Through Joachim, Brahms met Berlioz, Liszt, and Robert and Clara Schumann. The Schumanns recognised Brahms's great talent and due to their growing friendship and interest in his work, his composing career grew rapidly.

His involvement with the Schumann family led to a period of personal turmoil for Brahms, and the *Piano Concerto no.1* and the *Piano Quartet in G minor* (Op. 25) were composed at this time. When Robert Schumann died in an asylum in 1856, Brahms's published compositions dwindled to a halt. He returned to Hamburg, engaging in work in other fields of music including choral conducting and counterpoint studies, whilst continuing to compose music that remained unpublished. In 1863 success returned on his appointment as conductor of the Vienna Singverein, but after a year he resigned to devote more time to publishing his compositions. His best chamber music and some of the songs he loved most were written at this time and his crowning work, *A German Requiem* (Op. 45), was completed around 1868. His *Lullaby* and *Hungarian Dances* also appeared at about this time. A long series of large works followed over a period of 20 years, among the best known being the *Alto Rhapsody* (1869), *Schicksalslied* (1871), *Variations on a Theme of Haydn* (1873), the four *Symphonies* and the *Violin Concerto* (1876-85), the *Tragic Overture* and *Academic Festival Overture* in 1880, *Piano Concerto no.2* in 1881 and the *Double Concerto* in 1887.

Brahms's music unites the lyrical Romanticism of the 19th century with the earlier Baroque and Classical schools. The characteristic qualities of his music are present in all his works, giving his output unusual unity. He showed great skill in writing rhythmically, giving what Joachim called a 'force of nature' to the sound. Every note was important, and in his development of a piece ideas were varied and reused, giving a compactness to the whole. Schoenberg admired the rich economy of Brahms's compositions and surprised the musical world in 1933 with his essay entitled 'Brahms the Progressive'.

Brahms never married and sometimes referred to himself as 'The Outsider' though he had several serious attachments to women and in fact was very sociable. He had a large circle of friends which included leading scientists, musicologists, poets, writers, journalists, conductors, performers and music lovers. His character showed a certain prickliness and tactlessness, but his great generosity and kindness, loyalty and good humour are well documented.



### Nänie (Op. 82, 1880-81)

We hear first one of Brahms's less well-known works. Due to its musical and textual complexity *Nänie* is not often performed in the concert hall. The title comes from the Latin *nenia* meaning funeral song.

Schiller wrote the poem in memory of his friend Anselm Feuerbach, and dedicated it to Feuerbach's mother. Schiller observed that 'though human beauty must fade and the perfect die' nevertheless they are glorified because of songs of lamentation written in their memory. When Brahms wanted to write this threnody and was looking for a humanist rather than a religious text, he remembered the Schiller poem, written in the spirit of Classical Greek. Brahms set his work for orchestra and four-part chorus. Three solemn trombones are used, with timpani and harp, the latter being apt for a text containing a veiled reference to the divinely inspired harpist, Orpheus – 'love came to soften the Lord of the Shadows'.

The gentle introduction on the oboe is developed, in imitation, by the chorus. The harp enters and a more impassioned central section tells that even the gods are moved by the transience of beautiful things. By the end, Brahms is able to cast a consolatory light on Schiller's imagery of the ordinary human being for whom the gods weep.

Auch das Schöne muß sterben! Das Menschen und Götter bezwinget.  
Nicht die eheme Brust rührt es des stygischen Zeus.  
Einmal nur erweichte die Liebe den Schattenbeherrscher,  
Und an der Schwelle noch, streng, rief er zurück sein Geschenk.  
Nicht stillt Aphrodite dem schönen Knaben die Wunde,  
Die in den zierlichen Leib grausam der Eber geritzt.  
Nicht errettet den göttlichen Held die unsterbliche Mutter,  
Wenn er, am skäischen Tor fallend, sein Schicksal erfüllt.  
Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,  
Und die Klage hebt an um den verherrlichten Sohn.  
Siehe! Da weinen die Götter, es weinen die Göttinnen alle,  
Daß das Schöne vergeht, daß das Vollkommene stirbt.  
Auch ein Klaglied zu sein im Mund der Geliebten, ist herrlich;  
Denn das Gemeine geht klanglos zum Orkus hinab.

Friedrich Schiller (1759-1805)

*Even beauty must die! That which overpowers both gods and men  
Cannot move the iron heart of the Stygian Zeus (Pluto).  
Only once did love come to soften the Lord of the Shadows.  
And even then, at the very threshold, he sternly withdrew his gift.  
Neither can Aphrodite heal the wounds of the beautiful youth (Adonis)  
Whose delicate body the boar so savagely tore.  
Nor can his immortal mother (Thetis) rescue the divine hero (Achilles)  
When he falls at Troy's Scaean Gate, so fulfilling his destiny.  
But she rises up from the sea with all her sister Nereids  
And raises a lament right there for her glorious son.  
Behold! All the gods and goddesses weep to see  
That beauty passes away, that perfection perishes.  
Even to be a song of mourning in the mouth of a loved one is glorious,  
For the common man goes down to Hades in silence.*

Translation by Louise Downes

### How lovely are thy dwellings fair (Op. 54, 1865-1868)

This well known and beautiful melody forms section IV of Brahms's *A German Requiem*. The Requiem is a large scale work for chorus and orchestra with soprano and baritone soloists. Although it sets scriptural words (Psalm 84, verses 1, 2 and 4) the work is non-liturgical. Brahms assembled the libretto himself from the German Lutheran Bible, focussing purposely on the living and omitting Christian dogma. In that sense, it is unlike Haydn's *Paukenmesse*. It is what Brahms called it: a 'Requiem in the German Language'. The work begins and ends with the word 'selig' – blessed.

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.	<i>How lovely are thy dwelling places, O Lord of Hosts! My soul requires and yearns for the courts of the Lord; My body and soul rejoice in the living God.</i>
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Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.	<i>Blessed are they that dwell in thy house; they praise you forever.</i>
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### Schicksalslied (Song of Destiny) (Op. 54, 1868-71)

This secular cantata is a setting for chorus and orchestra of part of Hölderlin's poem 'Hyperion's Song of Destiny'. Hölderlin (1770-1843) was a major German lyric poet. This short song has been described as the most perfect of Brahms's smaller choral works. In his book on Brahms, Josef Sittard says: 'Had Brahms never written anything but this one work, it would alone have sufficed to rank him with the best masters'. Yet there were also negative critics who accused Brahms of distorting Hölderlin's poem.

The work is divided into three sections: Adagio (E flat major), Allegro (C minor) and Adagio (C major). The first two sections correspond to the poetic imagery. The 'eternal clarity' is depicted in the slow-moving orchestral introduction, with delicate woodwind writing and sonorous strings; and again when the chorus sings of the innocence of sleeping children. The third section stands for the fate of humanity, hurtling towards death 'like water flung from crag to crag'.

The poem juxtaposes the divine world with the human world and considers them irreconcilable. But Brahms was unable to accept this conclusion, and in an orchestral coda in C major, recapitulates the opening section. Brahms spent long hours on the conclusion and even considered writing in his own words for the chorus. But having chosen a text of high literary merit (which would have been expected by the educated classes), and also being very moved on first reading the poem, he realised that to do

so would be nonsense. So his choral work has an orchestral introduction and postlude. But, when referring to the *Schicksalslied*, Brahms wrote 'I am saying something that the poet does not say; and to be sure, it would be better if what he fails to say were the main point'.

The orchestration is for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings. This set the pattern for the short choral ballad to which Brahms was to return in *Nänie* and is more closely tied to the *Alto Rhapsody* than the *German Requiem*.

Ihr wandelt droben im Licht  
Auf weichem Boden, selige Genien!  
Glänzende Götterlüfte  
Rühren Euch leicht,  
Wie die Finger der Künstlerin  
Heilige Saiten.

*You walk on high in the light on airy  
ground, ye blissful seraphim!  
Breezes celestial and radiant caress  
you as lightly as the harpist's fingers  
Brushing the sacred lyre.*

Schicksallos, wie der schlafende  
Säugling, atmen die Himmlischen;  
Keusch bewahrt  
In bescheidener Knospe  
Blühet ewig  
Ihnen der Geist,  
Und die seligen Augen  
Blicken in stiller,  
Ewiger Klarheit.

*Doomless, like infants in  
slumber, breathe the divinities;  
Chastely wrapt in humble buds,  
their indwelling spirit  
eternally flowers, and their  
blissful eyes gaze on in silent and  
eternal clarity.*

Doch uns ist gegeben,  
Auf keiner Stätte zu ruhn;  
Es schwinden, es fallen  
Die leidenden Menschen  
Blindlings von einer  
Stunde zur andern,  
Wie Wasser von Klippe  
zu Klippe geworfen,  
Jahrlang ins Ungewisse hinab.

*And yet – for us there is no resting place.  
An anguished mankind reels and plummets  
blindly from one hour to the next,  
Like water flung from crag to crag, plunged  
for years in the unfathomable deep.*

INTERVAL OF 20 MINUTES

## Joseph Haydn (1732-1809)

Haydn was the second child of Mathias Haydn, a master wheelwright and village magistrate, and Anna Maria Koller, a former cook at the castle of Count Harrach, a local landowner. Haydn's first musical tuition was at home where his father often played the harp and sang. At 8 years old, Joseph was accepted into the choir school of the Cathedral in Vienna, but, at the age of 16 when he could no longer sing 'soprano', he was dismissed and in the late 1740s found himself without food, lodging or a source of income. He persevered, eking out an existence by giving keyboard lessons and performing in *ad hoc* orchestras. A turning point came for him in 1759 when he was recommended as the Kapellmeister to Count Carl Joseph Franz Morzin. Having secured full time employment, he married Maria Anna Keller in 1760. The marriage was not a happy one, although they kept a joint household until her death in 1800.



By 1761 he was employed by one of Hungary's wealthiest families, the Esterhazys, in whose court he was to stay for almost 30 years. He was primarily employed by Prince Paul Anton as an instrumental composer, but in effect he assumed responsibility for all the musical activities in the Esterhazy court. After Prince Paul Anton's death the estate passed to his younger brother, Prince Nicolaus. Haydn remained in Nicolaus's employ as vice-Kapellmeister, being promoted to full Kapellmeister in 1766 whereupon he took up sacred composition as well as composing many works for the theatre, which was a special interest of his patron.

By the time Haydn arrived in London in 1791 he was already a celebrity, more famous than any composer had ever been in his own lifetime. Appreciative audiences awaited him, stimulating his creativity. He took part in new musical activities and made many new friends. After a successful 18 months in England he returned to Vienna, where he instructed the younger Beethoven in composition and introduced him to several patrons. He returned to London in 1794 and his 'Military' Symphony was greeted enthusiastically. He wrote 12 'London' Symphonies also, marking the end of his remarkable career as a symphonist.

Returning to Vienna in 1795, Haydn wrote an annual mass for Prince Nicolaus II to celebrate the name day of the Prince's wife. Six glorious Masses resulted, the *Paukenmesse* also being written at this time. In these late works, Haydn transcends the 18th century Austrian Mass tradition with his own brand of symphonic drama. His choral writing is certainly thought to have been influenced in its brilliant flexibility by his hearing Handel's oratorios in London. Despite being called 'A Mass in time of War', the *Paukenmesse* is lively and tuneful, with rhythm and syncopation that make it almost jolly.

*The Creation* and *The Seasons* followed in 1798 and 1801 respectively and to mark Haydn's 76th birthday, in March 1808, Antonio Salieri conducted a performance of *The Creation* before an exclusive audience that included Beethoven and the Princess Esterhazy.

## Paukenmesse (Mass in Time of War)

The *Paukenmesse* was first heard in Vienna in 1796 and is the only one of the late Masses not to have been premiered during the Princess's name day celebrations. It had been commissioned by the father of Joseph Franz von Hoffman to celebrate his admission to the priesthood. As Hoffman's father was Imperial Paymaster for War, it seems likely that *he* suggested a martial theme. During the autumn of 1796, Napoleon's forces were already encamped in Styria and the drum rolls and fanfares in the *Agnus Dei* are a graphic reference to the advancing army. (The work's German name, *Paukenmesse*, was a nickname; it means Drum Mass.) There are references to war in other parts of the Mass, especially the *Pleni sunt coeli* of the *Sanctus* and in the *Benedictus*.

*The Kyrie* begins quietly and slowly, but its peace is shattered by fierce sounding timpani and ominous trumpet fanfares. The fast outer sections of the *Gloria* are permeated by the brass and timpani with a hammering motif, first heard with the words *Laudamus te*, linking all together. *Qui tollis peccata mundi* ('who takes away the sins of the world') begins with a sweet duet for bass and solo cello in the contrasting key of A major, but the choir enters on a totally unexpected chord at *Suscipe*. From this point, the music develops a startling harmonic intensity underlining the anguish of the text.

The *Credo* begins with a loud acclamation of Haydn's faith and the bass solo is again prominent with a deeply tender passage on the birth and death of Jesus *Et incarnatus est...Crucifixus*. The woodwind dissonances at *passus et sepultus est* recall similar use by Mozart in many of his piano concertos.

The *Sanctus* begins delicately, but soon the trumpets and timpani, that are such a feature of this Mass, erupt once more.

The ominous orchestration of the *Benedictus* is set in C minor for the quartet of soloists. It resolves into C major at the recapitulation.

The *Agnus Dei* is a choral prayer rising in intensity against menacing soft drum beats and strident fanfares. The demands for peace are almost aggressive towards the end, but are balanced by pleading chromatic passages for the soloists.

Many thanks to Margaret Fancy for all programme notes

### Laurie Ashworth (soprano)

Soprano Laurie Ashworth was born in Wigan, Lancashire. She commenced her studies in 2002 at the Royal Northern College of Music, graduated with first class honours in 2006 and was awarded the RNCM Gold Medal, the college's highest accolade for performance. Awards from The Arts and Humanities Research Council and The Countess of Munster Musical Trust enabled her to complete her Masters in Vocal Performance at the Royal College of Music, where she graduated with distinction in 2008. In 2010 she was awarded the Song Prize at the Kathleen Ferrier Awards and in the same year she was a finalist and runner-up in BBC Radio 2's Dame Kiri Te Kanawa Prize - a nationwide search by Dame Kiri and the BBC to find a new operatic star.



### Sarah Jillian Cox (mezzosoprano)

Born in Canada of British parentage, Sarah studied at the Royal Northern College of Music and National Opera Studio. Most recently she performed the role of Emily Benson and covered Diana Devereaux in *Of Thee I Sing* for Opera North. She played the role of Hansel in *Hansel and Gretel* for Opera North, as well as covering Trigesta in *Croesus* for them. For Scottish Opera she covered the title role in *Cenerentola*.

Other roles include Rosina in *Il Barbiere di Siviglia* and Hata Bartered Bride (Mid Wales Opera), Cherubino, *Le Nozze di*

*Figaro* (Preggio Festival), and *Nassiedka*, *May Night* (Garsington), *Mercedes*, *Carmen* (Mid Wales); the roles of Hannah, Mary Queen of Scots and *Despina*, *Così fan Tutte* (ETO); *Mezzo* (Essential Scottish Opera), and *Flora Family Matters* (Tete a Tete); *Kitchen Boy*, *Rusalka* (Opera North); *Hansel, Hansel und Gretel* and *Kuchtik Rusalka* (Stowe); *Cenerentola*, *Cenerentola* (Mid Wales).

### Christopher Steele (tenor)

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



### David Rees-Jones - Baritone

David spent the earlier part of his singing career in London; he was a founder-member of the Joyful Company of Singers, winners of the Sainsbury Choir of the Year Competition, sang for the Monteverdi Choir in various European and US venues, and sang first bass in the choir of St Mary's Church, Bourne Street, for eight years until 2001, when he moved to Settle, North Yorkshire. Since then he has appeared as soloist in works by composers from Beethoven to Zelenka by way of Tom Lehrer, recent work including performing the bass arias from the *Messiah* in Kendal and Italy.



### Justin Doyle Conductor

Born in Lancaster, Justin was a chorister at Westminster Cathedral and studied at King's College, Cambridge. He won second prize in the prestigious Cadaqués Orchestra Conducting Competition and was awarded the first Conductor Fellowship with the BBC Singers, with whom he continues to work frequently.



Recent engagements have included concerts with the Orchestra of Opera North, Royal Northern Sinfonia, Hallé Orchestra, King's Camerata, Johannesburg Philharmonic Orchestra, New London Orchestra, Manchester Camerata, Sinfonia of Leeds, Haffner Orchestra, Essex Symphony Orchestra, Jersey Chamber Orchestra, regular broadcasts for BBC Radio and a cover CD for BBC Music Magazine.

Justin is Conductor of Manchester University Chorus and Musical Director of Opera North Children's Chorus; previous posts have included Artistic Director of Ryedale Festival and Swaledale Festival. His broad musical tastes have also led him to work with period instrument ensembles such as Retrospect Ensemble, Da Chiesa and the Harmony of Nations, collaborate with African musicians and arrange folk music from all over the world, and conduct live orchestral film scores. Justin is particularly known for his conducting of opera

### 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 was 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 three years she has worked alongside Marco Fanti in directing the Lancaster Singers.



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Martin Yule  
Helen Williams  
John Au  
Alison Toy

### **2nd Violins**

Helen Bardsley  
Ann Griffiths  
Anne Beresford  
Susan Seed  
Emmy Montagu-Pollock  
Ruth Self  
Sue Armstrong  
Kate Ludley  
Emily Scott

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Alex Phillips  
George Scott  
Alex Roe  
Peter Vohralik  
Roger Dillon  
Lesley Ormrod  
Bob Wallace  
Tim Rathbone

### **Cellos**

Christine Dittman  
Jane Dutton  
Peter Mawby  
Rachel Cornwall  
Clare Brown  
Naomi Noad  
Amy Beresford

### **Double Basses**

Roger Kemp  
John Whittaker

### **Flutes**

Christine Lorriman  
Suzanne de Lozey

### **Clarinets**

Janet Barlow  
Alison Ross

### **Oboes**

Rachel Malloch  
Nigel Atkinson

### **Bassoons**

Claire Gibb  
Douglas Love

### **Horns**

Chris Halliwell  
Ruth Hutchison

### **Trumpets**

Stephen  
Pendlebury  
David Leslie

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Graham Harris  
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## Promenade Concert Orchestra

**NOVEMBER 16TH 2014**  
**'DANCING NIGHTS'**



Dance and ballet music from different periods and styles, including music by Coates, Sullivan, Ernest Tomlinson and other well-known ballet composers.

**JANUARY 25TH 2015**  
**'NEW YEAR VIENNESE CONCERT'**

Tickets £14, £12 (concessions) £6 (child) from The Platform Box Office, Central Promenade, Morecambe 01524 582803 [www.lancaster.gov.uk/platform](http://www.lancaster.gov.uk/platform)



# **haffner**orchestra

**Saturday 14 February 2015**  
**Great Hall, Lancaster University**

Conductor: Justin Doyle

Soloist: Bibi Heal

Leader: Julian Cann

Preconcert talk at 6:30 pm: Justin Doyle and Bibi Heal

Grieg	Peer Gynt Incidental Music
Nielsen	Six Songs (Opus 10)
Sibelius	Symphony No 5

**Saturday 20 June 2015**  
**Ashton Hall, (Town Hall), Dalton Square, Lancaster**

Soloist: Megan Rolf

Leader: Julian Cann

Preconcert talk: Megan Rolf

Elgar	Cello concerto
Shostakovich	Symphony No. 5

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.



## **NEXT CONCERTS**

16 and 19 December 2014 Christmas music in the Ashton Memorial

28 March 2015 Bob Chilcott, St John Passion  
Priory Church, Lancaster

13 and 14 June 2015 Summer concerts

[www.lancastersingers.org](http://www.lancastersingers.org)

## **Special Concert**

**Lancaster Singers, Haffner Orchestra and Lancaster University Music Society**

**21st March 2015**

7:30 pm Great Hall, University of Lancaster

6.45pm Foyer Music

**A concert in aid of Comic Relief**

**Rainer Hersch (conductor)**

*The brilliant musical comedian is helping to raise funds for Comic Relief*

A send-up of much-loved classics including

Handel Zadok the Priest

Beethoven Choral Symphony

Verdi Anvil Chorus

Verdi Chorus of the Hebrew Slaves

Pachelbel Canon Remix

## **Lancaster & District Choral Society**

**AUTUMN / CHRISTMAS CONCERT**

Saturday 6th December 2014, 7.30 pm  
Lancaster Priory

with a selection of Morecambe Brass Band

Bach's Christmas Oratorio - excerpts  
Handel's Messiah - Hallelujah Chorus and Rejoice Greatly  
Vivaldi - Gloria

Carols + Audience participation

## A Message from Natalia

Most people will know that Natalia Luis-Bassa conducted the Haffner Orchestra for 10 very successful years before retiring this summer to take up the post of principal conductor at Wellington College, Berkshire. Here is a recent message from her.

Dear members and friends of the Haffner Orchestra

Just a short note to say hello and to see how you are. You must be now rehearsing and preparing for your first concert of the season, which I hope (and I know) will be a great success!

My new work with the Wellington College Symphony Orchestra is going very well. We are preparing Tchaikovsky's Fourth Symphony amongst other pieces for our end of the term concert. Also the RCM is going fine, this year with many students.

I didn't have the opportunity during the summer to thank you for the amazing time I had, preparing for our last concert (which I think was brilliant!), and for the beautiful present you gave me afterwards. The photos in the album brought me back to some of the good moments we shared together, and your words gave me encouragement and new energy to go ahead.

I am very proud to say I am part of the wonderful Haffner family and will miss you all a lot. Thank you also for your big support in the difficult moments I went through, and for the many opportunities of great music making!

All the best and see you soon,

Natalia

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*Living with Parkinson's Disease?*

In 2012/13 I established the physiotherapy part of a breast surgery/reconstruction team, have worked at St John's Hospice for twelve years and have specialist experience working with tightness and scarring after surgery and radiotherapy.

If you hope that I can help you, please feel free to contact me.

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