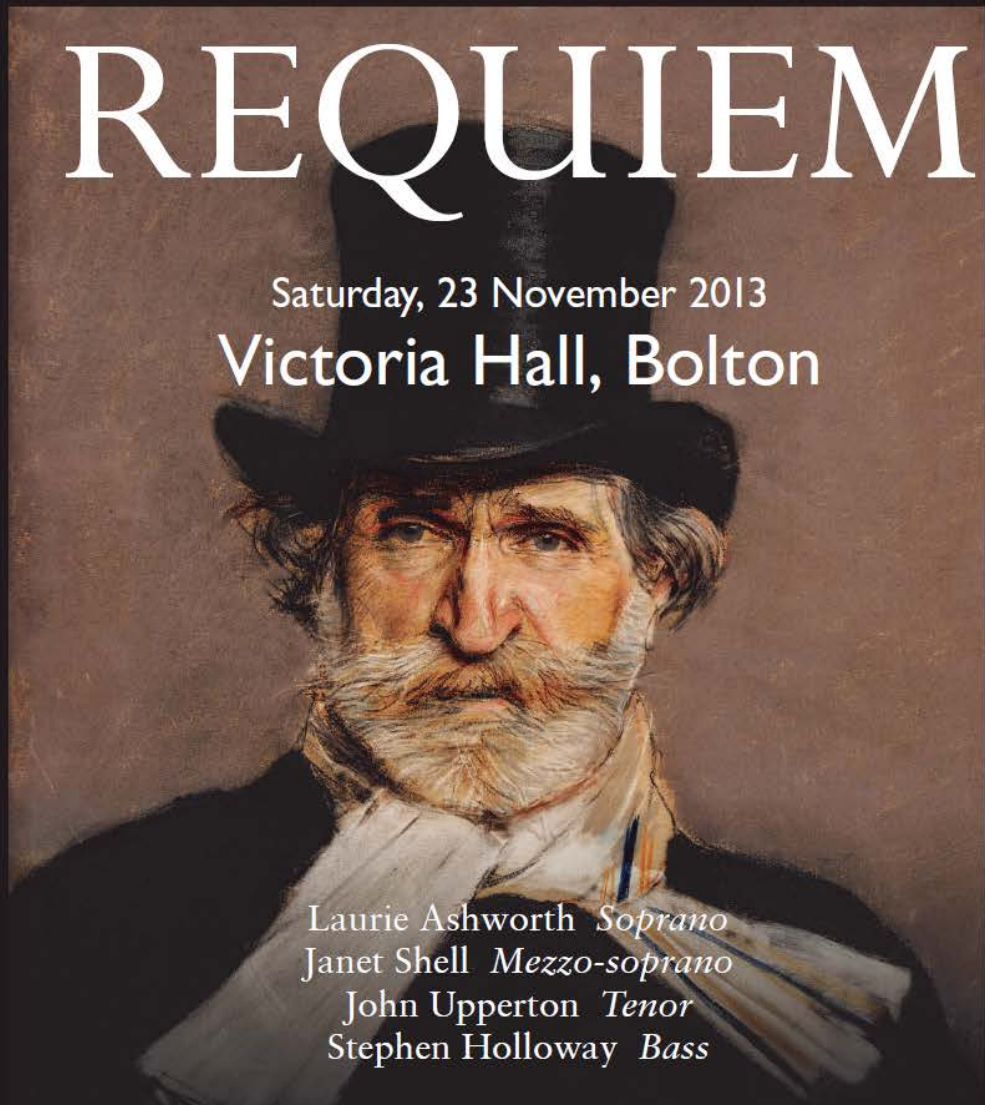


VERDI REQUIEM

Saturday, 23 November 2013
Victoria Hall, Bolton



Laurie Ashworth *Soprano*
Janet Shell *Mezzo-soprano*
John Upperton *Tenor*
Stephen Holloway *Bass*

Conducted by
Marco Fanti



Happy Birthday, Giuseppe Verdi!

You are all most warmly welcomed to this magnificent celebration of the bicentenary of Verdi's birth. It is a remarkable occasion, bringing together three regional and prestigious choirs, four internationally renowned soloists and the accomplished Lancashire Sinfonietta, all under the baton of the gifted conductor Marco Fanti, in the glorious surroundings of this wonderful Victoria Hall, Bolton.

Two years in the planning, tonight's concert is the culmination of happy collaboration and our thanks go out to the many, many individuals and organisations that have made this happen.

"I adore art... when I am alone with my notes, my heart pounds and the tears stream from my eyes, and my emotion and my joys are too much to bear."

Giuseppe Verdi

We hope you enjoy the performance.

Giuseppe Verdi (1813-1901)

Verdi was born near Busseto, in the Duchy of Parma, in October 1813. He died in Milan on 27th January 1901. He was a contemporary of Robert Schumann (1810-1856) and was born in the same year as Richard Wagner (1813-1883).

He was not brought up in a musical household; his father was the village innkeeper and his mother a millworker. His early schooling was from the local priests. Like many boys in Italy at that time, he was said to have been "brought up by the church." He may even have been intended for the priesthood. In later life he expressed a distrust of the church but his music is certainly not lacking a spiritual quality; in spite of his protestations, religion *was* important to him and his *Four Sacred Pieces*, although not quite his final compositions, were a fitting culmination to an industrious career which greatly progressed musical composition in the Romantic School.

Today, Verdi is remembered more for his vast operatic output, though the drama and beauty of the *Requiem* make it a favourite with performers and listeners alike.

His first operatic success was with *Nabucco* in 1842. The first performance was given only two years after the untimely death of his first wife, Margherita, at the age of 26. In this opera the music and texts for the choruses showed a new and expressive dynamic

power and gave as much importance to the 'people' as German '*Singspiel*' - simple musical numbers interspersed with spoken dialogue. Following this, Verdi's output during the 1840s and 50s was prolific; he produced a new opera every year, including *A Masked Ball* and *Macbeth*. Each opera was written in a different style, breaking new ground in the orchestration. By the 1850s he had become the most famous and frequently performed opera composer. Later in the century, connections began to be made between his music and political events, when tension between the church and state was at its height during the struggle for Italian unification. Verdi remains emblematic of the Italian Unification process. His mature libretti were taken from Shakespeare, Schiller and Hugo. Unlike Wagner, but like Mozart, Verdi directed his efforts single-mindedly to representing the feelings, experiences and interactions of individuals and groups on the stage.

In 1868, Rossini died and Verdi suggested a collaboration with thirteen other Italian composers to write a requiem in honour of that great musician. Verdi's own contribution was to be a setting of the *Libera me* section for soprano soloist and chorus (this version was performed earlier this year at the Henry Wood Promenade Concerts.) In the event, the music for the Rossini requiem was not used and Verdi later re-worked the *Libera me* music for his full *Requiem*. The music was composed in 1874, to honour the writer and poet Alessandro Manzoni and it is this setting we shall hear this evening.

***Requiem* (1874)**

Although the text of the *Requiem Mass* is liturgical, it is not really a sacred piece. It is a dramatic representation of the Roman Catholic Mass for the Dead containing vivid passages like the *Dies Irae*, *Rex Tremendae* and *Libera Me*, but also with reflective, questioning sections such as the gentle *Recordare* or the lyrical *Ingemisco*. Verdi, like Berlioz, struggled with questions of mortality, and it is partly for this reason that the *Requiem* has been called 'operatic'. Hans von Bülow referred to it as 'Oper in Kirchengewande' – opera in ecclesiastical dress - and yet none of the ensemble 'scenes' or choruses resemble their operatic equivalents regarding counterpoint. Verdi was a master of orchestration and in his vocal writing he gradually shed the floridity that remained from Bellini and the idiom of Donizetti. There evolved a simple, direct style that communicated emotion more vividly and more intimately to his listeners.

In Verdi, the 19th century Italian school of opera composition reached its height. His gift for melody made full use of vocal capability, and to this, Verdi added a richer harmony and orchestration. The works were full of poetry, drama and dignity. From 1877 onwards, Verdi's maturity in composition is clear and all his gifts of lyricism and harmony are used in the *Requiem*. The sincerity of this work is not in question.

1. Requiem (chorus and soloists).

The start of the work is short and quiet; the prayer for peace is offered by all the singers in turn, beginning with the chorus

Requiem aeternam dona eis Domine: et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.

Kyrie eleison, Christe eleison.

Give them eternal rest and peace, Lord our God, and light forever more shine down upon them. A hymn is appropriate in Sion and hymns shall be rendered in Jerusalem. Hear this my supplication for all flesh shall come to Thee. Lord have mercy, Christ have mercy.

2. Dies Irae

The thundering music of the *Dies Irae* introduces the Day of Judgement; it will return in the *Liber scriptus*, the *Confutatis* and the final *Libera me* but in a slightly different harmonic arrangement. The orchestra paints a vivid picture of what heaven will be like on that day, while the chorus, in contrast, tells of the trembling and fear of mortals awaiting judgement.

Dies Irae, dies illa, solvet saeculum in favilla,

Day of anger, day of terror, all shall crumble into ashes,

Teste David cum Sybilla.

David prophesied with the Sybil.

Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus.

What a trembling shall possess them when the Judge shall come to judgement, searching all the souls before Him.

Tuba mirum (chorus)

Tuba mirum spargens sonum, per sepulchra regionum,

Coget omnes ante thronum. Mors stubebit et natura, cum resurget creatura,

Judicanti responsura.

Trumpets sounding loud as thunder call the buried dead from slumber, to the throne of God Almighty.

Death shall marvel, Earth shall wonder, when departed generations rise again to answer judgement.

Liber scriptus (chorus and mezzo-soprano)

Liber scriptus proferetur, in quo totum continetur, unde mundus judicetur,

Judex ergo cum sedebit, quidquid latet apparebit, nil inultum remanebit.

Dies irae, dies illa...

Open lies the book before them, where all records have been written, when creation comes to trial.

Then the Lord shall sit in judgement, what was hidden is uncovered, naught forgotten, naught unpunished.

Day of anger, day of terror....

Quid Sum Miser (soprano, mezzo-soprano and tenor)

Quid sum miser tunc dicturus, quem patronum rogaturus, cum vix Justus sit secures.

What shall I plead in my anguish? Who will help me, give me counsel when the just are not acquitted?

Rex tremendae (chorus and soloists)

Rex tremendae majestatis, qui salvandos salvas gratis, salva me fons pietatis.

King omnipotent and mighty, King of dreadful power and glory, Thou dost save the true repentant, save Thou me O fount of mercy.

Recordare (soprano and mezzo-soprano duet.) A gently expressive supplication for mercy.

Recordare, Jesu pie, Quod sum causa tuae viae, ne me perdas illa die.

Querens me, sedisti lassus, redemisti crucem passus, tantus labor non sit cassus.

Juste judex ultionis, donum fac remissionis ante diem rationis.

Ah, remember gentle Jesus, 'twas for my sake Thou didst suffer. On that day do not forsake me.

Seeking me Thou wast afflicted, to redeem me by Thy Passion; let such labour not be useless. Just and upright Judge Almighty, grant me grace for my atonement ere the day I stand before Thee.

Ingemisco (tenor) A beautifully melodic section, confessing guilt and pleading for pardon.

Ingemisco tanquam reus, culpa rubet vultus meus, supplicanti parce, Deus. Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti. Preces meae non sunt dignae, sed tu bonus fac benigne, ne perenni cremer igne. Inter oves locum praesta, et ab hoedis me sequestra, statuens in parte dextra.

I lament, for I am guilty: and I blush for my wrong doing: I implore Thee, Saviour, spare me. Thou hast dried the tears of Mary, and the robber won Thy pity, so shall I too hope for pardon. My petitions are unworthy, yet have mercy, do not send me to the fire flaming forever. In Thy sheepfold let me enter, do not herd me with the guilty, set me there upon Thy right hand.

Confutatis (bass) leading into the chorus repeat of the *Dies Irae*

Confutatis maledictis flammis acribus addictis, voca me cum benedictis. Ora supplex et acclinis, cor contritum quasi cinis, gere coram me finis. Dies Irae, dies illa

When the cursed all are banished, doomed to that devouring furnace, summon me among the blessed. On my knees I fall before Thee, sorrow turns my heart to ashes, grant me grace at my departing. Day of anger, day of terror

Lacrymosa (soloists and chorus.) Another quiet but impassioned plea for pardon and peace, though sometimes the chorus is inclined to exhibit a sense of self-pity. The melody is marked *cantabile* and *dolcissime* throughout.

Lacrymosa dies illa, qua resurget ex favilla, judicandus homo reus. Huic ergo parce Deus. Pie Jesu Domine, dona eis requiem. Amen.

Day of bitter lamentation, when man rises up from ashes, doomed to judgement lost and guilty, then Lord, pity this Thy servant. Blessed Jesus, Christ our Lord, Saviour grant them rest and peace. Amen.

3. Offertorio (This long section is sung entirely by the soloists. It makes a request for the souls of the departed to be taken into Heaven as was promised to the Old Testament prophets.)

Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.

Libera eas de ore leonis, ne absorbeat tartarus, ne cadant in obscurum: sed significat sanctus Michael representet eas in lucem sanctam, quam olim Abrahae promisisti et semini ejus.

Lord of lords and Saviour Christ, King of Kings and King of Glory, free the souls of all the faithful departed from Hell.

O Lord, deliver them from the lion's mouth: but may Michael lead them onward into Thy clear light of Heaven, which Thou didst promise of old to Abraham and his seed to the last generation.

Hostias et preces tibi, Domine, laudis offerimus.

We offer You sacrifice and prayers, O Lord. Hear our prayers and songs of praise.

Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus.

Receive prayers for these departed souls whom we commemorate this day. Grant them to pass from death into life everlasting as You promised Abraham and his seed to the last generation.

Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu, de morte transire ad vitam.

O Lord, deliver the souls of all the faithful departed from Hell and the dark pit, to pass out of death into life everlasting.

4. Sanctus (A lively and joyful fugue for two choirs) The score is marked *allegro*, ('bright', lively'), a term used originally as an expression-mark, but more recently indicating the tempo – 'quick'. It is a glorious hymn of praise to God, with delightful orchestration.

Sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra Gloria tua. Hosanna in excelsis!

Benedictus, qui venit in nomine Domini. Pleni sunt coeli et terra Gloria tua.

Holy, Holy, Holt, Lord God of Sabaoth, heaven and earth are full of Your glory. Hosanna in the highest!

Blessed is he that comes in the name of the Lord of Lords. Heaven and earth are full of echoes praising Your glory. Hosanna in the highest!

5. Agnus Dei (soprano, mezzo-soprano and chorus). This movement opens quietly and slowly (andante) with the two soloists singing in unison but an octave apart. The women's voices of the chorus sing in a similar way and the men provide the harmony as they join this short prayer for rest.

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, Thou that bearest the world's wrongdoing, grant Thy servants rest for evermore and peace never ending.

6. Lux Aeterna. (mezzo-soprano, tenor and bass.) The opening bars of orchestral music paint a picture of bright, eternal light.

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

Light forever shine down upon them, Lord, with all Thy blessed saints in all ages, since Thou art just and good.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Light that never fades shine down upon them with all Thy saints for evermore. Grant them rest and peace.

7. Libera me (soprano, chorus and final fugue.) The opening words of this section are declaimed by the soloist and followed immediately by the Chorus, singing quietly and darkly (*senza misura*). *Allegro agitato* heralds the return of the *Dies Irae* in another disturbing passage.

Libera me, Domine, de morte aeterna, in die illa tremenda; quando coeli movendi sunt et terra. Dum veneris judicare saeculum per ignem.

Lord deliver me from everlasting death, upon that day of terror when the earth and the heavens shall be shaken. When Thou shalt come and the whole world know the fire of judgement.

Tremens factus sum ego et timeo, dum discussio venerit atque ventura ira; quando coeli movendi sunt et terra.

Trembling, frightened and full of despair am I until the trial shall be at hand, and the wrath to come; when the heavens and all the earth are shaken.

Dies Irae, dies illa, calamitatis et miseriae, dies magna et amara valde. Dies seculum per ignem.

Day of anger, day of terror, day of disaster and of misery, day most fearful and exceeding bitter. When Thou shalt come and the whole world know the fire of judgement.

After this very dark passage, the soprano and chorus sing what is probably the most beautiful section in the whole work. It is a quiet prayer for peace, ending on a top B flat for the soloist and marked by the composer *pppp*. The final fugue soon follows, marked *allegro risoluto*, returning to the words of the *Libera me* that we have already heard.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Rest and peace eternal grant them, Oh Lord, and light forever more shine down upon them.

Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem. Libera me.

Deliver me out of everlasting death, Oh Lord, upon that day of terror when the earth and the heavens are shaken; when Thou shalt come and the whole world shall know the fire of judgement. Save me Oh Lord.

Thanks to Margaret Fancy for these programme notes.

The three choirs would like to thank the management of the Victoria Hall, Bolton for their help with the arrangements for this concert. They would also like to acknowledge the huge amount of work done by the following people:

Mavis Fletcher (Musical Co-Director, Lancaster Singers)

Simon Mercer (Musical Director, Prestbury Choral Society)

Alistair Mackenzie (Chorus Master, Preston Cecilian Choral Society)

and by the accompanists:

Ian Tate (Lancaster Singers)

James Pelham (Prestbury Choral Society)

Graham Jackson (Preston Cecilian Choral Society)

Marco Fanti – Conductor



36-year old Marco Fanti is based in his native Bologna, Italy, where, among a range of posts, he teaches in the Department of Music and Performing Arts of the Università di Bologna and directs the Coro Atena. He studied violin, singing and orchestral conducting at the Conservatorio G.B. Martini, Bologna. His main fields of research are 18th-century choral music and music education. He has written a book for music teachers working with young children, *Per me cantare è un gioco* ('To me, singing is a game').

He has directed the Romanian State Symphony Orchestra and the Lario Symphony Orchestra and led numerous choral workshops in Europe and the USA. 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.



Marco Fanti rehearsing the Verdi *Requiem* with the three choirs – Saturday 19th October, Fulwood Methodist Church



Laurie Ashworth – Soprano



Laurie Ashworth was born in Wigan, Lancashire in 1983. She commenced her studies in 2002 at the Royal Northern College of Music under the tutelage of Caroline Crawshaw, with whom she continues to study. She graduated with first class honours in 2006 and was awarded the RNCM Gold Medal, the college's highest accolade for performance. Laurie then went on to study at the RCM, graduating with an MMus distinction. In 2010 Laurie 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.

An experienced concert artist, Laurie appears regularly on BBC Radio 2 and BBC Radio 3, making her BBC Proms debut in the world premiere of Bob Chilcott's *The Angry Planet* in 2012. Recordings and broadcasts include the premiere recording of Bob Chilcott's *Requiem* for Hyperion Records, a selection of Christmas music by Chilcott for release later in 2013 under the Naxos label, songs by Malcolm Arnold for remembrance CD *Bright Jewels* and *Der Hölle Rache* from *Die Zauberflöte* for Granada TV's *The Worst Witch*.

Future engagements include a recital at the Wigmore Hall in 2014 with pianist William Vann, a solo appearance on BBC's Songs of Praise due for broadcast in April 2014 and the premiere recording of Bob Chilcott's *St. John Passion* for Signum Records, due for release in autumn 2014.

www.laurieashworth.co.uk

Janet Shell – Mezzo soprano

Following 5 years as a head of Music, Janet trained at Guildhall School of Music and Drama. During her early career she won several singing competitions, including some in Paris for singing French song, and was the first mezzo soprano to be taken on by YCAT. She was the first singer ever to sing live on Day 2 of Classic FM and also gave the first



female duet programme on 'Friday Night is Music Night' for the BBC. Her voice can be heard in the opening sequence of the 1995 British comedy film, 'Caught in the Act' (not to be confused with any other films by that title!)

Janet has established herself in the fields of oratorio and recital, forming an enduring partnership with pianist, John Flinders. Together they were invited guests in Tokyo for the then Prime Minister John Major following a tour of South America. While Janet has performed with Welsh National Opera, Opera North, English National Opera and for the Royal Opera House at Covent Garden, it is for her oratorio and concert work that Janet remains best known and her interpretations of Elgar have been particularly commented upon. In 2014 Janet will again sing the Angel in his *Dream of Gerontius* along with performances of *The Apostles*, *Verdi Requiem* and Rutter, *Feel the Spirit*.

Unusual moments in her career have included singing for the Spice Girls at Geri Halliwell's house following the christening of her daughter; being a backing singer on the Classical Brit Awards; singing a 'hip hop' track; singing the National Anthem on ice (carefully!) before an Ice Hockey match and in September 2009, singing for the first Royal Wedding at the Chapel Royal, Hampton Court for 500 years!

She has given invited vocal master classes at Stetson University, Florida, at the Music Conservatoire in Tokyo, and in May 2010 in New York for present and former students of Julliard School, and for the last two years has been the vocal tutor at Cranleigh Choral Summer School, a role she will continue in 2014. She has also established Talking Voice, working with teachers and voice professionals on vocal and presentation skills.

This April, her family were in the news following the discovery in a French farmer's field of the remains of her great uncle who died as an officer in WW1. The Burial in France was attended by Prince Michael of Kent and broadcast worldwide. For Janet, this brought about an extraordinary irony as the Royal wedding at which she sang was for none other than the son of Prince Michael and in 1902, this great uncle had sung at the Coronation of King Edward VII!

John Upperton - Tenor



Born in County Durham, John read Music at the University of Liverpool studying the piano before continuing as a postgraduate singer at the Royal College of Music. He studies with David Pollard and works closely with the conductor David Roblou.

Royal Opera House engagements include Gherardo (*Gianni Schicchi*) and Panas (*Tsarina's Slippers*). At the English National Opera he understudied Walter (*The Passenger*), Gregor (*Makropulos Case*), Herod (*Salome*) and Molqi in *The Death of Klinghoffer*. He is principal tenor for Midsummer Opera and has also appeared with the Longborough Festival Opera, Garsington Opera and Birmingham Opera. Engagements abroad include the New Israeli Opera and Teatro Olimpico, Vicenza. For his début in the Queen Elizabeth Hall he sang Pirro in Rossini's *Ermione* and for his Purcell Room début, Janáček's *Zápisník Zmizelého* which he recorded in April 2010. A gradual move into heavier repertoire includes the roles: Idomeneo, Florestan, Pollione, Edgardo, Don Carlo, Radamès, Macduff, Cavaradossi, Luigi, Calàf, Don José, Werther, Max, Lohengrin, Tristan, Siegmund, Siegfried, Tannhäuser, Bacchus, Chairman Mao, Peter Grimes and Aschenbach.

His concert repertoire includes Liszt's *Tre Sonetti di Petrarca*, the Dvořák and Poulenc song cycles, Mahler's *Das Lied von der Erde*, Berlioz's *Les Nuits d'été*, Finzi's *Dies Natalis*, Strauss Songs, Dvořák's *Stabat Mater*, Verdi's *Requiem*, Elgar's *The Dream of Gerontius* and Janáček's *Glagolitic Mass*.

Stephen Holloway – bass-baritone



Stephen Holloway studied singing at the Guildhall School of Music and Drama and at the Britten-Pears School. His operatic work has included roles for Scottish Opera, English Touring Opera, the Covent Garden Festival, the Royal Opera House, European Chamber Opera, Chelsea Opera Group, Opera Interludes, New Sussex Opera and many others.

In 2012, he sang Wotan *Die Walküre* and Pizarro *Fidelio* for Midsummer Opera, Basilio *Barber of Seville* and Gremin *Eugene Onegin* for ETO, Don Fernando *Fidelio*, Alcindoro/Benoit *La Bohème* and Scarpia *Tosca* for New London Opera Players, and Gualtiero *Edgar* for New Sussex Opera, among others. In 2013 he has sung Basilio *Barber of Seville* for Heritage Opera, The Abbott *Curlew River* for Nova Music Opera, Noye *Noye's Fludde* for Bray Music and covered King Creon *Medea* (Charpentier) and Sarastro *Magic Flute* for ENO. There have also been further performances of *Tosca* and *Fidelio* (Pizarro) for New London Opera Players, as well as concerts and recitals.

The musicians of the Lancashire Sinfonietta

The orchestra for this exciting collaboration tonight features the musicians of the Lancashire Sinfonietta. The Sinfonietta is one of the most distinctive chamber orchestras in the UK. Its members are home-grown Lancashire musicians hand-picked from the finest British orchestras, such as the BBC Philharmonic, Hallé, London Symphony Orchestra and many others. They come together with worldclass soloists and directors to inspire the next generation through a diverse programme across Lancashire and the North-West.

The orchestra is a conductorless ensemble which appears in many guises, from small chamber groups to 40-piece orchestras. Jazz fusion, new music commissions, working with pop groups, cross art-form productions, digital schools resources and a great deal of work with children and schools offer many creative alternatives to traditional concerts. The Sinfonietta has been proud to be Orchestra in Residence at Lancaster University, hosted by Live at LICA (www.liveatlica.org). This innovative creative arts programme has also supported the orchestra's annual Young Composer in Residence and Christopher Brooks Memorial Prize.

Education has always been at the heart of the orchestra's activities and the Sinfonietta's musicians have developed a particular expertise in Early Years music making. "The Sound Playground" programme for children under 5 includes a set of books and CDs introducing the world of music to babies, toddlers and pre-school children – on sale from the orchestra's website.

www.lancs-sinf.com

Lancashire *Sinfonietta*

Lancaster Singers

www.lancastersingers.org

Lancaster Singers is very proud to be part of this magnificent choral and orchestral event. It is the largest concert we have performed in our thirty five year history. Over that time we have grown to a 70-strong mixed-voice chamber choir, united by our love of music, its performance and the pursuit of musical excellence. We usually give five or six concerts a year in venues across the North-West, ranging from large concert halls where we perform large scale works with orchestras, to tiny village churches where we sometimes sing *a capella*.

All of us have had a short, informal audition and, although some musical literacy is expected, we believe the variety of our musical backgrounds adds to the diversity and flexibility of the group. If you are interested in joining us, there are limited vacancies for new members. Please contact John Falkingham, Auditions Coordinator on 01524 782302 or email auditions@lancastersingers.org.

Prestbury Choral Society

www.prestburychoral.org, prestburychoral@ntlworld.com

Prestbury Choral Society was formed over 50 years ago and we currently have about 65 members. We perform three concerts each year well as a concert of Christmas music. We are privileged to be able to perform in the lovely surroundings of St Peter's Parish Church in the beautiful Cheshire village of Prestbury. Our repertoire covers all the favourite choral works and we also like to perform less well-known and more modern pieces from time to time. Although we would describe ourselves as enthusiastic amateurs we take our music seriously and for our performances we engage top quality soloists, often from the prestigious School of Vocal Studies at the Royal Northern College of Music, together with local professional musicians to provide orchestral accompaniment. We believe that we have earned a justified reputation for offering varied musical programmes of a consistently high standard. We are pleased and very excited to be able to join in this performance of Verdi's great masterpiece.

Preston Cecilian Choral Society

www.cecilians.org.uk

The choir which became Preston Cecilian Choral Society was founded in 1927 by local church organist Miss Alice Livesey, and by 1932 performed its first *Messiah* in Preston's Public Hall, restoring a tradition interrupted by the demise a few years earlier of the 100-year old Preston Choral Society. Over the past half-century the choir has steadily expanded its range beyond the established classics of the choral repertoire to include music from most periods and continents. In recent years we have also had the great pleasure of being invited to sing Beethoven's Choral Symphony and Brahms' *Ein Deutsches Requiem* with the Royal Liverpool Philharmonic Orchestra under Vladimir Ashkenazy and Claus Peter Flor.

We typically perform three concerts per year at venues in and around the city of Preston. At present we have around 100 members, and welcome prospective new singers, especially tenors and basses. You can find out more about our activities on our website, or find us on Facebook as 'prestoncecilians'.

LANCASTER SINGERS

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Jackie Watts
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Gordon Eckersley
Louise Hunter
Simon Mercer
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Sarah Jane Holmes
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Barbara Lee
Erica Mathews
Mary McCann
Agnieszka Meeson
Maggie Nuttall
Alison Parson
Joan Phillips
Angela Russell
Edwina Starkie
Hilary Sudell
Alison Taylor
Susan Walsh
Edna Whittle
Yvonne Whyte
Anne Williams

ALTOS

Odile Archer
Barbara Askam
Anne Becconsall
Berenice Bird
Rebecca L Carroll
Alison Chesworth
Daphne Davies
Robina Dobson
Elaine Gosden
Margery Green
Dorothy Helm
Yvonne Hepworth
Jennifer James
Teresa Johnson
Gaynor Lavery
Sara Linford
Enid Maiden
Marjorie Marsden
Tina McKee
Jean Miller
Josie Moss
Rosemary Owen
Liz Rawcliffe
Anne Smith
Heather Swift
Judith Taylor
Sarah Taylor
Janet Thomas
Lorraine Welch
Barbara Wilson

Elinore Wilson
Ruth Wynn

TENORS

Gerry Cheetham
Colin Boardman
Peter Boulter
Pauline Hamilton
Guy Hobbs
Marion Jackson
Philip Johnson
Roy Kirkbride
Jim Rotheram
Nigel Scott
Edmund Stewart
Raymond Thompson
Tony Whitman

BASSES

David Berry
John Bird
Stephen Blake
Martin Cassell
Julian Edwards
Tony Greenall
Richard Harrison
Robert Haydock
Michael Howarth
Tom Mackereth
George Mason
Alastair Thom

FORTHCOMING CONCERTS



Carols and
Christmas music

Tuesday 17th and Friday 20th December 2013, 7.30pm
Ashton Memorial, Lancaster

Bach, *Jesu Meine Freude*
Dvorak, *Mass in D*

Saturday 22nd March 2014, 7.30pm
Great Hall, Lancaster University

Summer concerts

Saturday 14th June 2014, 7.30pm, Cartmel Priory
Sunday 15th June 2014, 7.30pm, Ashton Memorial, Lancaster



Christmas Concert

Wednesday 18th December 2013, 7.30pm
St Peter's Parish Church, Prestbury

'Come and Sing'
Carmina Burana

Saturday 15th February 2014
Prestbury Primary School

Handel *Messiah*

Saturday 5th April 2014, venue to be confirmed

PRESTON CECILIAN CHORAL SOCIETY

Schumann *Requiem, Op. 148* Saturday 15th March 2014, 7.30 pm
Mendelssohn *Lauda Sion, Op. 73* St Michael and All Angels, Preston

Concert of English folk song Saturday 7th June 2014, 7.30 pm
The Minster (St John's), Preston

haffner orchestra

Great Hall, Lancaster University

Saturday 15th February 2014 at 7.30pm

Arensky	Variations on a Theme by Tchaikovsky
Shostakovich	Piano Concerto no.2
Beethoven	Leonore Overture no.1
Mendelssohn	Symphony no.1

Soloist: Kathryn Stott (piano) Conductor: Natalia Luis-Bassa

Lancaster & District Choral Society

Christmas Carol Concert with Longridge Brass Band and Ripley St. Thomas Choristers

Saturday 14th December 2013 at 7:30pm

Ashton Hall, George Street, Lancaster

www.ldcs-choral.org.uk