



**Lancaster
Singers**

Eastern Inspirations

Furusato arranged Rikuya Terashima

(First performance in the UK)

Furusato – five arrangements of Japanese Songs by Bob Chilcott
and
selections from Gilbert and Sullivan's *Mikado*

Conductors: Marco Fanti and Mavis Fletcher

Pianist: Ian Tate

Saturday 15th June 2013 at 7.30pm

The Parish Church of St Martin

Lake Road, Bowness-on-Windermere

***Furusato* for mixed chorus and piano**



Arranged by **Rikuya Terashima** (b. Tokyo 1964)

Rikuya Terashima is an active composer and professional pianist. Since 1999, he has been Music Director of the International Art Festival for Children in Bihoro. He has written operas, orchestral, choral and instrumental works and has co-operated closely with Momoko Kamiya, the Japanese marimba player.

The *Furusato* is an arrangement of seven Japanese folk songs. *Furusato* means “homeland” or “my home town”; it is the only text in this evening’s programme to be set by both composers.

There was initial difficulty in obtaining copies of the score as the music had never before been performed in the UK, but our resourceful Vice-Chairman contacted the composer who put her in touch with the publishers. Rikuya Terashima was delighted to know that his music was being heard by a wider audience. It will be sung in Japanese and we are very grateful to Mrs Yoshiko Rowe and Miyako Hashimoto for their phonetic translations of the text.

At three points during the sequence, we will hear examples of the many piano pieces written for educational or piano teaching purposes by Japanese composers. The pieces will be played by our accompanist, Ian Tate, who suggested them.

The Sea (translated by: B. Ito/H. Shimizu/Ross Klatte)

Far away out on the beach, pine trees are faintly seen,
Figures of white sailboats are seen on the sea.
Fishing nets are spread and hung high o’er the sandy beach.
Seagulls are flying so low and skimming the waves.
Lo, the daytime beachscape.
Lo, the daytime seascape.

Far away out on the sea, islands cast dark shadows,
Fires for luring fish are dimming afar.
Waves are rolling in together breaking up ashore
Beach breezes blowing lightly, sweeping sandy dust.
Lo, the night time seascape.
Lo, the night time beachscape.

Floating Clouds by Tan Dun (b. 1957)

Tan Dun is best known in the West for his film scores, most famously his Oscar winning score for Ang Lee’s “Crouching Tiger, Hidden Dragon”. He has described the “urgency of continuing those Chinese traditions and giving them a new life by bringing them into contact with Western musical traditions – China is huge, but what we want people to understand is much more than this market growth and all that stuff: it is the philosophy and culture behind it” (The Guardian, April 2009).

“Eight memories in Watercolor” was written on his entry to the Central Conservatory of Music in Beijing (where he studied with Toru Takemitsu), and evokes memories of the folksongs of his childhood in Hunan. In 2001 it was played in Carnegie Hall by his friend, Lang Lang (this performance can be heard on YouTube).

Sunset (English words by Greg Irwin)

When the sun begins to fall
It's time to head for home
Then the temple bells will call
No matter where you roam
All together hand in hand
Above us are the crows
Leading us back home again
They'll know which way to go

When we're home all safe and sound
The moon will shine so bright
Warm and cosy in our beds
We'll sleep all through the night
Baby birds will close their eyes
And dream of taking flight
Stars will twinkle in the sky
Until the morning light

Winter Night (translated by: B. Ito)

Mother is sewing under the lamp closely set at her side.
She tells her children about some interesting games in the spring.
Her surrounding children wait for the spring counting on their fingers.
Then they see the remaining months to wait to see their dreams come true.
The fire in the hearth is burning constantly.
We are still in the snow storm.

Father's twisting straw rope beside the hearth.
He tells his children about some distinguished deeds in the past wars.
His surrounding children wipe the sleep out of their eyes.
Then they listen to his stories to refresh their fighting spirit.
The fire in the hearth is burning constantly.
We are still in the snow storm.

Clouds by Toru Takemitsu (1930-1996)

Perhaps the 20th century Japanese composer most well known in the West, Takemitsu combined characteristics of traditional Japanese music with a profound interest in his Western contemporaries, in particular the harmonies and timbres of Olivier Messiaen and the structures and compositional techniques of John Cage.

The two “Pieces for Children” were composed for the children's TV programme “Piano no Okeiko” (Piano Lessons). Whilst the essentially Western harmonies and melodies are unlike his characteristic style, “Clouds” is a brief but delightful complement to Terashima's folk song arrangements.

The Moon above the Ruined Castle (translation by anon)

Flowery feast in spring high up in the castle
Cups were passed around with moonlight reflected on the surface of sake
The moonlight shined through the old pine branches
Where is that old moonlight now?

Encampment in autumn was white covered with frost
A number of geese honked as they flew across the sky
The moonlight shined on the swords thrust upright into the ground
Where is that old moonlight now?

Now at midnight the moon is right above
For whom does it shine like in the past?
Nothing remains on the rampart but some ivy
Nothing to hear but the rustle of pine branches in the storm

Up in the sky the moon and the stars remain unchanged
But in the earthly life, rises and falls come and go
Does the moon hang there to reflect those changes?
Ah! the midnight moon over the ruined castle

Asters (translation by Rikuya Terashima?)

Shaking in the wind
That blows from the far off mountain,
The flowers have a noble and pure fragrance
How beautiful are the asters, pale purple

Let the dragonflies flying in the autumn sunlight
Make a small flake,
The flowers of the field bloom calmly
How gentle asters, pale purple

Withstanding the frost
They bloom close on a field and the mountain,
The flowers let us feel a hint of autumn
How bright are the asters, pale purple.

My Home Town (English Words by Greg Irwin)

Back in the mountains I knew as a child
Fish filled the rivers and rabbits ran wild
Memories, I carry these, wherever I may roam
I hear it calling me, my country home

Mother and Father, how I miss you now
How are my friends I lost touch with somehow?
When the rain falls or the wind blows
I feel so alone
I hear it calling me, my country home

I've got a dream and it keeps me away
When it comes true, I'll go back there someday
Crystal waters, mighty mountains
Shining like an emerald stone
I hear it calling me, my country home

The Village Blacksmith (translation: 1 anon, 2-4 Rikuya Terashima)

The sound of the hammer continues without a pause
The sparks splash out, boiling water rising up
The bellows blow fiercely without taking a breath
The village blacksmith is working so hard.

The master is famous for his stubborn personality
He keeps early hours, maintaining his health
He is proud of his mastery stancher than iron
But his heart is stancher than his mastery.

The master does not make swords,
But he makes big and small sickles, ploughs, hoes.
He makes his goods for peace without pause
And he fights everyday against laziness.

There is not poverty because he is very busy
The blacksmith is famous and prosperous.
The glory of his work is without equal,
Higher than the sound of his hammer.

Matyas Seiber (b. Budapest 1905; d. Cape Town.1960)



Matyas Seiber began his musical career as a cellist and studied composition with Kodaly at the Budapest Music Academy. After the First World War he settled in Germany as an orchestral player, conductor and teacher of composition and jazz. His compositions include chamber music, orchestral works with solo violin, piano and viola parts. He has also written cantatas, a *Missa Brevis* and a *Gloria in Excelsis*, together with much *a cappella* music. In 1935 he moved to England where he earned his living composing functional music and teaching composition at Morley College.

Three Hungarian Folk-Songs (1950)

The original Hungarian texts are set to simple folk tunes, based on melodies collected by Bela Bartok. They are reminiscent of the 'Nonsense Songs' of Edward Lear.

The Handsome Butcher (Allegretto, Presto)

Seven locks upon the red gate, seven gates about the red town,
In the town there lives a Butcher, and his name is handsome John Brown.
John Brown's boots are polish'd so fine, John Brown's spurs they jingle and shine,
On his coat a crimson flower, in his hand a glass of red wine.
In the night, the golden spurs ring, in the dark the leather boots shine,
Don't come tapping at my window, now your heart no longer is mine.

Apple, Apple (Andantino)

By the river there's a little orchard, in the orchard stood the miller's daughter,
Apple, apple fallen in the water, by the stream I kissed the miller's daughter.

The Old Woman (Allegro molto)

In the window out the front door, throw old nanny from the top floor,
Pack her head into a basket, let her sell it in the market.
Come on, children, welcome each one, at our party we'll have good fun.
Drink and eat and roister all day, Farmer Johnny's bullock will pay.

Bob Chilcott (b. 1955)

Bob Chilcott was a chorister and Choral Scholar at King's College, Cambridge. He was a member of the King's Singers for 12 years and has been composing and conducting full time since 1997



His work embraces many choral organizations and festivals worldwide. He was appointed Principal Guest Conductor of the professional choir the BBC Singers in 2002. He has over 125 pieces published by OUP and has conducted in 23 countries. He maintains a busy schedule of commissions, including the first performance of *The Angry Planet* at the BBC Proms in 2012. In 2013, he completes a setting of the St. John Passion for Wells Cathedral, and a short piece entitled *Five days that changed the world*, setting words by Charles Bennett (b. 1954).

This summer Bob was commissioned to write a new anthem for the Queen's Jubilee Celebration of her Coronation in Westminster Abbey. It received its first performance on June 4th in the presence of the Queen.

Furusato – Five arrangements of Japanese songs

Bob has dedicated this set of arrangements of Japanese songs to the Kyoto Echo Choir and its conductor Keiichi Asai. He says: "I have been very fortunate to come into contact with the fine and flourishing choral life of Japan through a number of visits."

He also pays tribute to **Charles Bennett**, the English poet who has provided the English singing translations of the songs. Born near Manchester, Charles Bennett is a highly regarded prizewinning poet who has been published to wide acclaim in the UK and USA. He is director of the Ledbury Poetry Festival and Senior Lecturer in Creative Writing at Northampton University.

The song *Furusato* is dedicated to the victims of the devastating Japanese earthquake of March 2011. This was suggested by a Japanese friend from Bob Chilcott's student days, Miyako

Hashimoto. *Furusato* – “Homeland” - has a very special place in the hearts of the Japanese people. It is more than a national anthem; it engenders strong emotions and recollections of their home country whenever they hear the words. In this evening’s programme, it is the only melody arranged by both composers.

Sunayama – (Sand Mountain) Hakushu Kitahara (1885-1942), English version Charles Bennett

Waves on the sand are falling, falling from the evening sky.
Sparrows are shreds of darkness, darkness flies on feathers of night.
Birds in the storm are clinging, clinging at night like sparrows in the cold.
Under our feet are sand dunes, under our feet the shifting sand.
Stars are blown like sparrows, stars are flown on dark’n-ing wing.
Leaves on the storm we scatter, lost on the wing, no place to land.

Fly to my hand like a sparrow, fly to my hand I’ll shelter you.
Storms will be gone tomorrow, waves will shelter you.
Waves will sing a lullaby. Waters caress the shingle, breezes kiss beneath our wings.

Mura matsuri (Village Festival)

trad. Japanese, arr. Bob Chilcott

This is the morning when the villagers will sing,
Sing in the harvest in the autumn of the year.
Don don hya-la, don hya-la-la.
Drumming in the celebration, piping in the joy!

We are the harvest on the spreading village tree,
We are the harvest that is glowing in the sun.
Don don hya-la....Drumming in the celebration, piping in the joy!

We are ever thankful for the promise of the year,
Pouring your blessings on the people of the land.
Don don hya-la....Drumming in the celebration, piping in the joy.

Oborozukiyo (Hazy Moonlight) Tatsuyuki Takano(1876-1947), English version Charles Bennett.

Teiichi Okano(1878-1941) arr. Bob Chilcott

This yellow field in front of me is nothing but a blur,
Those hills on the horizon may be clouds for all I care.
The moon’s a drowning opal in a sky of cooling blue,
The scent of spring upon the breeze has come to speak of you.

The windows of my village are a primrose glimmer now,
The dress you wore so long ago was like the moon when new.

And here's a bell that's rolling the time along its tongue,
To tell me I must dance the moon as I did when I was young.

Furusato (Home Town) Words: Tatsuyuki Takano.

Teiichi Okano (1878-1941), arr. Bob Chilcott

Dreaming I see the green mountains again; rivers so clear where I swam as a boy.
Playing in the waters and running in the mountains, my home is calling is calling to me.

Father will sing in our garden again, Mother will smile like a blossoming rose.
Voices like rainfall on midsummer's evening, as if the garden were calling my name.

Dream of tomorrow and I shall be home, home where my childhood is waiting for me.
Playing in the water and running in the mountains, my home is calling, is calling to me.

Momiji (Autumn Leaves) words: Tatsuyuki Takano (1876-1947)

Teiichi Okano(1878-1941) arr. Bob Chilcott.

Brush strokes of leaves are painting, painting the mountain,
I watch them turning from apricot to umber.
In the golden glow, the glow of late September,
I see the mountain shiver, shiver and glimmer.

Drifting on the wind, on the wind of the stream,
Lifted and released in peach and primrose,
Just like a dress you wear, a dress you wear once only,
Autumn is painting leaves, leaves on the water.

Interval (refreshments provided)

The Mikado

The names of Gilbert and Sullivan have always been synonymous with the Savoy Operas, in spite of Sullivan's ambition to write more 'serious' music and Gilbert's mastery of the English language being apparent in much more than comic verse. Their initials alone – 'G. and S' – uniquely bring to mind their many ebullient collaborations.

Sir William Schwenk Gilbert (1836-1911) had practised unsuccessfully for several years as a barrister and was already a frequently published writer of comic verse in a magazine called *Fun* when, in 1869, he met Arthur Seymour Sullivan.

Gilbert's writing showed an ingenious metrical skill in a fantasy world that turned the odd into the ordinary. His true province was satirical light verse and his first collaboration with Sullivan was in *Thespis* (now lost) in 1871. Not until 1874 did they produce *Trial by Jury*, the first of the Savoy operas, for the impresario Richard D'Oyly Carte. Their collaboration lasted for over 20 years.

Sir Arthur Sullivan (1842-1900) sang as a boy in the Chapel Royal and studied music at the Royal Academy of Music and the Leipzig Conservatory. At the age of 20 his name was established when his incidental music to Shakespeare's *The Tempest* was played at the Crystal Palace. He subsequently wrote much more incidental music for Shakespeare's plays as well as an enormous number of ballads for the Victorian drawing room, and one hymn: *Onward Christian Soldiers*. His attempt at grand opera – *Ivanhoe* – in 1891 could not compare with the tuneful and rhythmic music he wrote to Gilbert's words.

The Mikado was the 9th of 14 collaborations and is the most frequently performed of all the operettas. It opened on March 14th 1885 and, like many G and S works, is a satire on British politics and institutions. It has been suggested that it was inspired by a decorative Samurai sword falling from Gilbert's wall *and* by a Japanese exhibition in Kensington, London. There was a sword *and* an exhibition; but the sword did not fall and the exhibition opened after the first act of *The Mikado* had been written. However, there was considerable interest in all things Japanese at that time and 672 performances of the operetta took place. For some time in Japan, however, production was banned as it was felt to be critical of true Japanese culture.

In brief, the story concerns the fate of the Mikado's son, Nanki Poo, who is disguised as a wandering minstrel, looking for Yum Yum whom he loves.

Ko Ko, the Lord High Executioner, is the guardian of Yum Yum, and was betrothed to her *before* he was promoted to that office. (Peep Bo and Pitti Sing are also wards of Ko Ko.)

Katisha, an older court lady, has been given permission by the Mikado to marry his son. She is the Emperor's 'daughter-in-law-elect', and therefore expects the same respect. Unfortunately, it seems that Nanki Poo is dead as he hasn't been seen for a long time. But after many woeful wanderings, and preparations made by Ko Ko for executions that don't take place, Nanki Poo is reprieved and marries Yum Yum. Katisha decides that 'there is beauty in the bellow of the blast' and settles down with KoKo. The Lancaster Singers and soloists from the choir will depict the story in the following songs:

Act One

1. "If you want to know who we are" – chorus of men
2. "A wandering minstrel I." – Nanki Poo
3. "Behold the Lord High Executioner" – Ko Ko with men's chorus
4. "Three Little Maids from School" – Yum Yum, Peep Bo, Pitti Sing and chorus of girls
5. "I am so proud" – Ko Ko, Pooh Bah (Lord High Everything Else), and Pish Tush (a noble lord)

Act Two

1. "Braid the raven hair" – chorus of ladies
2. "The sun whose rays are all ablaze"
3. "Brightly dawns our wedding day" – Yum Yum, Pitti Sing, Nanki Poo and Pish Tush
4. "Here's a how-de-do" – Yum Yum, Nanki Poo and Ko Ko
5. "Mi-ya- sa-ma, mi-ya-sa-ma" – Katisha and Mikado
6. "A more humane Mikado never did in Japan exist." – Mikado and chorus
7. "There is beauty in the bellow of the blast" – Ko Ko and Katisha.
8. "For he's going to marry Yum Yum." – Finale: chorus



Thanks to Margaret Fancy for these programme notes.

Marco Fanti



Marco was appointed as conductor of Lancaster Singers in 2009. He lives in Bologna, Italy, and travels to as many rehearsals as possible, as well as to conduct our concerts!

In the UK, he is also musical director of the Preston Cecilian Choral Society.

Among a range of posts, he teaches music in the Department of Music and Performing Arts of the University of Bologna and directs the Athena choir. He studied violin, singing and orchestral conducting at the Conservatorio G.B. Martini, Bologna and holds qualifications in Classical Literature and Italian Linguistics.

He has directed the Romanian State Symphony Orchestra and the Lario Symphony Orchestra and given choral workshops in the USA and Europe. Recently he was chosen to conduct an important musical event in Bologna where young artists, prize winners in a national competition, had the opportunity to work with the orchestra of Teatro Comunale in Bologna. The programme included piano concerti by Grieg, Mendelssohn and Rachmaninoff.

Mavis Fletcher (Assistant Director, Lancaster Singers)



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

Ian Tate



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

His professional performing activities over 30 years, based in Manchester, have included duo and chamber ensembles with members of the Manchester orchestras, acclaimed contemporary music recordings with members of the RNCM and work in musical theatre. Local performances have included a woodwind and piano ensemble at the Sedbergh Festival and at Brantwood, Coniston in 2004 and a violin and piano recital at Brantwood in 2009. Since 1999 he has been pianist to the Maia Singers, Stockport, giving regular performances around Greater Manchester and Cheshire.

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

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

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Please contact Sally Richardson for further details: Email: lancsingers@googlemail.com

Lancaster Singers would like to express thanks to St Martin's Church for their help with this concert, and their appreciation for the services of the Lancashire County Library in providing music. Thanks also to our rehearsal accompanist Ian Tate.

We've made a CD!

Copies of the Lancaster Singers' CD recorded at Tunstall Church in June 2011 will be on sale at the concert, price £5.00. They are also available by phone, 01524 68481. The CD includes

Vaughan Williams	Five English Folk Songs
Schumann	Vier doppelchörige Gesänge
Cherubini	Credo a 8 voci

haffnerorchestra

Saturday 29th June 2013 at 7.30pm
Ashton Hall, Lancaster

Soloist: Peter Lawrence (trumpet)

Conductor: Natalia Luis-Bassa

Bartók	<i>Rumanian Folk Dances</i>
Holst	<i>Egdon Heath (Homage to Hardy)</i>
Hummel	<i>Trumpet Concerto in E flat major</i>
Beethoven	<i>Symphony No.6 in F major 'Pastoral'</i>

Buy tickets online at www.haffnerorchestra.org; Lancaster or Morecambe Visitor Information Centres; at the door or by phone on 01524 582394 (credit card sales) or 01524 65531.

Lancaster Singers

2013-14 SEASON

A MAJOR MUSICAL EVENT COMING TO THE NORTH WEST IN THE AUTUMN TO CELEBRATE THE BICENTENARY OF THE BIRTH OF GUISEPPE VERDI:

A performance of the Verdi *Requiem* featuring the combined choirs of the Lancaster Singers, the Preston Cecilian Choral Society and Prestbury Choral Society with the Lancashire Sinfonietta, conducted by Marco Fanti.

23 November 2013 at the Victoria Hall, Bolton, at 7.30pm

 PRESTON CECILIAN
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17 and 20 December 2013

Christmas music in the Ashton Memorial

22 March 2014

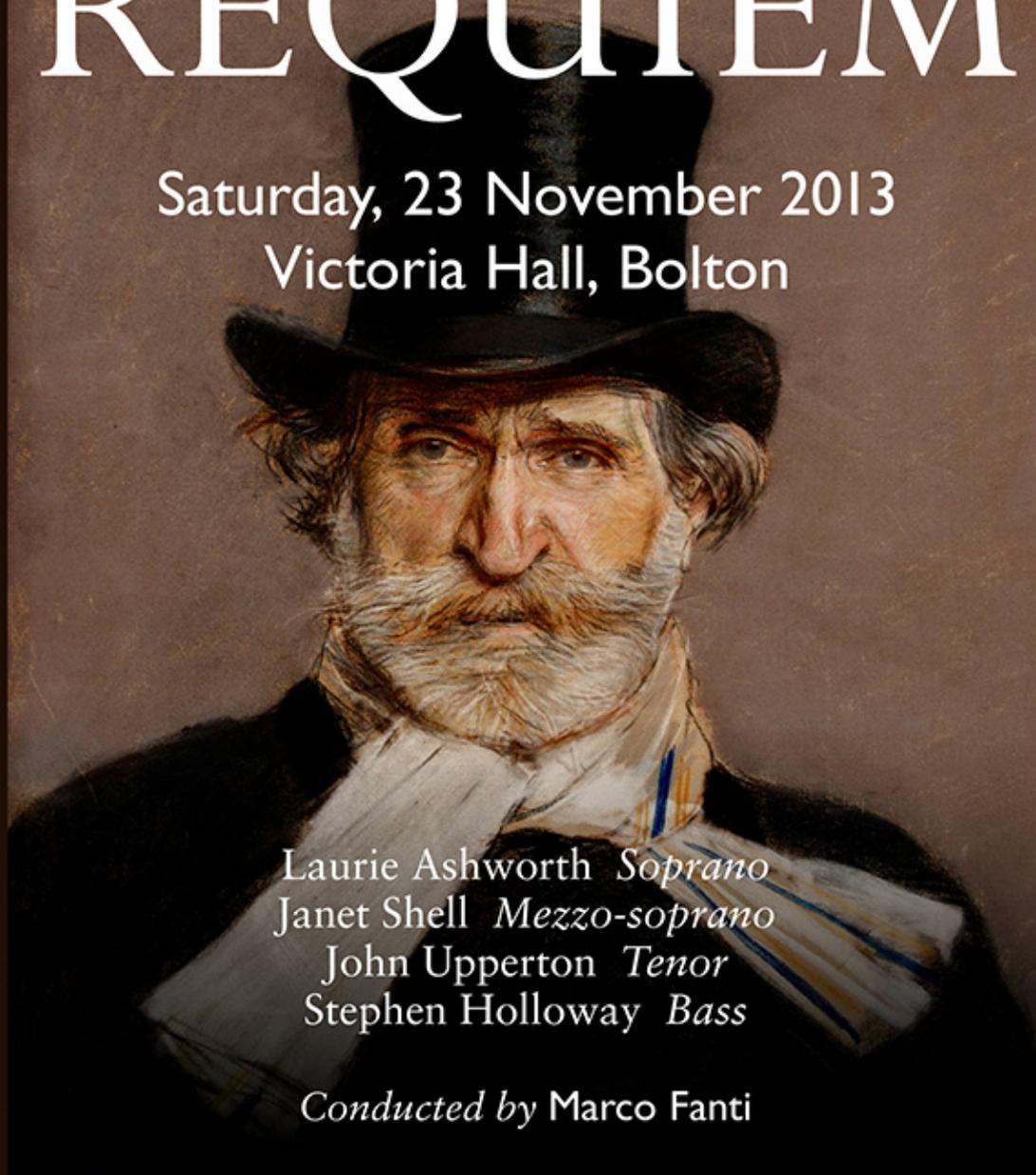
Concert in the Great Hall, Lancaster University, with Ian Hare (organ). Music will include Bach *Jesu meine Freude*, Dvorak *Mass in D* and organ solos.

14 and 15 June 2014

Summer concerts

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



Box office: 01204 334400 Online: www.alberthalls-bolton.co.uk
Further information: search online for "Verdi Requiem Bolton"