

Lancaster Singers



Saturday March 20th 2010

at **Lancaster Priory** at 7.30pm

Director: **Marco Fanti**

Organist: **Ian Pattinson**

C.V. Stanford Mass in B flat. Op. 10

E. Grieg Four Psalms Op.74

A. Dvorak Mass in D Op. 86

Welcome to tonight's concert of European music by Lancaster Singers under the direction of Marco Fanti and accompanied by the organist, Ian Pattinson. We will be singing Stanford's *Mass in B flat*, Opus 10, Grieg's *Four Psalms* Opus 74 and Dvořák's *Mass in D* Opus 86. The three composers were more or less contemporaries and their works to be performed tonight were all written between 1879 and 1906. All three shared a feeling of musical nationalism, though in Stanford's case there was something of a dichotomy between his Britishness and his Irishness.

Charles Villiers Stanford 1852 – 1924

Office of Holy Communion in B flat Opus 10

- I Kyrie**
- II Credo**
- III Sanctus**
- IV Gloria in Excelsis**



Charles Villiers Stanford was the most famous composer of Irish origin before independence. He was born in Dublin in 1852 into a musical family. At the age of eight, he wrote his first composition, a March, which was performed at a pantomime in the Theatre Royal in Dublin in 1860. In 1870, he won an organ scholarship to Cambridge. He also studied under Reinecke in Leipzig and had lessons from Keil in Berlin. From 1883 he was the first professor of music at the Royal College of Music, London until his death in 1924 and occupied the same position at Cambridge from 1887 – 1924. Although his *Irish Rhapsodies* were inspired by traditional Irish music, most of his life was spent in England. He was considered too English for the Irish, too Irish for the English and too German for both. Perhaps a multicultural approach to his music is what is needed.

From a modern viewpoint, he is appreciated for his contribution to British music. He was untiring in his efforts to advance its cause during its renaissance at the end of the nineteenth century, promoting the music of his contemporaries, and the many pupils he taught at Cambridge and the Royal College of Music. His pupils included Vaughan Williams, Herbert Howells, Gustave Holst and Charles Wood.

The *Mass in B flat* (Opus 10) first appeared in 1879. It is sung in English. When discussing writing sacred music, Stanford said: "The truest test of all the best musical compositions was the unconscious but inexorable emotion", which he described as "water down the spine". The Kyrie is a short petition, with the theme being sung in turn by the sopranos, the whole choir in unison, altos and tenors and then again by the sopranos. Its beauty lies in its simplicity. In the Credo, after the opening few bars, Stanford again uses unison to great effect in "God of God" and at other points to emphasise the text. The short devotional Sanctus paves the way for the exuberant opening of Gloria in Excelsis, followed by the pensive "O Lord, the only begotten Son Jesu Christ ... have mercy upon us", followed by the jubilant ending ".for Thou only art the holy..."

Kyrie

Lord, have mercy upon us, and incline our hearts to keep this law.
Lord, have mercy upon us, and incline our hearts to keep this law.
Lord, have mercy upon us, and incline our hearts to keep this law.
Lord, have mercy upon us, and write all these Thy laws in our hearts,
We beseech Thee.

Credo

I believe in one God,
The Father Almighty, Maker of
heaven and earth,
And of all things visible and
invisible:
And in one Lord Jesus Christ,
The only begotten Son of God,
Begotten of His Father before all
worlds,
God of God,
Light of Light,
Very God of very God,
Begotten not made,
Being of one 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,
And was crucified also for us
Under Pontius Pilate.
He suffered and was buried,
And the third day
He rose again according to the
Scriptures.
And ascended into heaven,
And sitteth on the right hand of the
Father

And He shall come again with glory
To judge both the quick and the
dead
Whose kingdom shall have no end.

And I believe in the Holy Ghost,
The Lord and Giver of life,
Who proceedeth from the Father
and the Son,
Who with the Father, and the Son
Together is worshipped and
glorified,
Who spake by the Prophets.

And I believe one Catholic and
Apostolic Church.
I acknowledge one Baptism for the
remission of sins,
And I look for the Resurrection of
the dead,
And the life of the world to come.
Amen.

Sanctus

Holy, Holy, Holy,
Lord God of hosts,
heaven and earth
are full of Thy glory.
Glory be to Thee,
O Lord most high.
Amen.

Gloria in Excelsis

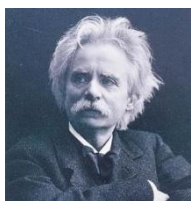
Glory be to God on high,
good will towards men.
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great
glory,
O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son, Jesu
Christ;
Lamb of God, Son of the Father,
that takest away the sins of the
world,
have mercy upon us.
Thou that takest away the sins of
the world,
have mercy upon us,
Thou that takest away the sins of
the world,
receive our prayer.
Thou that sittest at the right hand of
God the Father,
have mercy upon us.
For Thou only art holy;
Thou only art the Lord,
Thou only, O Christ,
with the Holy Ghost,
art most high in the glory of God the
Father. Amen.

Edvard Grieg 1843-1907

Four Psalms Opus 74

Baritone Solo and Mixed Voices

- I **How fair is Thy face**
- II **God's Son hath set me free**
- III **Jesus Christ our Lord is risen**
- IV **In heav'n above**



Edvard Grieg was the only internationally famous composer to have come from Norway in the late nineteenth century. He can be compared with Sibelius and Dvořák in their enthusiasm for musical nationalism, looking to his country's folk heritage for source material. He explained the influence of his native Bergen: "My material has been drawn from the whole of the surroundings of Bergen. Its natural beauty, the life of its people, the city's achievements and activities of every kind have been an inspiration to me..." Later, he mused on his use of ethnic music: "The realm of harmonies always was my dream world, and the relationship between my harmonic sensibility and Norwegian folk music was a mystery even to myself."

Grieg was not only a musician, but from an early age showed a fondness for the spoken word, both religious and secular, improvising sermons and declaiming verse to his long-suffering parents. All his life he had considerable natural facility in speech and writing and was sensitive in his appreciation of poetry, which perhaps explains his gift for writing choral music. In 1858 he was sent to the Conservatory of Music in Leipzig.

In 1906, Grieg completed the *Four Psalms* (Opus 74). They were Grieg's last work, based on traditional tunes which might be purely Norwegian in origin, but might also include melodies from German Lutheran sources and even older pre-Reformation hymns. The first psalm, 'How fair is Thy face' begins with an air of conspiracy followed by impatience before reaching the peace and reconciliation in the conclusion.

In one of his letters, Grieg said: “Life is like folk music – you sometimes can’t tell whether it is major or minor”.

The same ambiguity can be found in the 2nd psalm: ‘God’s Son hath set me free’, in which the baritone solo part is written in tonic major against the minor harmonies of the mixed voice chorus.

Percy Grainger edited this work and supplied English singing versions, claiming that “...the Psalms for the first time make the harmonic innovations of the latter nineteenth century available for choral music. It is this side of Grieg’s compositional technique ... that has so profoundly influenced modern Anglo-Saxon choral writing”.

The third psalm, ‘Jesus Christ our Lord is risen’ differs from the other three in that it has a medieval atmosphere, contrasting the unaccompanied, free rhythm melismatic phrases of the bass soloist with the rich four-part polyphony of the choir. In Psalm No.1 it is the ecstatic rhythmic repetition, suggesting the dance, and in No. 4, it is the straightforward homophony which gives these works by Grieg their particular attraction – the ever unaccountable individuality of their presentation.

How fair is Thy face

How fair is Thy face,
Yea fair, yea fair,
Thou Son of God, Thou Prince of
Grace!
O Thou my Shulamite, sweet and
kind,
Yea kind, yea kind,
All that I have is also Thine.

My Friend, thou art mine,
Yea mine, yea mine;
For evermore let me be Thine,
Thou canst me save, canst me save,
Yea save, yea save,

Both here on earth and ‘yond the
grave.

Remember my plight,
Yea plight, yea plight:
Around me hostile swords flash
bright.
Fly hither, Dove of Grace, Dove of
Grace,
Apace, apace!

Among the rocks are peace and
space.

*(Words from the Norwegian of Hans
Brorson, English by Percy Grainger)*

God's Son hath set me free

God's Son hath set me free
From Satan's tyranny.
From base desire,
Enslavement dire,
From fear of death and hell's hot
fire.
Lord Christ did intercede,
With God for me did plead;
He underwent
My punishment,
To torture, death, was sent.
I cannot fathom love so great
However much I contemplate;
That He
Could be
So merciful to me,
A sinner frail, whom naught could
suit
But tasting the forbidden fruit;
By day, by night,
Old Satan's might
My soul had captured quite.

But now I'm in God's care,
In spite of Satan's snare;
No longer sad,
I wander glad
In Liberation purple-clad,
How deeply I rejoice
To follow Jesus' voice:
He bids me cleave
To Him and leave
All sin – forget to grieve.
Let Mammon not expect to find
Me e'er again so weak, so blind.
Nay, nay!
No more from off the way.
For my salvation Christ did pay;

I shall not gamble it away.
I do despise
The tempter's lies,
To heaven lift my eyes.

My heart laughs blithe and bold
When I my grave behold;
Nor flow'ry bed,
Nor princely stead,
Can show a couch so free from
dread.
To where God's Castle stands
In Deathless Life's fair lands
Death pilots me
Across the sea –
Towards Eternity.
Though Stormy winds about me still
Are blowing contrary and chill
My soul
Is whole
And craves the perfect goal.
My spirit leaps, like deer or hind,
To think of leaving sin behind;
Oh blessed sign!
Christ's Cross doth shine,
Makes bliss eternal mine.

*(Words from the Norwegian of Hans
Brorson, English by Percy Grainger)*

Jesus Christ our Lord is risen

Jesus Christ our Lord is risen
Heavenward from out death's
prison.
With angel legions
He captured hell's dread regions.
Kyrie eleison!

Saviour Jesus, we thank Thee, Lord,
For Thy great blessings us toward;
Through Thy ascending
Our fears of death found ending.
Kyrie eleison!

Thy ascension, in joyous lays,
With heart and mouth and tongue
we praise,
And join the chorus
Of angels singing o'er us.
Kyrie eleison!

*(Words from the Norwegian of Hans
Tomissön, 1573, English by
Percy Grainger)*

In Heav'n above

In heav'n above, in heav'n above,
Where God almighty dwells;
What bliss to reach that realm of
love,
My heart with longing swells;
For there in all eternity
In dazzling radiance we shall see,
The Lord of Sabaoth.

From darkest night, from darkest
night,
Our bodies 'neath the mould,
Shall then become all shining bright
As bright as purest gold;
Our wounds assuaged by heav'nly
grace,

We'll see our Maker face to face,
The Lord of Sabaoth.

Each soul shall find its comfort there
As promised long ago;
The wreath of righteousness shall
wear
A robe as white as snow.
Oh God! What rapture will be mine,
To see Thee in Thy radiance shine,
O Lord of Sabaoth.

*(Words from the Norwegian of
Laurentius Laurentii, 1573-1655.
English by Percy Grainger)*

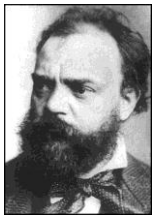
Interval

Refreshments will be served

Antonín Dvořák 1841 -1904

Mass in D Opus 86

- I Kyrie Eleison**
- II Gloria**
- III Credo**
- IV Sanctus**
- V Benedictus**
- VI Agnus Dei**



After the tide of revolutions that swept through Europe in the 1840s, nationalism became a dominating feature of European art. Nowhere was this process more important than in Czechoslovakia and no Czech composer was more prominently nationalistic than Antonín Dvořák.

In spite of always identifying himself as a Czech composer (describing himself as “a simply Bohemian musician”), he was quite a cosmopolitan figure, travelling widely in Europe and in the USA and speaking English and German well in addition to Czech.

Like his fellow Czech composer, Smetana, Dvořák was of peasant stock. His father was an innkeeper and butcher who played the violin and the zither in a local band. At the age of 14, Dvořák was sent to Zlonitz to learn German, which was essential for innkeeping. He had music lessons there and after returning home he had only one year of butchering and innkeeping before he was sent to the Prague Organ School. After graduating, he became a member of the Czech Theatre Orchestra, with Smetana as the principal conductor from 1866 onwards.

In 1873, Dvořák left the orchestra to devote himself to composition and within a year his *Symphony No.3* had won him an Austrian prize, as well as the respect of Brahms and the beginning of a friendship lasting twenty years. Two years later, he won the same prize with his *Moravian Duets*. He visited England on several occasions. His *Stabat Mater* was performed to great acclaim in London. In 1891, he was appointed Professor of Composition at the Prague Conservatory, awarded an honorary doctorate by Cambridge University and invited to take up the directorship of the National Conservatory of Music in New York. The latter appointment led to the composition of the *New World Symphony*.

In 1887, Dvořák wrote his *Mass in D* at the instigation of a wealthy patron of the arts, Josef Hlávka, for the consecration of a chapel on his estate. In his letter to Hlávka, he wrote of his mass: "It could bear the dedication: Faith, hope and charity to God the Almighty, and thanks for the wonderful gift that has enabled me to bring this work written in praise of the Almighty ... Do not be surprised that I am so religious – an artist who is not pious will not manage to complete a work of this kind". This statement of Dvořák perhaps explains the joyfulness of his Mass. In the Kyrie, the theme is constantly taken up by the different voices, weaving through each other, often individually, sometimes together. The Credo is written in an almost waltz-like rhythm, with the altos reciting the creed ahead of the rest of the choir. The D major Mass was not written on a large scale, but in keeping with the occasion for which it was commissioned: the consecration of a country chapel.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

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

Gloria

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 coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,

miserere nobis.
Qui Tollis peccata mundi,

suscipe deprecationem nostrum.
Qui sedes ad dexteram Patris,

miserere nobis.
Quoniam tu solus Sanctus, tu solus
Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in Gloria Dei Patris. Amen.

Glory to God in the highest
and on earth peace to men
of good will.
We praise Thee, we bless Thee.
We adore Thee, we glorify Thee
We give thanks to Thee
for Thy great glory.
O, Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus
Christ.
O Lord God, Lamb of God,
Son of the Father.

Thou who takest away the sins of the
world,
have mercy upon us.
Thou who takest away the sins of the
world,
receive our prayer.
Thou who sittest at the right hand of the
Father,
have mercy upon us.
For Thou only art Holy, Thou only art
the Lord,
thou only art most high, Jesus Christ.
With the Holy Spirit,
in the glory of God the Father. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum
Filium Dei unigenitum.
Et ex 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

nostram 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 caelum,
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,

I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things visible and
invisible.

And in one Lord Jesus Christ,
Son of the Father,
Born of the Father before time
began.

God of God, light of light,
True God of true God,
Begotten not made,
being of one 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
Spirit

of the Virgin Mary:
and was made man.
He was crucified for us
under Pontius Pilate

He suffered and was buried.
The third day he rose again
according to the Scriptures.

He ascended into heaven,
And sitteth on the right hand of
the Father.

And He shall come again in glory
to judge the living and the dead,
and his kingdom will have no end.
And I believe in the Holy Spirit
the Lord, the giver of life,
who proceeds from the Father and
the Son,

Qui cum Patre et Filio
simul adoratur et conglorificatur:

Qui locutus est per Prophetas:
Et unam sanctam catholicam et
et Apostolicam Ecclesiam.
Confiteor unum baptista
in remissionem peccatorum
Et expecto
resurrectionem mortuorum,
Et vitam venturi saeculi.
Amen.

Sanctus

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

Benedictus

Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei

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

who with the Father and the Son
together is worshipped and
glorified:

who spoke through the Prophets:
I believe in one holy, Catholic and
and Apostolic Church.
I profess one baptism
for the remission of sins
and I look forward
to the resurrection of the dead
and the life of the world to come.
Amen.

Holy, Holy, Holy,
Lord God of hosts
Heaven and earth are full of Thy
Glory

Hosanna in the highest.
Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

O, Lamb of God, that takest away
the sins of the world,
have mercy upon us.
O, Lamb of God, that takest away
the sins of the world,
have mercy upon us.
O, Lamb of God, that takest away
the sins of the world,
grant us Thy peace

LANCASTER SINGERS

Sopranos

Jenny Canham
Margaret Fancy
Joan Guénault
Barbara Hacking
Andrea King
Rose Lerner
Jean Morris
Pamela Nickols
Harriet Pollock
Hermione Roff
Trixi Schirok-
Huggett
Helen Stradling
Lindsay Ward
Terry Wareham
Heather Willes
Louise Wood

Altos

Vivienne Bonnett
Maggie Bremner
Jo Burrow
Doreen Champness
Bea Conder
Cathleen Dawson
Veronica Dunne
Mavis Fletcher
Emma Gallon
Maggie Hacking
Brenda Harding
Janet Hopkins
Ruth Hutchison
Sarah Jackson
Serena Lailey
Amanda Ross
Annik Taylor
Emily Tysoe
Jean Wangermann
Louise Wareing

Tenors

Graham Bartram
Peter Entwistle
John Falkingham
Tony Guénault
Douglas Lee
Peter Sampson
Richard Williams

BASSES

David Brooks
Martin Clarke
Chris Haughton
David Hopkins
Charlie Lewis
Berwyn Morris
John Nickols
John Shepherd

Accompanist : Allison Hui

Friends of Lancaster Singers:

Len Fletcher

Brian Hopkins

Beryl Kilpatrick

Audrey Mitton

Dick White

Pamela White

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Tel: 07966 924087. E-mail: lancsingergs@googlemail.com

Lancaster Singers would like to express their appreciation for the services of the Lancashire County Library in providing music for this concert and to the Vicar and Church Warden for their help with this concert

haffnerorchestra

Saturday 26 June 2010 7:30 pm

Ashton Hall, Town Hall, Dalton Square, Lancaster

Please note change to previously advertised programme

Conductor: Natalia Luis-Bassa
Soloist: Amy Harman (Bassoon)

6:30 p.m. Pre-concert talk by Amy Harman (no charge)

Elgar	Salut d'Amour
Weber	Bassoon Concerto
Tchaikovsky	Symphony No 5

*Buy tickets online at www.haffnerorchestra.org, from Lancaster Visitor Information Centre, Meeting House Lane, Morecambe VIC, or at the door.
Tel. 01524 582394 (credit card sales) or 01524 65531.*

£11.50 (£10 concessions), 18 and under free.



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7.30 Saturday 27th March, 2010

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Lancaster Singers

Summer Concerts – June 2010

Saturday 12th June

at 7.30pm

A Family Concert

Ripley St Thomas School, Lancaster

The Lancaster Singers, director **Marco Fanti**

The ABCD Children's Honour Choir, director **Bob Chilcott**

Music from Madrigals to Modern – something for everyone!

Tickets £10.00, concessions £9.00, children free



and

Sunday 13th June

at 7.30pm

St Peter's Church, Scorton (near Lancaster)

Includes music by Kodaly and Palestrina

Tickets £10.00, concessions £9.00, children free