

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
Nicky Dennison
John Capey
John Foster
John Dixon
Vicki Banks

Violas

Julie Reeman
Alan Robinson
Eleanor Chapman
Gill Hume
Margaret Studholme
Angie Strickland

Flutes

Diana Thompson
Bev Straker-Bennett

Oboes

Elaine Fail
Yvonne Paul

French Horns

Russell Beaumont
Graham Ward

Trumpets

David Lee
Mike Cornah

Second Violins

Leanne Halstead
Michèle Allen
Richard Cardwell
Jane Emmington
Georgina Hutt
Yasmin Nandy

Cellos

Ian Milner
Jane Foster
Mary Chapman
Anne Hardy
Maggie Campion
Irene Hudson
Ann Fletcher

Clarinets

Wendy Almond
Jonathan Fail

Bassoons

Paul Bedford
Jane Brooks

Trombones

Jo Hewitt
Graham Rouse
Peter Ledder

Timpani/Percussion

Lynne Halstead
Dan Buckley

Harp

Maxine Molin-Rose

Organ

Alistair MacKenzie

Double Basses

Thomas Goulding
Sheila Johnston

Members of the Choir

Sopranos

June Bradley
Ann Bullick
Marian Burton
Linda Butcher
Gill Gower
Kath Hallion
Alma Heywood
Seonaid Hillyard
Carol Horridge
Nancy Jobson
Gill Kay
Beau Keeton
Pippa Kirk
Carol Langley
Jenny MacKenzie
Lisa MacKenzie
Lucy MacKenzie
Anne Mayes
Sheila Neill
Margaret Nickson
Vivien Nuttall
Hilda Partington
Irene Phillips
Judith Rimmer
Jean Sharp
Liz Thomas
Ann Turner
Deana Whalley
Helga Whitehead
Victoria Wright

Altos

Mary Almond
Liz Antcliffe
Janet Ashworth
Judy Barton
Ruth Chandy
Kath Cleary
Ros Cockrill
Liz Cole
Pat Crean
Judith Denver
Veronica Frost
Liz Goudge
Susan Hindle
Judith Lakin
Barbara Lavelle
Christine Laverick
Linda Lunn
Ann Nowell
Pat Nussey
Amy Parkes
Margaret Phillips
Sheila Pinches
Delia Raynor
Debbie Rogerson
Anne Spooner
Lesley Taylor
Phyllis Taylor
Fiona Walmsley-Collins

Tenors

Brian Bullick
Tom Burton
Paul Dickens
John Mayes
Mike Parker
Roger Pinches
Alan Turner
Duncan Wright

Basses

Cliff Antcliffe
John Butterworth
Rod Cole
Philip Gower
Charles Hill
Michael Howarth
Barry Nuttall
Gerald Scahill
Eddie Taylor
Paul Wootton

CONCERT DATES FOR YOUR DIARY

Fylde Sinfonia

16 July 2017 - Lowther Pavilion
2 Dec 2017 - United Reformed Church, St Annes
10 Mar 2018 - Fairhaven Methodist Church
30 June 2018 - Church Road Methodist Church

Lidun Singers

3 May 2017 - St Marys Brownedge, Bamber Bridge
21 June 2017 - St Annes Parish Church

FYLDE SINFONIA

and

The Lidun Singers

Conductors PETER BUCKLEY
ALISTAIR MACKENZIE
Leader KAREN ROUSE

with
CHARLOTTE TREPES soprano
MICHAEL HOWARTH baritone

Magnificat	RUTTER
For the Beauty of the Earth	RUTTER
The Lord Bless You and Keep You	RUTTER
Adagietto from Symphony No.5	MAHLER
Requiem	FAURÉ

SATURDAY 1ST APRIL 2017
at 7:30pm

CHURCH ROAD METHODIST CHURCH
Church Road, St Annes FY8 3NQ

Tickets: £9 (Under 16 Free)

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Programme

Magnificat

John Rutter (born 24 September 1945)

The Magnificat is a musical setting of the biblical canticle Magnificat, completed in 1990. The extended composition in seven movements is based on the Latin text, interspersed with an anonymous English poem, the beginning of the Sanctus and a prayer to Mary.

The work was composed on a commission by MidAmerica Productions, a concert organisation in New York with a choir of about 200 voices. Rutter was inspired by "jubilant celebrations of Mary in Hispanic cultures" and conceived the work as a "bright Latin-flavoured fiesta".

The composer writes:

"The passage from St. Luke (chapter 1, verses 46–55) known as the Magnificat – a poetic outpouring of praise, joy and trust in God, ascribed by Luke to the Virgin Mary on learning that she was to give birth to Christ – has always been one of the most familiar and well-loved of scriptural texts, not least because of its inclusion as a canticle in the Catholic office of Vespers and in Anglican Evensong.

Musical settings of it abound, though surprisingly few of them since J.S. Bach's time give the text extended treatment. I had long wished to write an extended Magnificat, but was not sure how to approach it until I found my starting point in the association of the text with the Virgin Mary.

In countries such as Spain, Mexico and Puerto Rico, feast days of the Virgin are joyous opportunities for people to take to the streets and celebrate with singing, dancing and processions. These images of outdoor celebration were, I think, somewhere in my mind as I wrote, though I was not fully conscious of the fact till afterwards.

I was conscious of following Bach's example in adding to the liturgical text – with the lovely old English poem 'Of a Rose' and the prayer 'Sancta Maria' (both of which strengthen the Marian connection) and with the interpolated 'Sanctus', sung to the Gregorian chant of the Missa cum júbilo in the third movement.

The composition of Magnificat occupied several hectic weeks early in 1990, and the première took place in May of that year in Carnegie Hall, New York."

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The seven movements of Rutter's setting of the Magnificat are:

1. **Magnificat anima mea** (My soul doth magnify the Lord)
2. **Of a Rose, a lovely Rose** - a 15th-century English poem
3. **Quia fecit mihi magna** (For he that is mighty)
4. **Et Misericordia** (And his mercy)
5. **Fecit potentiam** (He hath shewed strength)
6. **Esurientes** (He hath filled the hungry)
7. **Gloria Patri** (Glory be to the Father)

For the Beauty of the Earth

John Rutter

This is one of John Rutter's most beloved pieces and performed frequently by choruses around the world. In it, he demonstrates an exceptional ability to write a lyric melody with soaring lines while maintaining a simple sensibility that makes it accessible to performers and audiences alike. The words that Rutter chose are from Folliot S. Pierpont's hymn of the same name.

The Lord Bless You and Keep You

John Rutter

The text is the biblical benediction known as the "Priestly Blessing" followed by an extended Amen, and taken from Numbers 6:24-26

The Lord bless you and keep you;
The Lord make His face shine upon you,
And be gracious to you;
The Lord lift up His countenance upon you,
And give you peace.

John Rutter composed it in 1981 for the memorial service of Edward T. Chapman, the director of music at Highgate School, London, with whom he had studied when he attended the school.

INTERVAL

(refreshments available in the hall)

Adagietto from Symphony No.5

Gustav Mahler (7 July 1860 – 18 May 1911)

Symphony No.5 emerged during a period of personal change for Mahler. He'd been enjoying great success as conductor of the Vienna Philharmonic but was forced to resign in 1901 after falling seriously ill. Towards the end of the year his fortunes changed again when he met Alma Schindler, an artistic young woman whom he married in 1902.

The Adagietto, scored only for strings and harp, was used to great effect in Visconti's 1971 adaptation of Thomas Mann's novella, *Death in Venice*. Luchino Visconti not only used Mahler's music, but also took the liberty of turning the main character, Gustav von Aschenbach (played by Dirk Bogarde), from being a writer to a composer.

Requiem in D minor

Gabriel Fauré (12 May 1845 - 4 November 1924)

Gabriel Fauré composed his Requiem in D minor, Op. 48, between 1887 and 1890. The choral-orchestral setting of the shortened Catholic Mass for the Dead in Latin is the best-known of his large works. Its focus is on eternal rest and consolation. Fauré's reasons for composing the work are unclear, but he composed it in the late 1880s and revised it in the 1890s, finishing it in 1900.

In seven movements, the work is scored for soprano and baritone soloists, mixed choir, orchestra and organ. Different from typical Requiem settings, the full sequence Dies irae is omitted, replaced by its section Pie Jesu. The final movement In Paradisum is based on a text that is not part of the liturgy of the funeral mass but of the burial.

Fauré wrote of the work, "Everything I managed to entertain by way of religious illusion I put into my Requiem, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."

The piece premiered in its first version in 1888 in La Madeleine in Paris for a funeral mass. The composition is structured in seven movements:

1. Introit et Kyrie

Similar to Mozart's Requiem, the work begins slowly in D minor. After one measure of just D in the instruments, the choir enters pianissimo in six parts on the D minor chord and stays on it in homophony for the entire text "Requiem aeternam" (eternal rest). In gradual progression of

harmony and a sudden crescendo, a first climax is reached on "et lux perpetua" (and lasting light), diminishing on a repeated "luceat eis" (may shine for them).

The tenors repeat the prayer alone for eternal rest on a simple melody. The sopranos continue similarly that praise is due in Jerusalem, then all voices exclaim "Exaudi" (hear). The Kyrie begins with the same melody that the tenor sang before, but now in unison of soprano, alto and tenor, repeated in the following four measures in four-part harmony. The call "Christe" is strong and urgent the first time, repeated more softly a few more times. The final call "Kyrie" appears pianissimo.

2. Offertory

The Offertoire begins in B minor with a canon of alto and tenor in short succession on a simple modal melody with little ambitus, in a prayer "O Domine, Jesu Christ, rex gloriae" (O Lord, Jesus Christ, King of Glory) to free the souls of the departed from eternal punishment and the deep lake, ending in unison. The sequence is repeated beginning one step higher for the next line, and again one step higher for the following more urgent call to Jesus, enforced by the basses. The voices add only softly, broken by rests, what the prayer is about: "ne cadant – in obscurum" (that they may not fall into the obscure).

The baritone enters with "Hostias et preces", offerings brought with praises, beginning on one repeated note, but asking with more melody "fac eas, Domine, de morte transire ad vitam" (make them, Lord, transcend from death to life). The choir repeats the first line of the text on the same motif as in the beginning, but in more elaborate polyphony in four parts, concluded by an uplifting Amen in B major.

3. Sanctus

Sanctus (Holy), in contrast with other compositions of mass and Requiem where it is often illustrated with great vocal and instrumental forces (particularly Verdi's Requiem), is here expressed in extremely simple form. The sopranos sing softly in a very simple rising and falling melody of only three notes, which the male voices repeat, accompanied by arpeggios on the harp and a dreamy rising melody in the violins (sometimes just a solo violin). The pattern appears several times, with the melodies increasing in ambitus, and the volume reaching forte on "excelsis" (the highest).

The orchestra changes tone, the dreamy accompaniment is replaced by firm and powerful major chords with a horn fanfare marked forte, and the male voices declare "Hosanna in excelsis" (praise in the

highest). This is answered by the sopranos in diminuendo, and the music softens and reverts to the dreamy harp arpeggios that it began with as the violin melody floats upwards to the final note in E flat major and the full choir repeats, with the altos finally joining: "Sanctus".

4. Pie Jesu

The solo soprano sings the prayer to the "good Jesus" for everlasting rest. The one line of text is repeated three times, the first two times asking for "requiem" (rest), then intensified for "sempiternam requiem" (everlasting rest). The first call is a modal melody in B-flat major of six measures, the second call is similar but reaching up higher.

The words "Dona eis, Domine, dona eis requiem" begin with more expansion, but reach alternating between only two notes on two repetitions of "sempiternam requiem". The last call begins as the first and leads again to alternating between two notes in even lower range, until the last "requiem" has a gentle upward motion.

5. Agnus Dei

"Agnus Dei", in many settings of Mass and Requiem set with dark expression, begins in F major with a fluent expansive melody in the orchestra. After six measures, the tenors sing a melody to it that gently rises and falls, and repeats it almost the same way. Then, while the motion in the orchestra stays the same, the key changes to the minor mode, and the Lamb of God is asked for rest in chords of daring harmonic progression. Then the tenors, without instrumental introduction, repeat the first line, leading to a peaceful "sempiternam".

The sopranos alone begins the following section "Lux aeterna luceat eis" (Light eternal shine for them) with a long "Lux", then the choir, divided in six parts, lets that light shimmer. The choir closes with a reprise of the Introit, the opening of the mass ("Requiem aeternam"), before the orchestra picks up the "Agnus Dei" melody to close the movement.

6. Libera me

The baritone soloist sings the first section alone. On a bass in an ostinato rhythm of two quarter notes, a rest and the upbeat to the next two quarters, he sings the text "Libera me ..." (Free me, Lord, from eternal death on that terrible day when the heavens will move and the earth, when you come to judge the world with fire.), embarking on a melody of wide range, with some sharp leaps. The text is continued by the choir in four parts in homophony: "Tremens factus sum ego" (I am trembling).

In more motion, "Dies irae" (day of wrath) is expressed by fortissimo chords, giving way to the prayer for rest in the same motion, but piano, with a crescendo on "dona eis, Domine", but suddenly softening on a last "et lux perpetua luceat eis". Then the choir repeats the opening statement of the baritone fully in unison. Soloist, then choir, end the movement softly, repeating "Libera me, Domine".

7. In Paradisum

The text of the last movement is taken from the Order of Burial. "In paradisum deducant angeli" (May angels lead you to paradise) rests on a continuous shimmering motion in fast broken triads in the orchestra. The sopranos sing a rising expressive melody, enriched by chords of the other voices, divided in six parts, on the final "Jerusalem". A second thought is again sung by the sopranos, filled on the last words by the others: Requiem aeternam.

CHARLOTTE TREPES

Soprano Charlotte Trepess is currently in the second year of her postgraduate training at the Royal Northern College of Music in Manchester, under the tutelage Sarah Rhodes. She is the 2016 winner of the Frederic Cox Award, and finalist in the 2016 Dunraven Young Welsh Singer of the Year. Charlotte took her undergraduate studies at the University of Manchester, where she was awarded the Sydney Chaffers Scholarship. In her third year she performed the title role in Handel's Semele in the university's first fully staged opera. Whilst there she also performed roles in various opera scenes including Lakme (Lakme), Fiordiligi (Cosi Fan Tutte) and Gioconda (La Gioconda). In 2013 Charlotte made her Opera North debut as Emmie in Giles Havergal's production of Albert Herring. Since then she has worked with Athole Still Opera as cover Flora in Britten's Turn of the Screw, Manchester Opera Ensemble and last summer with Nevill Holt Opera in their production of Carmen. Last year Charlotte performed the role of Despina in the RNCM's spring production of Cosi Fan Tutte, directed by Thomas Guthrie. Other roles at the RNCM include Lolo in The Merry Widow, as well as scenes for Ilia (Idomeneo) and Die Baronin (Der Wildshutz). Through the RNCM Charlotte is this year taking part in the Opera North Mentor Scheme, where she is working closely with Opera North Chorists, Coaches and Managers. She is a regular concert performer and recitalist. Recent oratorio's include Haydn's Creation, Mozart's Requiem, and Bach's St John Passion. Charlotte performed as a soloist with the BBC Philharmonic in 2014 for their broadcast on Radio 5 Live, Charlotte has sung with numerous professional choirs including the Eric Whitacre Singers, Laudibus, and I Fagiolini. She is also on the BBC Singers Deputies list.