Lancaster and District Choral Society

**Summer Concert** June 23rd Bolton-le-Sands Village Hall
"Songs from the Shows"

**Autumn Concert** Dec 8th in The Priory Church, Lancaster
Music by Haydn, Parry and Puccini.

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Lancaster Singers

"Heroes & Villains" Handel and Verdi to Whitacre and The Beach Boys
9th June - Giggleswick School
10th June - Ashton Memorial, Lancaster

See www.lancastersingers.org

Haffner Orchestra

Stravinski - Suite no. 1 for small orchestra
Schumann - Cello Concerto in A minor
Schubert - Symphony no. 9 in C major
30th June - Ashton Hall
Dalton Square, Lancaster

See www.haffnerorchestra.org

Promenade Orchestra

"Last Night of The Proms"
20th May - The Platform
Marine Road Central
Morecambe

See www.promenadeconcertorchestra.org.uk

Have you sung before at school, university, college or in other choirs? Why not join in and sing with the Lancaster and District Choral Society?
Rehearsals are on Monday evenings in Lancaster, with three concerts each year.
Contact John Perrin, our Musical Director, on 01524 701500.

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Lancaster and District Choral Society

Spring Concert
Saturday 14th April 2018
at 7:30pm
Ashton Hall, Lancaster

To commemorate the centenary of the end of World War I

Conductor: John Perrin
Leader: Julian Cann
Soloist: Rebecca Chandler

Programme £1

Lancaster and District Choral Society

www.ldcs-choral.org.uk Registered Charity No. 1014920
The Lancaster and District Choral Society
*Singing in Lancaster since 1836*

Honorary Life President: Mrs Betty Morrow
Vice-Presidents: Mrs Hilda Shuttleworth
Honorary Life Members:
Mr Gordon Arkwright, Mr Arnold Bibby
Patrons:
Mr Bob Bond, Mrs Susan Dodgson, Mrs Sheila Forshaw, Mrs Jacky Ireland, Mr David Ireland, Mrs Audrey Lyon, Mrs Catherine Perrin, Professor Lionel Wilson, Mrs Dorothy Wilson

The Lancaster and District Choral Society is a non-auditioned SATB choir. If you would like to sing with us, please contact our Musical Director.

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Programme Notes

**Crown Imperial: William Walton (1902-83)**
Born in Lancashire, Walton wrote music both prolific and varied, including operas, film scores and choral works. In particular he had a remarkable flair for creating splendid music for ceremonial occasions.

Crown Imperial was initially commissioned by the BBC for the Coronation of Edward VIII but, following the dramatic abdication, it was transferred to the 1937 Coronation of his younger brother George VI and used to accompany the entrance into Westminster Abbey of Queen Mary, the King's mother.

The tense dramatic opening leads to a rhythmically stirring march, followed by a noble moving melody at the heart of the work, before a return to a yet more rousing account of the march theme. Reminiscent of Elgar's Pomp and Circumstance marches, the success of Crown Imperial consolidated Walton's own position as a worthy successor to Elgar.

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**For the Fallen: Douglas Guest (1916-96)**
Composed in October 1971 for the annual Remembrance Day Service in Westminster Abbey, Guest extracted poignant words from Laurence Binyon's haunting 1914 poem for his anthem. A commemorative tablet to Binyon (1869-1943), a poet and scholar, can be seen on the wall of 1 High Street, Lancaster, where he was born.

**Hymn to the Fallen: John Williams (1932-)**
American composer John Williams is renowned for his film scores which are symphonic in scope and include such credits as *ET* and *Star Wars*. Hymn to the Fallen is part of his music for Steven Spielberg's 1998 motion picture 'Saving Private Ryan'. During a quiet pause for reflection in the film, the hymn accompanies the camera as it pans across the scenes of carnage and devastation on the Normandy beaches after the 1944 D-Day landings.

**Pomp and Circumstance No. 1: Edward Elgar (1857-1934)**
Born in Worcestershire, Edward Elgar transcended the class barriers of his age, rising from humble origins to epitomise Britain at the height of her Imperial glory with his noble, expansive and nostalgic musical style.

Written in 1901, shortly after The Dream of Gerontius, Pomp and Circumstance No. 1 was the first of five such marches written between 1901 and 1930. The trio section at the centre of the piece, with its dignified and stately melody, was later allied to the words of the verse 'Land of Hope and Glory' written by A C Benson for the coronation of Edward VII.

One of Elgar's most popular orchestral works, Pomp and Circumstance No. 1 is now immortalised as part of the traditional second half of The Last Night of the Proms with the audience singing along.

**The Armed Man: A Mass for Peace: Karl Jenkins (1944-)**
Karl Jenkins was born in South Wales. After a classical music education he began a diverse and wide-ranging musical career embracing classical, jazz and rock styles. In the late 1990s this multifaceted and eclectic musician was commissioned by Britain's Royal Armouries to compose a contemporary 'Armed Man' Mass based on the medieval French song L'Homme Armé which had inspired many fifteenth and sixteenth century masses. The central theme of the song, 'The Armed Man is to be Feared',
seemed appropriate to the Royal Armories who wanted a work, within the
framework of the Christian Mass, that reflected on the most war-torn
century in human history and looked forward with hope and commitment
to a new and more peaceful millennium.

Ironically, during the work's composition the tragedy of Kosovo unfolded
and Jenkins, reminded of the horror of such conflict, dedicated his work to
Kosovo’s victims. The premiere took place in 2000 at the Royal Albert Hall
with the National Youth Choir and the CD recording, released a day before
the dreadful events of 11 September 2001 in America, proved very popular,
winning silver disc status. On first hearing, the work can be truly shocking,
depicting in a powerful and compelling way the causes of war and its terrible
consequences. Beginning and ending with the medieval French melody and
using sacred and secular texts, the work of 13 sections falls into three parts.

Sections 1-6 depict the build up to war. “Kyrie” pays homage to the past
by quoting from Palestrina’s setting of L’Homme Armé in the “Christe
eleison” section, while “Sanctus” is full of menace with a primeval, tribal
character which adds to its power. In “Hymn before Action” the menace
grows and builds to a final devastating “Lord grant us strength to die”: war
is now inevitable.

Sections 7-9 focus on the realities of war itself, conveying the
atmosphere of a conventional battlefield – its excitement, fear, chaos and
horror – together with the appalling consequences for victims of all kinds of
warfare, drawing on texts from 600BC India and post-Hiroshima Japan.

Sections 10-13 are concerned with survivors and the turning to peace.
The lyrical choral theme of “Agnus Dei” reminds us that each human life is
sacred and unique, whilst “Now the Guns have Stopped” deals with the
feelings of those remaining. “Benedictus” is involved with healing the
wounds of survivors in a slow and stately affirmation of faith, a final and
positive climax before the medieval song returns transformed from
“L’Homme Armé” to “Better is Peace”.

Guy Wilson, Master of the Armouries, wanted a coherent composition that
dealt in an inclusive way with war and peace, themes of universal interest
and relevance, and a work that told a story and made people think and
tugged at their heartstrings. Jenkin’s Mass for Peace fulfills these
requirements admirably. However, as we mark the centenary of the end of
the Great War, the tragedy remains that only 18 years into the new century
and new millennium, many parts of the world are as brutal and war-torn as
ever.

Programme

Crown Imperial March
Sir William Walton

Hymn to the Fallen
John Williams

Readings of Poetry and Prose
'Dulce et Decorum Est' by Wilfred Owen
read by Phil Moore

'Last Post' by Carol Ann Duffy
read by Andy Dobel

'Now the Guns have Stopped' by Guy Wilson
read by Finley Clifton

For the Fallen
Douglass Guest

Pomp and Circumstance March No 1
Sir Edward Elgar

Interval

'A letter from the front'
read by Finley Clifton

The Armed Man - a Mass for Peace
Sir Karl Jenkins
Performers

Musical Director - John Perrin - trained at the Birmingham School of Music and Bretton Hall College of Education and has ABSM(Gen Mus), ABSM(Org Teacher), ARCM(Org Perf) and Cert Ed qualifications. He has had successful experience as a Head of Music in large secondary schools and as a Musical Director. He has trained many types of choirs of all ages and styles. He has directed a wide range of musicals and operettas, most recently Evita, HMS Pinafore and The Mikado.

Soloist - Rebecca Chandler - is a current member of the Amabile Girls Choir, Levens Choir, Cumbria Youth Choir, and the Kendal and District Gilbert and Sullivan Society. Rebecca is currently on a gap year, aiming to go to a Conservatoire in the near future to train as a mezzo soprano. In the meantime she is enjoying all chances to sing to gain as much singing experience as she can.

Rehearsal accompanist - Richard McGregor

Production Designers - Ginny Scott & Roger Dunn

Production Coordinator - Joyce Bond

Orchestra
Leader Julian Cann

Sopranos:
Megan Alexander
Anne Carroll
Linda Cook
Rosaleen Dodgson
Kath Fanning
Kate Ferguson
Anna Fraser
Mary Garner
Sheila Hargreaves
Alison Jackson
Kathryn James
Karen Jones
Mavis Kirton
Judy Longbottom
Barbara McInnis
Christine Medd
Ginny Scott
Maria Thomas
Frances Thornton
Stephanie Tulej
Dorothy Williams
Lyndsey Winston
Lynne Wyre

Altos:
Joan Ashworth
Joyce Bond
Kristine Boss
Kath Boustead
Sue Chippendale
Julie Edge
Eileen Feeney
Pamela Gorham
Christian
Gravenberg
Helen Hobbs
Sue Huddart
Judith Ireland
Marilyn Kenny
Janet Knott
Sandie Lane-Dixon
MaryRose Lee
Sheila Parker
Margaret Spencer
Sue Stafford
Liz Stanford-Davis
Jean Stephenson
Maureen Swinton
Elaine Trevitt

Tenors:
Richard Beveridge
Jim Birkett
Peter Dodgson
Roger Dunn
Jim Fletcher
Roger Heise
Stan Kirby
Mark Lowton
Stewart Morley
Chris Morgan
Jim Rotherham
Graham Titchmarsh

Basses:
David Clarkson
Ian Fraser
Patrick Hynes
David Johnson
Arton Medd
Peter Senior
John Strivens
Richard Trevitt
Malcolm Walker
John Whitrick