

Mary Wakefield

Westmorland Music Festival

March 9th to 20th 2013

Events Programme

£2

"Music is a fair and glorious gift of God"



THE MARY WAKEFIELD WESTMORLAND MUSIC FESTIVAL • COMMITTEE

The Mary Wakefield Westmorland Music Festival founded in 1885.
Affiliated to The British and International Federation of Festivals for Music, Dance and Speech.
The Mary Wakefield Westmorland Music Festival is a subsidiary of the Westmorland Music Council.
Registered Charity No. 231433

VENUES

Town Hall, Kendal • Kendal Parish Church • United Reformed Church, Kendal

Adjudicators

Michael Hancock GNSM, LRAM
Christina Thomson, LRAM, ARCM, GRSM, PGCA

Accompanist

Mary Powney, LRAM, ARCM, PGCA

Instrumental Accompanist (Monday)

Ian Pattinson, BA Hons (Music), PG Dip (Music), FRCO



MWW FESTIVAL COMMITTEE

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Secretary: Rosemary Howell, **Concert Master:** Ian Jones, **Chief Steward:** Janet Thompson
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MARY WAKEFIELD FESTIVAL CHAIRMAN'S MESSAGE

Welcome to the 2013 Mary Wakefield Westmorland Festival. As there will not be a Festival in 2014, this one must be as close to the 130th anniversary as it is possible to get, unless I have done my sums wrong. As a new boy that is more than possible, but it does seem to me that we have something here that is worth celebrating. This is now a biennial festival but was it ever annual I wonder? How many festivals have there actually been? No doubt these are also things I ought to know and I'm sure there is someone out there who will tell me what has happened, chapter and verse, for the last 130 years. Whatever the answers, we have a festival with a very distinguished history but one which, like everything else, cannot stand still but has to move with the times. The times now are getting increasingly difficult, with traditional funding doors closing at a very high rate of knots. For this reason we are even more grateful than ever to those sponsors and funders who have remained willing to support us in our ambition to provide high-quality professional musical performance for the community to enjoy, and to provide a platform on which the younger members of the community, in particular, can display and test their musical talents with a professional evaluation at the end of it that will help them go forward and develop.

This year's programme, of course, reflects the most significant anniversary of the year – Benjamin Britten's 100th. You will find many instances of his work throughout the week's activities, perhaps the most noteworthy being the *Cantata Misericordium*. This is a rare opportunity to hear a work which, puzzlingly, is not often performed. However, the Mary Wakefield Festival, always up to the minute and never afraid of a challenge, has performed it before, in 1967, not long after its first performance in 1963. Another Britten performance, this time specially

for the young folk of our community, will be *Noye's Fludde*. This is a new venture for the Mary Wakefield Festival (though I expect someone out there will tell me otherwise!) in being a theatrical performance, in a church, as intended by Britten. There will be lots of children of all ages everywhere - on stage and in the orchestra, and I hope they enjoy it as much as I did when I first performed this work. I hope you do too!

Finally, many thanks indeed to the dedicated team of committee members to whom I am greatly indebted for steering me through my first year as chairman, and now my first festival which is going to be a fascinating experience, I'm sure!

Jolyon Dodgson
Chairman



KENDAL SOUTH CHOIR
Saturday 13th April 2013
7.30pm

ROSSINI
Petite Messe Solennelle
and operatic excerpts by Rossini and Verdi

Conductor: Ian Thompson

Soprano: Laurie Ashworth
Tenor: Adam Smith
Piano: Alexa Wightman

Contralto: Emma Stannard
Baritone: David Rees-Jones
Harmonium: Hugh Davies

Tickets £12 (under-18s free)
from Turning Point, Highgate,
from choir members or at the door

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WMC CHAIRMAN'S MESSAGE

Founded in 1945, the Music Council continues to follow the aims of its forebears in encouraging and promoting musical activities in the area of the old County of Westmorland. Its Executive Committee has always been run by volunteers, with a broad spectrum of musical interests and abilities.

When the Mary Wakefield Festival was revived in 1946, after the war years, the Music Council became, and still remains, its parent-body, although the Festival has its own active Committee. After the death of Jim Noble, who did so much for music in this area, and especially for the Festival, the Music Council launched an appeal in his memory and established the Jim Noble Award, competed for at each Festival by those judged by the Adjudicators to have shown the best performances and also the most potential for the future.

With the considerable help of the Frieda Scott Trust, we give annual grants to young students to help with their music tuition fees as well as supporting those continuing their music studies at higher levels.

The Council is also justly proud to have initiated the Christmas Charity Concerts which were such a highlight of the Christmas season, to have founded the Westmorland Youth Orchestra and provided, by public subscription, the Steinway Piano housed at the Leisure Centre. We produce a Concert Diary twice a year, co-ordinating as many concert dates as possible, with the aim of avoiding unnecessary clashes. (This is available to our subscribers/supporters – details below.) The Music Council takes great pride in the support it has been able to give to so many students over the years, many of whom will undoubtedly have performed, or indeed will be performing this year, in this Festival.

Inevitably, all this activity constantly stretches our finances, and we are always actively seeking more subscribers to help us with our work. If you would be willing to help us, please contact:

Mrs. Sue Osmaston, Lingwood, 91 Windermere Park, Windermere LA23 2ND. Tel: 015394 43782 or email: sue.osmaston@gmail.com

Hester Willink (Chairman)



Westmorland Music Council

WHAT'S ON

Along with the great selection of evening Choral Events listed in this programme there are also the day time classes and events.

The programme of daytime classes is available for purchase at any of the events.

FESTIVAL OPENING CONCERT, SERVICE & FESTIVAL CHORALE

FESTIVAL OPENING CONCERT

THE WESTMORLAND ORCHESTRA

SATURDAY MARCH 9TH • 7.30PM, KENDAL LEISURE CENTRE

Conductor: Richard Howarth

Tchaikovsky *Marche Slave*

Strauss *Four Last Songs* (Andrea Tweedale - soprano)

Holst *The Planets Suite*

For further details please see the Westmorland Orchestra's own programme notes available at the performance.

FESTIVAL CHORALE

Glory now to Thee be given
On earth as in the highest heaven
With lute and harp in sweetest tone.
All of pearl each dazzling portal
Where we shall join the song immortal
Of Saints and angels round Thy throne.

Beyond all earthly ken
Those wondrous joys remain
That God prepares.
Our hearts rejoice, io, io!
Ever in dulci júbilo.

COME AND SING • SUNDAY 10TH MARCH 4.00 pm

'COME AND SING'

SUNDAY MARCH 10TH 4.00PM, KENDAL PARISH CHURCH

Britten: Rejoice in the Lamb **Purcell:** Come Ye Sons of Art

Soprano: Julie Leavett

Contralto: Sylvia Anderson

Tenor: Simon Martindale

Bass: David Rees-Jones

Organist: Hugh Davies

Conductor: Frances Chiasson

Rejoice in the Lamb Benjamin Britten (1913-1976)

This short cantata, written in 1943 in response to a commission from the Reverend Walter Hussey of St. Matthew's Church, Northampton, has always been one of the composer's best loved and most popular works. The endearingly eccentric text comes from the Jubilate Agno by the 18th century poet Christopher Smart written when he was in a lunatic asylum. It is a kind of naïve Benedicite exploring the wonders of creation from a number of unusual perspectives and capturing, in its simple language, the innocence of childhood. It has 8 short sections.

1. The chorus sings 'Rejoice in God, O ye Tongues' and calls on various mythical and biblical characters to do the same.
2. The soprano soloist finds divinity even in her cat Jeoffrey.
3. For the alto soloist even the mouse 'is a creature of great personal valour'.
4. The tenor soloist finds 'great blessings' in the beauty of flowers.
5. In a deeply emotional passage the chorus tells of the poet's own sufferings and his identification with the suffering of Christ.
6. For the bass soloist even the letters of the alphabet possess divinity.
7. In a joyful passage the chorus praises a variety of instruments and their rhymes.
8. A final 'Alleluia'.

Come Ye Sons of Art Henry Purcell (1659-1695)

As the favourite composer of the day, Purcell was the obvious choice to write birthday odes for Queen Mary, the wife of William III. This was the sixth and last he wrote for her and it was performed on 30th April, 1694 – it was the Queen's 33rd birthday. The following year both she and Purcell died – both at a prematurely young age. The writer of the rather trite and sycophantic words is unknown and, to quote Michael Tippett, "it needed a genius like Purcell to create out of them this brilliant piece of music".

- | | |
|----------------------|-----------------------------------|
| 1 Overture | Largo – Allegro – Adagio |
| 2 Alto Solo & Chorus | Come ye Sons of Art |
| 3 Duet | Sound the trumpet |
| 4 Symphony & Chorus | Come ye Sons of Art |
| 5 Alto Solo | Strike the viol |
| 6 Bass Solo & Chorus | The day that such a blessing gave |
| 7 Soprano Solo | Bid the Virtues |
| 8 Bass Solo | These are the sacred charms |
| 9 Duet & Chorus | See nature, rejoicing |

COME AND SING • SUNDAY 10TH MARCH 4.00 pm

JULIE LEAVETT (Soprano)

Following a successful career in speech and language therapy and primary teaching Julie now has a busy schedule as a soloist, vocal coach/singing teacher and teaches piano and flute. She has performed in many venues throughout Cumbria and particularly enjoys performing baroque music. She has also directed a children's choir (Piccolo Amabile) and a women's choir (Donne Amabile) Dec 2011.

Julie co-founded the Herdwyck Consort a chamber group specialising in Renaissance and Baroque vocal music. She also sings with the Wordsworth Singers.

Future performances in Cumbria (2013) include Judas Maccabeus (April), Schubert Mass (May) and Copland (July).

Julie has now relocated to the Borders in Scotland where she continues to perform and teach.

SYLVIA ANDERSON (Contralto)

Sylvia's background is mainly choral, and she undertook singing training with Mary Powney. She has been a member of Kendal South Choir for many years and has performed solo items with the choir and as a soloist with other choirs in the area. These have included works by Handel, Bach, Britten, Haydn and Vivaldi. Sylvia has taken part in the choral and adult classes at Mary Wakefield for several years and also competed in other local festivals. She also enjoys singing lighter music, from Gershwin and Porter to Flanders and Swann!

SIMON MARTINDALE (Tenor)

Simon trained as a singer at St. John's College, Cambridge under George Guest. As well as being a long time member of Levens Choir, he has also performed around the area with the newly formed Herdwyck Consort. Recent performances include Vaughan Williams' Serenade to Music with Emma Peart and the Penrith Singers, works by John Rutter and Herbert Howells with Kendal South Choir, and Mozart's Vespers, Finzi's In Terra Pax and Otcenas by Janacek with the Eversley Choral Union. Simon lives in Kendal with his wife and three children.

DAVID REES-JONES (Baritone)

As a member of the Monteverdi Choir in the 1990's David performed in various European venues including the Salzburg and Lucerne Festivals, in New York and in the London Proms; he also took part in recordings of music by Berlioz, Stravinsky and Lili Boulanger.

In recent years his solo work has included Zebul in Handel's Jephtha, Pilate in Bach's St John Passion, and Aeneas in Purcell's Dido and Aeneas.

A founder member of the Joyful Company of Singers, David appeared as choir member and soloist in many concerts and recordings. Locally he has appeared as soloist in many works. He is a founder member of two recently established choirs: Voices of the North and early-music specialists The Herdwyck Consort.

COME AND SING • SUNDAY 10TH MARCH 4.00 pm

HUGH DAVIES (Organist)

Hugh Davies was born in Fishguard in South Wales and received his first organ tuition from Peter Boorman at St. David's Cathedral. He won a scholarship to St. Catharine's College, Cambridge where he read music and studied organ with Peter le Huray. He subsequently studied organ with Gillian Weir.

In 1974 he was appointed Assistant Organist of Carlisle Cathedral, Organist and Master of the Choristers at St. Asaph Cathedral in 1985, and in 1998, he took up the position of Director of Music at Kendal Parish Church. In 2008 he relinquished this post to pursue a free-lance career.

Hugh has performed in many of this country's leading venues, and has been an examiner for the Associated Board of the Royal Schools of Music. He holds the degrees of Master of Arts and Bachelor of Music from Cambridge University, is a Fellow of the Royal College of Organists. In March 2001 he received the Archbishop of Wales' Award for Church Music and in 2007 was made an Hon Associate of the Royal School of Church Music.

FRANCES CHIASSON (Conductor)

Frances is an experienced choral conductor, music educator, pianist and singer. She currently conducts a women's choir, teaches piano and voice pupils and regularly leads singing workshops in Lancashire schools.

Frances has conducted numerous children's, youth and adult choirs in Canada and the UK in community, church and school settings, including Amabile Girls' Choir and Donne Amabile Women's Choir until 2012. She has worked as a choral clinician and adjudicator in music festivals



and as an accompanist for choirs, singers and instrumentalists.

Frances is a member of the Association of British Choral Directors, the Incorporated Society of Musicians and the British Columbia College of Teachers.

An advertisement for Omega Music. The top part shows a collection of instruments: a mandolin, an acoustic guitar, a saxophone, a grand piano, and a cello. The text on the left lists: "Grands & Uprights", "New & Restored", "Digital Pianos", "Piano Music", "Exam Music", and "Stools". The text on the right says "Quality acoustic & orchestral instruments". The bottom part of the advertisement has a dark blue background with the text: "OMEGA MUSIC", "Townfoot Estate, Brampton, Cumbria, CA8 1SW", and "www.omegamusic.co.uk 016977 3965".

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CHORAL CELEBRATION EVENING

WEDNESDAY 13TH MARCH 2013, 7.00 PM - KENDAL PARISH CHURCH

Compère: Mary Powney Workshop Leader: Michael Hancock
The evening will begin with a short vocal workshop conducted by Michael Hancock.

1. Kirkby Lonsdale Choral Society *Conductor: Christopher Wadeson*
May It Be
Ave Verum Corpus
Let All The World In Every Corner Sing

2. Eversley Choral Union: *Conductor: Ian Jones*
Abram Brown
All Creatures Now
Be Not Afraid (from Elijah)
But The Lord (from Elijah)

3. Arnside Choral Society *Conductor: Ian Allan*
Achieved Is The Glorious Work
Twelfth Night
The Seal Lullaby
Sanctus

4. Kendal Choral Society *Conductor: Alan Gardner*
All Ye That Cried Unto The Lord
A Hymn To The Virgin
My Soul There Is A Country
Surely He Has Borne Our Griefs (Messiah)

5. Ulverston Choral Society
Antiphon
Virga Jesse Floruit
O Magnum Mysterium
See The Gypsies

6. Levens Choir
Jubilate Deo
This Little Babe
Alleluia
Psalm 148

7. Kendal South Choir
Va, Pensiero
Bobby Shafto

Exceeding Glad Shall He be
Allelujah

Finale: Festival Chorale (see page 5)

Conductor: Heather Paynes

Britten
Bruckner
Lauridson
Kodaly

Conductor: Ian Jones

Britten
Britten
Whitacre
Holst

Conductor: Ian Thompson

Verdi
Northumbrian Song
arr Humphris
Handel
Handel

NOYE'S FLUDDE • FRIDAY 15TH MARCH 7.00 pm

NOYE'S FLUDDE

FRIDAY 15TH MARCH 2013 • KENDAL PARISH CHURCH 7.00 PM

Conductor: Jolyon Dodgson **Director:** Chris Taylor

One of Benjamin Britten's more ambitious works for children, this church opera tells the story of Noah and his building of the Ark. Written in 1957 and first performed in June 1958 in Orford church in Suffolk as part of the Aldeburgh Festival of that year, it is based on the relevant section of the then newly-revived Chester Miracle Plays. These were written at the end of the 16th century in the language and spelling of the day, which have been retained by Britten in this setting of the Noah story. The Chester Miracle Plays were first performed in a modern revival version in 1951 and again in 1952 and every 5 years thereafter and it is from the script of these ancient plays that Britten drew his inspiration for this children's church opera.

Mr. Noye (Noah) is told by the Voice of God about His intention to destroy mankind ("save thou, thy wiffe and children three and their wiffes also ..."). He is told to build his boat, take his family in it, together with pairs of every kind of "beastes and fowles". He has a huge struggle with Mrs. Noye who thinks all this boat-building is a lot of nonsense and won't come in under any circumstances. She has a set of friends ("Gossips") who are just as obstinate as she is – until the rains come and the waters rise and their three strapping sons pick her up and carry her in. Meanwhile the animals are trooping in in various groups of beastes and fowles played of course by children of every age and size. The storm comes with many

orchestral sound effects much of it supplied by children's bands of strings and recorders, and finally ends in silence broken only by the sound of dripping water provided from the orchestra by a set of "tuned teacups" played like a xylophone. The raven is sent out and doesn't come back. The dove is sent out and returns with the olive branch and God tells Noye it's all over and he can get his family and all the animals out, and the world can start again.

This work gives a tremendously enjoyable opportunity for a large number of children to enact a well-known story, either as animals or as players in the orchestra, supported and led by just a few adults – Mr and Mrs Noye of course, and a central adult string quintet in the orchestra. The three children and their wives, and Mrs. Noye's Gossips are all intended to be older children, so there is opportunity for all. We have bugles, hand-bells, those tuned tea-cups and much more besides.

Within the work there are three well-known hymns which the congregation sing as well as the cast. The whole work lasts about 50 minutes and anything can happen – and usually does! One has only to listen to the recording of the first performance, conducted by Britten himself, to realise that.

Jolyon Dodgson

FESTIVAL CHORAL CONCERT

SATURDAY MARCH 16TH - 7.30, KENDAL PARISH CHURCH

Festival Chorale (see page 5) J. S. Bach

Britten: Cantata Misericordium

Holst: St. Paul's Suite

Mozart: Mass in C Minor

Sopranos: Rachel Little and Megan Read

Tenor: Nicholas Hurndall Smith Baritone: John Lofthouse

Festival Chorus (Chorus Master: Ian Jones, Accompanists: Mary Powney and Hugh Davies)

The Northern Chamber Orchestra (Leader – Nicholas Ward)

Conductor – David Lawrence

Cantata Misericordium **Benjamin Britten (1913-1976)**

This was the next 'public' work of Britten's to follow War Requiem and, although it is far removed from that piece in its generally subdued tone, it shares similar themes of reconciliation and love. It was written for the centenary of the Red Cross in 1963. Using small orchestral forces, including – most effectively – piano and harp, chorus and tenor and baritone soloists it retells the story of the Good Samaritan. The text was written by Patrick Wilkinson and is in Latin. Because of the occasion Britten wanted to avoid a language with specific national references and so opted for Latin with its common cultural heritage. The structure of the music means it is very easy to follow each stage of the narrative. The baritone plays the part of the Traveller, the tenor is the Samaritan and the chorus encourages, warns and comments.

At the start the question: 'Who is my neighbour?' is posed and the characters decide to enact the parable. The traveller appears, expresses his fears about the journey and, despite the warnings of the chorus, is attacked by the robbers. Thereafter the three different passers-by appear to comments from the chorus and only the most unlikely, the Samaritan, offers any help. Between each incident a few bars for string quartet denote the passage of time. After the Samaritan's good deed the soloists indicate that now we know who our neighbour is and the chorus encourages us to 'Go and do likewise'.

St Paul's Suite **Gustav Holst (1874-1934)**

This delightful suite for strings was written in 1913 when Holst was teaching at St Paul's Girls' School. The composer was expressing his gratitude for being provided with a sound proof studio! It was written for the pupils to play. It is not without its challenges but Holst had the skill to write music which could sound well in the hands of amateurs as well as professionals.

1. Jig. An exuberant movement full of energy.
2. Ostinato. Muted strings thread through alternating rhythms as four notes curl up and down repeatedly in this graceful movement.
3. Intermezzo. The solo violin's melody has an oriental feel about it.
4. Finale. The tune 'Dargason', from the 17th century 'English Dancing Master', combines with 'Greensleeves' to bring the work to a resounding conclusion.

INTERVAL **Mass in C Minor** **Wolfgang Amadeus Mozart (1756-1791)**

An unfinished work always raises tantalising questions. What would Schubert's 8th Symphony have sounded like had he produced the 3rd and 4th movements? And what further astonishing counterpoint would Bach have achieved in The Art of Fugue if he had continued to the end, having just introduced the thematic motif BACH. And even

FESTIVAL CHORAL CONCERT • SATURDAY 16TH MARCH 7.30 pm

some of the brilliant completions of incomplete works, for example Mahler's 10th and Elgar's 3rd symphonies leave a slight unease.

Mozart's astonishing Mass in C minor K427 is equally intriguing. Mozart began the Mass in 1782 about the time he married Constanze von Weber and the idea was that it would be a celebration of the occasion when he introduced his new wife to his parents at a high Mass in St Peter's Church, Salzburg. A performance took place in October the following year but it seems that the music was incomplete. The musicologist Roger Fiske has suggested that the Mass might have been finished and some parts were subsequently lost, but more recent research indicates that this is unlikely. Fortunately, what survives gives a well balanced satisfying setting.

Had it been completed, it would have been on a huge scale – much grander than any Mass he had written before. Even with half the Credo and the Agnus Dei missing it is a substantial work. The choral writing is magnificent with some movements using double choir and a considerable degree of virtuosity throughout. His new wife Constanze was a renowned soprano who sang in the first performance and Mozart certainly ensured that her voice was given full rein!

So did Mozart simply run out of time or were there other reasons why he did not complete it? Round about this time the Pope banned the use of orchestras in liturgical performance and perhaps this caused Mozart to lose heart – we will probably never know.....

Kyrie

Chorus and Soprano solo

Gloria

Gloria in excelsis Deo	Chorus
Laudamus te	Soprano I
Gratias agimus tibi	Chorus
Domine Deus	Soprano I & II
Qui tollis	Double Chorus
Quoniam	Soprano I & II and Tenor
Jesu Christe	Chorus
Cum Sancto Spiritu	Chorus

Credo

Credo in unum Deum	Chorus
Et incarnatus est	Soprano I

Sanctus & Osanna

Double Chorus

Benedictus & Osanna

Soprano I & II, Tenor and Bass and Double Chorus

THE TEXT

KYRIE

Kyrie eleison	<i>Lord, have mercy</i>
Christe eleison	<i>Christ, have mercy</i>
Kyrie eleison	<i>Lord, have mercy</i>

FESTIVAL CHORAL CONCERT • SATURDAY 16TH MARCH 7.30 pm

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cœlestis, 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 nostram. 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.

CREDO

Credo in unum Deum, Patrem omnipotentem, factorem cœli et terræ, visibilibus omnium et invisibilibus. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula. 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 nostrum salutem, descendit de cœlis. Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est.

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth, pleni sunt cœli et terra gloria tua. Osanna in excelsis.

BENEDICTUS

Benedictus qui venit in nomine Domini. Osanna in excelsis.

GLORIA

Glorify to God in the Highest, and peace to his people on earth. Lord God, heavenly King, almighty God and Father, we worship you, we give you thanks, we praise you for your glory. Lord Jesus Christ, only son of the Father, Lord God, Lamb of God, you take away the sin of the world: have mercy on us; you are seated at the right hand of the Father: receive our prayer. For you alone are the Holy One, you alone are the Lord. You alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen

CREDO

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. And in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made. For us and for our salvation he came down from heaven, was incarnate from the Holy Spirit and the Virgin Mary and was made man.

SANCTUS

Holy, holy, holy Lord God of Sabaoth, heaven and earth are full of your glory. Hosanna in the highest

BENEDICTUS

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

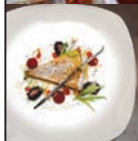
THE JIM NOBLE MEMORIAL AWARD

This award of £500, in memory of Jim Noble, will be given for the overall best solo performance in all the classes for individual performers under the age of 21. Lesser awards will be given to the other finalists. The finalists will be chosen by the Festival Adjudicators during the week and will not necessarily be class winners. Particular attention will be paid to technical and artistic merit and potential for the future. A separate panel will adjudicate the final on Wednesday 20th March at Kendal Town Hall during the Showcase Concert.



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ON SATURDAY 4TH MAY
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We will be singing Handel's much loved oratorio
Messiah with a visiting French Choir,
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Soloists include Soprano, Rachel Little and
Tenor, Robert Thompson.
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Conductor; Alan Gardner.

Advance tickets are £10 including a commemorative
programme and interval drink. (Tickets on the day are
£12) Ring 01539 723218 or in person from
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*This promises to be a special occasion as it
marks the 10th Anniversary
of the friendship between the two choirs.*

Please put the date in your diary and visit our website
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CANTATA MISERICORDIUM

CHORUS

Beati misericordes.
Beati qui dolore corporis afflictis succurrunt.
Audite vocem Romani:

TENOR

'Deus est mortali iuvare mortalem'.

CHORUS

Audite vocem Iudaei:

BARYTONUS

'Proximum tuum, sicut te ipsum, ama' .

TENOR ET BARYTONUS

At proximus meus quis est?

CHORUS

Iesu parabola iam nobis fiat fabula.

CHORUS

En viator qui descendit ab Ierusalem in Iericho.

VIATOR (Barytonus)

Ah quam longa est haec via, quam per deserta loca.
Terret me solitudo, terret omnis rupes, omne arbustum.
Insidias timeo. Heus, asine, propera, propera.

CANTATA MISERICORDIUM

CHORUS

Blessed are the merciful.
Blessed are those who succour the afflicted in body.
Hear the voice of a Roman:

TENOR

'For man to love man is God'.

CHORUS

Hear the voice of a Jew:

BARITONE

Thou shalt love thy neighbour as thyself'.

TENOR AND BARITONE

But who is my neighbour?

CHORUS

Let us enact now a parable of Jesus.

CHORUS

Behold a traveller going down from Jerusalem to Jericho.

TRAVELLER (Baritone)

Ah how long this way is, how desolate the country! I am afraid of the solitude, of every rock, of every shrub. I fear an ambush. Hey, donkey, hurry, hurry.

FESTIVAL CHORAL CONCERT • SATURDAY 16TH MARCH 7.30 pm

CHORUS

Cave, viator, cave! Latent istis in umbris latrones.
Iam prodeunt, iam circumstant. Cave, viator, cave!

VIATOR

Qui estis homines? Cur me sic intuemini? Atat! Plaga!
Atatae! Pugnis, fustibus vapulo. Iam spoliior, nudor.
Quo fugit asinus? Eheu relinquo humi prostratus,
semivivus, solus, inops.

CHORUS

Ubi nunc latrones isti? Quam cito ex oculis elapsi sunt.
Solitudo ubique, solitudo et silentium. Quis huic
succurret in tanta vastitate?

Passage of time: Orchestra

CHORUS

Bono nunc animo es, viator. Nam tibi appropinquat
iter faciens qui habitu est sacerdos. Is certe sublevabit.
Compella eum.

VIATOR

Subveni, ah subveni: ne patere me mori.

CHORUS

Beware, traveller, beware! Robbers are lurking in those
shadows. Now they are coming forward, now they are
surrounding you. Beware, traveller, beware!

TRAVELLER

What men are you? Why do you look at me like that?
Oh, a blow! Oh! Oh! Fists and cudgels! Robbed and
stripped! Where has my ass gone? Alas, I am left
prostrate on the ground, half dead, alone, helpless.

CHORUS

Where have those robbers gone? How quickly they have
vanished. Solitude everywhere, solitude and silence.
Who will help this man in such a wilderness?

Passage of time: Orchestra

CHORUS

Be of good cheer, traveller: there is someone approaching
along the road who by his dress is a priest. Surely he
will rescue you. Hail him.

TRAVELLER

Help, oh help me: do not let me die.

FESTIVAL CHORAL CONCERT • SATURDAY 16TH MARCH 7.30 pm

CHORUS

Dure sacerdos, quid oculos avertis? Quid procul
praeteris? Ut praeterit, ut abit ex oculis homo sacerrimus.

Passage of time: Orchestra

CHORUS

En alter in conspectum venit. Tolle rursus, abiecte,
animos.
Qui accedit est Levita. Is certe sublevabit.

VIATOR

Fer opem, fer opem atrociter mihi vulnerato.

CHORUS

O ferrea hominum corda! Hic quoque conspexit
iacentem, praeteriit, acceleravit gradum. Timetne
cadaveris ne tactu polluat? I nunc, sacrosancte
Levita, legis tuae praescriptiones inhumanas observa.

Passage of time: Orchestra

CHORUS

Ecce, tertius apparet ~ sed languescit spes auxilii : nam
propior videtur esse contemptus Samaritanus. Quid
interest Samaritani iudaei negotia suscipere molesta?

CHORUS

Hard-hearted priest, why do you look away, why do you
pass by on the other side? See, he is passing by, he is
vanishing from sight, the accursed holy man!

Passage of time: Orchestra

CHORUS

Look, another is coming in sight. Raise your spirits,
outcast, again. The man who is coming is a Levite. He
surely will rescue you.

TRAVELLER

Give me aid, give me aid; I am terribly wounded.

CHORUS

Oh the hard hearts of men! This one too saw him lying
there, passed by and hastened his pace. Is he afraid of
being polluted by touching a corpse ? Go on, sacrosanct
Levite, observe the inhuman prescriptions of your law.

Passage of time: Orchestra

CHORUS

See now, a third is appearing - but hope of relief is
fading: for from near he is seen to be only a despised
Samaritan. What interest has a Samaritan in taking up
the troublesome affairs of a Jew?

FESTIVAL CHORAL CONCERT • SATURDAY 16TH MARCH 7.30 pm

VIATOR

Miserere mei, hospes, affiicti.

SAMARITANUS (Tenor)

Ah, di boni! Quid audio? Quid ante pedes iam video?
lacet hic nescioquis immania passus. Age, primum
haec vulnera adligem. Ubi mihi vinum? Ubi oleum?
Sursum, iam sursum imponam te in tergum iumentum mei.

CHORUS

Vincit, ecce, vincit tandem misericordia. Hic pedes
ipse comitatur eum in deversorium.

SAMARITANUS

Ohe, caupo, siquid audis: aperi portam. Viatorem
adfero a latronibus spoliatum. Aperi, quaeso ..
Benigne.
Para nobis cenam, caupo, para cubiculum, amabo.
Mihi cras abundum erit. Cura hunc dum convalescat.
Dabo tibi duos denarios.

VIATOR

Iam rursus revivesco. Iam spes in animum redit.
Optime hospitem, quis es? Unde es gentium?
Salvus quomodo tibi gratias referam dignas?

TRAVELLER

Pity me, stranger, pity me: I am suffering.

SAMARITAN (Tenor)

Ah, good gods! What do I hear? What do I see before my
feet? Here lies someone who has been horribly treated.
Come, first let me bind up these wounds. Where is my
wine, my oil? Up, now I will lift you up on to the back of
my beast.

CHORUS

Triumph! Mercy is triumphing at last. This man is
accompanying him to an inn himself on foot.

SAMARITAN

Ho, innkeeper, do you hear? Open the door. I have with
me a traveller who has been stripped by robbers. Open,
please ... Thank you.
Prepare us supper, innkeeper, and a room, please.
Tomorrow I shall have to go on. Look after this man till
he gets better. I will give you two denarii.

TRAVELLER

I am coming back to life again. Hope is reviving in me.
Best of strangers, who are you? From what people do you
come? I am saved, and how can I thank you worthily?

SAMARITANUS

Quis sim, unde sim gentium, parce quaerere.
Dormi nunc, amice, dormi: iniuriarum obliviscere.

CHORUS

Mitis huius adiutoris qui servavit saucium
Proximumque sibi duxit hospitem incognitum,
O si similes existant ubicumque gentium!
Morbus gliscit, Mars incedit, fames late superat;
Sed mortales, alter quando alterum sic sublevat,
E dolore procreata caritas consociat.

TENOR ET BARYTONUS

Quis sit proximus tuus iam scis.

CHORUS

Vade et tu fac similiter.

SAMARITAN

Who I am, and what my people, ask no more. Sleep now,
my friend, sleep: forget your injuries.

CHORUS

O that men like this gentle helper, who saved a wounded
man and treated as his neighbour an unknown stranger,
may be found all over the world. Disease is spreading,
war is stalking, famine reigns far and wide.
But when one mortal relieves another like this, charity
springing from pain unites them.

TENOR AND BARITONE

Who your neighbour is, now you know.

CHORUS

Go and do likewise.

FESTIVAL CHORAL CONCERT • CONDUCTORS AND SOLOISTS

DAVID LAWRENCE **Conductor**



David is one of the UK's most versatile conductors, working with orchestras, symphony choruses and national youth choirs. He was recently nominated for a Gramophone Award for his conducting, and currently holds the Guinness World Record for conducting the UK's largest choir - 6,846 singers!

David's work has taken him to Singapore, Colombia, Canada, the United States, India, throughout Europe, and since 2005 he has worked regularly in Australia. His positive and engaging manner makes him a popular guest conductor, and he is an experienced and respected trainer of choral conductors. He teaches regularly alongside Ghislaine Morgan in Portugal, and for the company Artworks delivers management training and team building through the media of singing and conducting.

With particular experience in the field of contemporary music, David has prepared and conducted première performances by Per Nørgård, Pierre Boulez, Iannis Xenakis, Mauricio Kagel, Graham Fitkin, James Wood, Bob Chilcott and others. As a guest chorumaster of the Netherlands Radio Choir he has worked with conductors such as Kenneth Montgomery, Frans Brüggen, and John Adams. Working closely with Stockhausen David also conducted this exceptional choir in the German première of Scene II from his opera *Sontag aus Licht*.

He has worked with the London Philharmonic Choir, the Hallé Choir, and the CBSO Chorus for whom he is the Associate Conductor, as well

as the national youth choirs of Scotland, Northern Ireland and Wales. David has adjudicated at international choral festivals as well as for the BBC Choir of the Year and Young Musician of the Year competitions. He conducts for BBC Television's 'Songs of Praise' and directed 'The People's Chorus' for BBC Four.

As Principal Conductor of Young Voices David directs massed choirs in an annual series of concerts with some choirs incorporating more than 8,000 singers. He continues to work with Sinfonia Viva as their Choral Advisor, a project leader and conductor, and has also directed large scale education projects with the Orchestra of Welsh National Opera, the English Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra and the City of Birmingham Symphony Orchestra. In 2011 David conducted Beethoven's Ninth Symphony with the Barrier Reef Orchestra as part of a six week visit to Queensland.

IAN JONES **Chorus Master**



Ian is a graduate of Liverpool University where he read English and Modern History. Always a singer, at University he sang with the Liverpool Philharmonic Choir under Sir Charles Groves. Recently he has studied conducting with Christopher Bell, Paul Spicer, Roy Wales and Laszlo Heltay. Ian is well known to local audiences as a

conductor and singer. He is the founder and conductor of Levens Choir which has a fine reputation for high standards of performance and adventurous programming and now also conducts the Eversley Choir.

As Chorus Master for the Mary Wakefield Festival Ian has prepared the

FESTIVAL CHORAL CONCERT • CONDUCTORS AND SOLOISTS

Chorus in dramatic and memorable performances of Mendelssohn's *Elijah*; Britten's *Spring Symphony* and Howells' *Hymnus Paradisi*, conducted by Paul Spicer; and Spicer's own *Easter Oratorio*. Ian has also trained the Westmorland Orchestra Chorus for much praised performances of the Verdi *Requiem* and Berlioz *Te Deum* and conducted the New Millennium Chorus in its inspiring performances of Beethoven's *Missa Solemnis*, Vaughan Williams' *Sea Symphony* and *Dona Nobis Pacem*, Berlioz's *Messe Solennelle* and Walton's *Belshazzar's Feast*. In November 2005 Ian conducted the first performance in Cumbria of Britten's *War Requiem* with over 240 singers and players drawn from a wide area of North-West England. This performance was described in the press as 'an astonishing achievement'.

Ian is a member of the Association of British Choral Directors. Cumbria Choral Initiative is also Ian's brainchild and the 2001 Finzi Centenary Festival will long be remembered by the many people lucky enough to be there.

RACHEL LITTLE Soprano



Rachel studied at the Royal Scottish Academy of Music and Drama with Patricia MacMahon and at the Royal College of Music with Eiddwen Harrhy. An experienced oratorio singer and recitalist, she has performed extensively in venues from The Royal Albert Hall and The Barbican to the Glasgow Royal Concert Hall and St. Patrick's Cathedral Dublin. She was the soprano soloist for a BBC Radio 3

recording of Haydn's *The Creation*, conducted by Sir Philip Ledger, and the soloist for two BAFTA award-winning film sound tracks: Transition and American Cousins, both composed by Donald Shaw. Rachel's CD 'Voice of the Lakes' was released in December 2009.

On the concert platform she has worked with internationally renowned conductors including Sir David Wilcocks, Peter Robinson and Tan Dun. Recent performances include Mendelssohn *Elija* with Warwick and Kenilworth Choral Society and a Gala Concert in Birmingham Town Hall with the Midlands Hospitals Choir for CLIC Sargent.

On the operatic stage Rachel has sung with the critically acclaimed Opera Holland Park Chorus and performed in the British Premiere of Tan Dun's opera *Marco Polo* with the BBC Scottish Symphony Orchestra. Rachel recently sang the role of Ellen in James Redwood's Opera 'Tis *Death to Break a Frame*' with Sinfonia Viva. Awards include the Jean Highgate Scholarship, the Jewish Choral Prize and the Hugh Sloane Memorial Award and in 2009 Rachel was made a Crear Scholar after taking part in a week-long residential song Masterclass with Malcolm Martineau. Future engagements include Rossini *Petite Messe Solonelle* with Toutes Aures in Voiron, France, Brahms' *Requiem* with Lancaster and District Choral Society and a song recital series in England and France in November of this year. Rachel was the soprano soloist for Paul Spicer's *Easter Oratorio* at the 2011 MWWF and is delighted to be performing with the Festival Chorus again this evening.

FESTIVAL CHORAL CONCERT • CONDUCTORS AND SOLOISTS

MEGAN READ (Soprano)



Megan was born in St Andrews, and gained a degree in Theatre, Languages & Literature from Glasgow University before completing her vocal studies as a Postgraduate at the RSAMD, studying with Patricia MacMahon. In 2002 she joined the Carl Rosa Opera Company and toured extensively in Great Britain and Ireland appearing as Mabel in *The Pirates of Penzance*. For Scottish Opera, she has appeared as a member of the chorus in numerous stage and concert productions. In 2006, she understudied the role of

Donna Elvira in *Don Giovanni* for the company, and performed the role of The Milliner in *Der Rosenkavalier*.

Megan performs regularly in concert and oratorio, as a soloist, with professional ensembles and as a cast member for Opera on a Shoestring. Recent recordings include a newly commissioned work by William Sweeney for the Red Note Ensemble, as part of the 2012 Lammermuir Festival.

NICHOLAS HURNDALL SMITH (Tenor)

Nicholas studied music at Corpus Christi College, Oxford, and then went on to the Guildhall School of Music and Drama where he studied with David Pollard, supported by The Worshipful Company of Tobacco Pipemakers and Tobacco Blenders.

His operatic career began with a Rodney Milnes review in Opera Magazine: "The tenor Nicholas Smith shone especially brightly, a most

accomplished actor as well as an inventive singer." His roles include Tamino in *The Magic Flute* and Flute in *A Midsummer Night's Dream* for



Longborough Festival Opera, and Sellem in *The Rake's Progress* for Opera East. Of this last Rian Eevans in 'Opera' wrote: "Nothing outdid the frisson of excitement of the auction scene... with the enthusiasm of Nicholas Smith's auctioneer carrying a real charge."

On the concert stage he has performed Bach Cantatas 63 & 65 with the Academy of Ancient Music, *The Fairy Queen* with the English Concert, *Coridon in Acis & Galatea* for both the Dunedin Consort on their award-winning CD, and for the

Gabrieli Consort in a special Valentine's Day performance at London's Wigmore Hall. Nicholas regularly sings with the Feinstein Ensemble and the London Bach Singers, in performances of Bach cantatas at St Martin-in-the-Fields, and in London's South Bank Centre Bach Weekends. He recently made his debut with the viol consort Fretwork, giving a recital of Purcell and Dowland. A regular guest soloist with the group Eclipse, in their acclaimed programme *An Apple For My Love* he is joined by dancer Steve Player, bringing music, songs, dance and legends of the British Isles to venues throughout the UK and as far afield as Istanbul.

Nicholas is an established Britten singer, a particular favourite being *St Nicolas* which he has sung most recently with the London Mozart Players and the English Chamber Orchestra and in Cumbria with Levens Choir. He has had a long association with Cumbria Choral Initiative and with them has sung Britten's *War Requiem*, Finzi's *Intimations of Immortality* and Howell's *In Paradisum*. Also in Cumbria he is a regular soloist at

FESTIVAL CHORAL CONCERT • CONDUCTORS AND SOLOISTS

the Mary Wakefield Festival, singing Britten's *Spring Symphony* and Paul Spicer's *Easter Oratorio*, and at the last Lake District Summer Music Festival he sang in Coleridge-Taylor's *Song of Hiawatha*. He has also sung Britten's *Serenade* with the Haffner Orchestra.

Nicholas is a frequent visitor to Norway and Germany, and in particular to Schleswig Holstein where he has established himself as a firm favourite with local cantors, returning several times a year for performances of Schütz's *Weihnachtshistorie*, Handel's *Messiah* and Bach's *Christmas Oratorio* and Passions; 2012 saw a very rare performance of Johannes Theile's *St Matthew Passion*, in which he took the part of the Evangelist in a production with puppets. Plans are afoot for a number of Britten concerts there to mark the anniversary of his birth in 2013. He also performs regularly with Ensemble Voces Berlin throughout Germany in repertoire from Machaut to the contemporary Gerald Eckert.

Nicholas has been a member of the acclaimed solo voice ensemble I Fagiolini for twenty years, taking part in their innovative staged productions of Renaissance and Baroque music theatre works. With the group, he has also sung the title role in Carissimi's *Jonah* in the BBC Proms. Also very keen on the song repertoire, Nicholas gives regular recitals in Germany and throughout the UK, most recently a programme of music from Venice, ranging from Monteverdi to Arthur Sullivan. He is visiting singing teacher at Sidney Sussex College, Cambridge.

JOHN LOFTHOUSE (Baritone)

Originally from Levens where his father was Vicar, John studied Theology at Durham University before teaching Religious Studies at Alleyn's School in Dulwich. He subsequently trained as a classical singer at the Guildhall School of Music and Drama and the National Opera Studio. He now lives in Hampshire with his wife, two children, a red dog and ginger cat and continues his vocal training with Garry Coward.

John has worked for many of the UK's leading Opera companies big and small including Glyndebourne, Scottish Opera and ENO. Recent roles



include the Baritone solos in Opera Squad, cover of Dr Bormentale *A Dog's Heart* and Tadeusz *The Passenger* for ENO, Amantio di Nicolao Gianni Schicchi, Morales *Carmen* and Sacristan *Tosca* for Opera Holland Park, Guglielmo *Così fan tutte* for Grange Park Opera, Eisenstein *Die Fledermaus*, Danilo *The Merry Widow* and Leporello *Don Giovanni* for Opera della Luna and Pirate King *The Pirates of Penzance* Buxton International Festival.

Oratorio performances include Bach *Christmas Oratorio* in Germany, C.P.E. Bach *Magnificat* in Dunblane Cathedral, Vaughan Williams' *Sea Symphony* in Chichester Cathedral, Handel's *Messiah* in Carlisle and Portsmouth Cathedrals, Vaughan Williams' *Mystical Songs* in Rochester Cathedral, Elgar's *The Apostles* in Buxton, Orff's *Carmina Burana* in London, Mozart *Requiem* in the Royal Albert Hall. John has previously sung Britten's *War Requiem*, Walton's *Belshazzar's Feast*, Vaughan Williams *Dona Nobis Pacem* and Paul Spicer's *Easter Oratorio* in Kendal Parish Church and he is delighted to be singing here again.

John is currently understudying the title role in *The Barber of Seville* for English National Opera. Other plans include Baron Douphol *La Traviata* for Opera UK and the world premiere of a new operatic version of *Alice in Wonderland* for Opera Holland Park. John will return to Kendal to sing *War Requiem* again in 2014.

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ORCHESTRA AND CHORUS SATURDAY 16TH MARCH 2013



VIOLIN I

Nicholas Ward
David Routledge
Louise Latham
Deirdre Ward
Catherine Studman

VIOLIN II

Simon Gilks
Shirley Richards
Emily Holland
Fiona Love

VIOLA

Richard Muncey
Mike Dale
Richard Williamson

CELLO

Jeanette Lander
Esther Harriott
Peggy Nolan

BASS

James Manson

HARP

Lauren Scott

ORGAN/PIANO

Bernard Robertson

FLUTE

Conrad Marshall

OBOE

Christine Swain
Anna Cooper

BASSOON

Rachel Whibley
Anthea Wood

HORN

David Tollington
Diane Harper

TRUMPET

Joel Cooper
Helen Quayle

TROMBONE

Phil Goodwin
Tim Chatterton
Les Storey

TIMPANI

Joy Powdrill

FESTIVAL CHORUS

SOPRANOS

Sue Batchelor
Marian Bennett
Judith Bryan
Iris Diggie
Sue Dixon
Kate East
Liz Falkingham
Maria Farrell
Jenny Gray
Katharine Gray
Jennifer Green
Barbie Handley
Diana Hannaford
Catherine Hanniford
Meg Hill
Rosemary Howell
Marianne Hutchence
Francesca James
Margaret Jones
Catherine King Ambler
Sally Lee
Fanny Leech
Janet Micklethwaite
Christine Moore
Anne Morrison
Liz Neale
Jean Norgate
Sue Oliver
Sheila Pittard

Emily Robinson
Jean Robinson
Mary Robinson
Angela Royle
Jean Sherratt
Sue Smalley
Lois Sparling
Janet Thompson
Nina Waite
Jenny Walsh
Rita Whalley

ALTOS

Valerie Booth
Denise Bryan
Liz Clegg
Dorothy Davies
Judith Doig
Margaret Evans
Anne Garden
Elaine Gosden
Andrea Grimshaw
Mary Harper
June Haysom
Rosemary Hoyle
Anne Hudson
Sabine Janowitz
Christine Jenkinson
Anne Jorysz
Tina Judson
Dee Lacy
Deirdre Linton

FESTIVAL CHORAL CONCERT: EASTER ORATORIO

Sue Lydon
Maggie Mees
Anthea Meuli
Rosemary Mingins
Dorothy Park-Robbie
Anne Pater
Anne Peat
Julia Pittman
Margaret Plint
Janet Power
Liz Richards
Rowan Richter
Jean Rurlander
Dorothy Smethurst
Stella Solloway
Wendy Stevenson
Anne Thorpe
Maureen Timms
Hazel Turner
Rosemary Turner
Anne Urquhart
Dorothy Vernon
Pauline West
Dorothy Whalley
Hester Willink
Hilary Wilson
Ruth Wright

TENORS

John Ainley Walker
Hugh Davies
John Falkingham

Moira Greenhalgh
Paul Heels
Geoffrey Leech
Oliver Linton
John McCreesh
Roger Neale
Richard Pater
Don Southall
Fiona Stevens

BASSES

Michael Davies
Ian Fletcher
Stewart Fuller
George Handley
David Heap
Mike O'Donnell
Robin Orr
John Pratt
Arthur Robinson
John Shepherd
David Smethurst
Richard Sutton
Martin Thompson
Ian Torkington

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**FESTIVAL SERVICE
SUNDAY 17TH MARCH
KENDAL PARISH CHURCH 3 PM**

“Come, let us join our cheerful songs...”

A special service to celebrate the gift of music and particularly the huge contribution made by the Festival to the musical life of the community, and all that we've shared over the past week.

Featuring music by the Festival Chorus and the musicians of Kendal Parish Church, and some good hymns to join in with. Refreshments to follow.

FESTIVAL SHOWCASE CONCERT

Levens Choir
Conductor: **IAN JONES**
Orchestra: **The BAROQUE PLAYERS**
Leader: **SUSAN MARSHALL**

Bach

LAURIE ASHWORTH Soprano
JOYCE TINDSLEY Mezzo-soprano
CHRISTOPHER STEELE Tenor
JOLYON DODGSON Bass

minor

MASS IN B MINOR
MASS IN B MINOR
MASS IN B MINOR
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MASS IN B MINOR
MASS IN B MINOR
MASS IN B MINOR

Saturday 6th July 7.30pm
Kendal Parish Church
Contact: 015395 730590

Saturday 13th July 8pm
Lancaster Cathedral
Contact: 01524 582394
or 01524 384820 events@lancastercathedral.org.uk

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FESTIVAL SHOWCASE CONCERT

WEDNESDAY 20TH MARCH 2013

KENDAL TOWN HALL ASSEMBLY ROOM 7.00 PM

A selection of highlights from this year's performances but this year with the added interest of the prestigious Jim Noble Award finals.

The finalists are chosen by the Festival adjudicators during the week and the award is for the overall best solo performance in all the classes for individual performers under the age of 21 with lesser awards for runners up.

The special adjudicators for the Award will be Ian Thompson, Hugh Davies and Alan Noble.

Mary Powney will compère the evening's programme which will include gems from a variety of solo and ensemble performances that you might have missed first time around and brings the Festival to a close on a high note.

ACKNOWLEDGEMENTS AND FESTIVAL SPONSORS

The Chairman and Committee of the Festival would like to thank most sincerely all the following for their help and support



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