

The background of the entire page is a faded, intricate stained glass window. It features a central figure, likely a religious icon, surrounded by complex geometric and floral patterns. The colors are muted, appearing in shades of grey and white against a light background.

# The Langcliffe Singers

*President – Sir Thomas Allen CBE*

*Founder – Valerie Baulard*

*Charity No 1007885*

# **J S BACH: ST JOHN PASSION**

Sunday, 10<sup>th</sup> April, 2011,

7.00pm

Giggleswick School Chapel

*Musical Director: Nigel Waugh*

*Organist: Hugh Davies*



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## Tonight's Performance

### J S Bach, *St John Passion* (BWV 245)

Johann Sebastian Bach was born in Eisenach, (Thuringia, Germany) on 21<sup>st</sup> March, 1685 and died in Leipzig (Saxony, Germany) on 28<sup>th</sup> July, 1750.

Some of the music in *St John Passion* was written between 1708 and 1717 whilst Bach was in Weimar, but most was written at the beginning of 1724. Between 1717 and 1723, Bach enjoyed his happiest years working at the court of Anhalt-Cothen where he wrote most of his instrumental music, his *Brandenburg Concerti*, his first book of *Das Wohltemperierte Klavier*, and much else. His happiness came to an end on 7<sup>th</sup> July, 1720 when his first wife, Maria Barbara, died suddenly. She was mother to the first seven of his twenty (!) children, including Carl Philipp Emanuel and Wilhelm Friedemann. Bach did remarry on 3<sup>rd</sup> December, 1721 (to Anna Magdalena Wilcke) just a week before the his boss, Duke of Cothen (Prince Leopold), married his cousin, Fredericka Henriette (on 11<sup>th</sup> December, 1721) and promptly seemed to lose interest in matters musical. Life at Cothen was no longer very much fun for Bach.

So, when Johann Kuhnau (Cantor at both St Thomas's and St Nicholas's churches in Leipzig) died in June, 1722, Bach presented himself as a candidate for this prestigious post. Leipzig town council procrastinated and tried initially to attract Georg Philipp Telemann from Hamburg. Christoph Graupner, Georg Friedrich Kauffmann, Johann Heirich Rolle and Georg Balthasar Schott were duly and laboriously considered next in line, and it seems that Bach was eventually only interviewed and duly elected (rather as a last resort) in April, 1723. Councillor Platz, of Leipzig Municipal Council, is recorded as saying that '*since the best man could not be gotten we must make do with a mediocrity*'. Perhaps not the most auspicious or gracious start for the composer we now universally consider the best!

The *St John Passion* was largely written in Leipzig and presented on Bach's first Good Friday in office there on 7<sup>th</sup> April, 1724. Of Bach's two passions, the *St John Passion* was written between three to five years before the *St Matthew Passion*, but this is not in any way an immature work. Chapters 18 and 19 of St John's gospel, taken from Martin Luther's translation, form the core of the libretto. Bach, however, was concerned not just to tell the story but also to comment upon it. It is this didactic purpose which gives the Passion its personality, with music of great emotional depth set alongside comparatively simple recitative. The Passion also contains eleven chorales which were popular 16<sup>th</sup> and 17<sup>th</sup> century hymn tunes and would have been

known by the general public. Our performance will invite the audience to participate in singing these, as Bach's own congregation would have done.

Our performance will begin each Chorale with the organ playing the first chord before we sing, so that the congregation know which note to start on. Some of Bach's chorales are quite high and I feel sure that his own congregation would have joined in at a lower octave. The choir will observe the phrasing marked below – which does not always agree with the pause marks at the end of each musical phrase.

## *PART ONE*

1 Hail, Lord and Master — Chorus

2 Jesus went with His disciples over the brook Cedron — Recitative

3 Jesus of Nazareth! — Chorus

4 Jesus saith to them — Recitative

5 Jesus of Nazareth! — Chorus

6 Jesus answered them — Recitative

7 O mighty love, O love beyond all measure — Chorale



O migh-ty love, O love be-yond all mea-sure, that leads Thee on this path of such dis-  
6 plea-sure. I live with all the joys the world can of-fer, yet Thou must suf-fer.

8 So that the saying might be fulfilled — Recitative

9 Thy will, O God, be always done — Chorale



Thy will, O God, be al-ways done, on earth as round thy heav'n-ly throne. In  
5 time of sor-row pa-tience give, that we o-bed-ient-ly may live. With  
9 thy re-strain-ing Spi-rit fill each heart that strives a-gainst thy will.

- 10 The band then, together with the Captain — Recitative  
 11 From the bondage of iniquity — Alto aria  
 12 Simon Peter followed Jesus afar off — Recitative  
 13 I follow Thee gladly, my Lord and my Master — Soprano aria  
 14 Now that the other disciple was known — Recitative  
 15 O Lord, who dares to smite Thee? — Chorale

O Lord, who dares to smite Thee? And false-ly to in - dict Thee? De -  
 ride and mock\_ Thee so? Thou canst not need, con - fes - sion, who\_  
 know - est not trans - gres - sion, as we and all\_ our\_ chil - dren know.  
 Why doth the Sav - iour lan - guish be - neath this hea - vy\_ an - guish? Whence  
 comes this mor - tal\_ woe? The jus - tice that\_ we me - rit, the\_  
 Sin - less doth in - he - rit, and pays the debts His\_ debt - ors know.

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16 Now Annas sent Him bound — Recitative

17 Art Thou not one of His disciples? — Chorus

18 But Peter denied it and said — Recitative

19 (*Ah, my soul, where shall I hide my shame?* — *Tenor aria*) **Omitted**

20 Peter, with his faithless lies — Chorale

Pe-ter, with his faith-less lies, thrice de-nied his Sav - iour. One look from those  
pi-tying eyes saw him as a trai - tor. Je - sus, turn and look on me,  
who per - sist in sin - ning. Set my fet - tered  
con - science free for a new be - gin - ning.

## INTERVAL OF TWENTY MINUTES

### *PART TWO*

21 Christ, whose life was as the light — Chorale

Christ, whose life was as the light, by His friends for - sa - ken, in the dark-ness  
of the night like a thief was ta - ken. Judge-ment of a god-less Court,  
wit - ness false - ly prof - fered; Bit - ter taunts and  
cru - el sport, as fore - told, He suf - fered.

- 22 And then they led forth Jesus — Recitative  
 23 If this man were not a malefactor — Chorus  
 24 And Pilate said unto them — Recitative  
 25 For us it is not lawful to put a man to death — Chorus  
 26 So that the saying might be fulfilled — Recitative  
 27 O mighty King, how marvellous Thy glory! — Chorale

O migh-ty King, how mar-vel-lous Thy glo - ry! How can our fal-t'ring  
 tongues pro- claim Thy sto - ry? No hu-man heart can, ev-er right-ly show Thee how  
 much we owe Thee. With fee-ble power un - wor-thy hymns we fa - shion, where  
 with to praise Thy mer - cy and com - pas - sion Thou wert and art the  
 source of ev - ery bles - sing that we're pos - ses - sing.

- 28 Then Pilate said unto them — Recitative  
 29 Not this man, no not this — Chorus  
 30 Now Barrabas was a robber — Recitative  
 31 Come ponder, O my soul — Bass aria  
 32 (*Behold Him — Tenor aria*) **Omitted**  
 33 And when the soldiers had plaited him a crown — Recitative  
 34 See! We hail Thee, King of Jews. — Chorus  
 35 And they smote Him with their hands — Recitative  
 36 Crucify Him! — Chorus  
 37 Then Pilate saith to them — Recitative  
 38 We have a sacred law — Chorus  
 39 And when Pilate heard that saying — Recitative  
 40 Our Lord, in prison cell confined — Chorale



Our Lord, in pri-son cell con-fined, re-leas-es us from pri-son. And  
 through His throne of grace we find our free-dom has a-ris-en. Had  
 He not-worn these bonds be-fore, our bonds had las-ted ev-er-more.

41 But the Jews cried out the more — Recitative

42 If thou let this man go — Chorus

43 And when Pilate heard that saying — Recitative

44 Away with him, away! — Chorus

45 Pilate saith unto them — Recitative

46 We have no King but Caesar — Chorus

47 And then he delivered Him unto them — Recitative

48 (*Haste, all ye whose souls are weary* — *Bass aria + Chorus*) **Omitted**

49 And there crucified they Him — Recitative

50 Write thou not: the King of the Jews — Chorus

51 But Pilate answered — Recitative

52 Thy name, O Lord, is shining — Chorale



Thy name, O Lord, is shi-ning up-on me day and night. With Thine own cross, en-  
 shrin-ing my in-ner-most de-light. Thy pa-tience and en-dur-ance in  
 suff'ring on the tree Will give my soul as-sur-ance Thy blood was shed for me.

53 And then did the soldiers — Recitative

54 Let us not divide it — Chorus

55 So that the Scripture might be fulfilled — Recitative

56 See Him, in His agony — Choral



See Him, in His a-go-ny, think-ing of an-oth-er, bid-ding this dis-  
 cip-le be Son un-to His mo-ther. O Man-kind, be pure with-in;  
 love both God and neigh-bour; live and die with-  
 out a sin, like your guilt-less Sa-viour.

57 And from that hour he took her — Recitative

58 It is fulfilled — Alto aria

59 And bowing His head, He gave up the ghost — Recitative

60 My Lord and Master, let me ask Thee — Bass aria + Chorus

61 And then behold, the veil of the Temple — Recitative

62 My heart, see how the world — Tenor arioso

63 O heart, melt in weeping — Soprano aria

64 The Jews therefore, because it was the Preparation — Recitative

65 Help us, Christ, God's only son — Chorale



Help us, Christ, God's on-ly Son, by Thy bit-ter Pas-sion; Help us learn what  
 Thou hast done for Man-kind's sal-va-tion. As we gaze up-on the tree,  
 watch-ing Death en-fold Thee, let us, help-less  
 though we be, with our thanks ex-tol Thee.

- 66 At last, after this Joseph of Arimathea — Recitative  
 67 Sleep well, and rest in God's safe-keeping — Chorus  
 68 O Jesus, when I come to die — Chorale

O Je - sus, when I come to die, let an - gels bear my soul on high, to  
 A - bra - ham's pro - tec - tion. And as in Death's re - pose I lie, watch  
 o'er me with a Fath - er's eye, un - til the Re - sur - rec - tion And  
 when from Death You wa - ken me, let my un - wor - thy eyes then see, with  
 tears of joy, my soul's re - ward, my Sa - viour and my ri - sen Lord! O Je - sus Christ, give  
 ear to me, give ear to me, and let me praise Thee end - les - ly!



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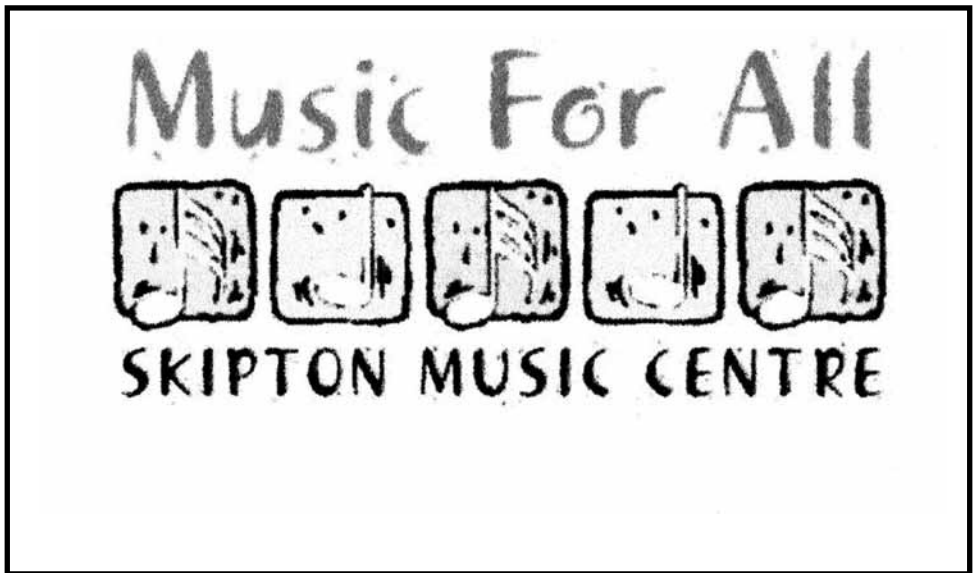
### ***Stephanie Pfeffer: soprano***



Austrian soprano Stephanie Pfeffer is currently studying at the RNCM in Manchester under the tutelage of Thomas Schulze. She recently won the Alexander Young Award and last year the first prize at the John Petty English Song Competition. Performance highlights to date include an invitation to perform as a soloist at the BBC Mahler Festival at the Bridgewater Hall and covering the role of Sandrina in the RNCM production of Joseph Haydn's *L'infedelta delusa* conducted by Hansjörg Schellenberger.

Prior to moving to England, Stephanie studied at the University of Music, Vienna and the Konservatorium Wien Privatuniversität with Manfred Equiluz. During this time she sang in the chorus at the Burgtheater Wien (2004 - 2005), the Innsbrucker Festwochen der Alten Musik (2007) and the Bregenzer Festspiele (2008).

In June 2006 she was a soloist at the Ravenna Festival under the aegis of Riccardo Muti and in November 2008 she played the role of *Anne Truelove* in Igor Stravinsky's *The Rake's Progress* at the Theater an der Wien as a part of the Oper zum Anfassen project, an outreach project put on by the Konservatorium Wien. In summer 2009 she played the part of *Anna* in Leo Falls Operetta *Der fidele Bauer* at the Sommerfestspiele Kittsee. In the near future Stephanie looks forward to giving several concerts with her trio Ensemble Tryptique and performing as a finalist in the prestigious Gold Medal Weekend at the RNCM. Stephanie Pfeffer appears by kind permission of the RNCM.



## *Helen Jarmany: mezzo-soprano*



Helen Jarmany's passion for singing began at an early age through her local church in Lancashire. She sang in various musicals, choirs and festivals as a child and at the age of 14 started taking singing lessons. In 2001 she began her professional training at the RNCM.

During her time at the RNCM Helen sang the roles of Larina in *Eugene Onegin*, La Badessa in *Suor Angelica* and 2<sup>nd</sup> Witch in *Dido & Aeneas* as well as Cherubino in excerpts from *Le Nozze di Figaro*. Awards include a major Eva Turner/Annie Ridyard scholarship for dramatic voices and a Dora Elizabeth Chappell entrance award.

Helen has sung the role of the Hostess in *Boris Godunov* for Glyndebourne's Jerwood Young Artist Project with the London Philharmonic Orchestra in 2008, understudied the role of Pastuchyna in *Jenufa* in 2009, Dama di lady in *Macbeth*, and Ottavia in *L'Incoronazione di Poppea* in 2010. In spring 2009, Helen made her debut for English National Opera singing the role of 2<sup>nd</sup> Witch in *Dido & Aeneas*. She has also understudied the role of Alisa in *Lucia di Lammermoor* and Rosmira in *Partenope* for ENO.

She became the principal mezzo-soprano soloist for the Northern England Chorale whilst still at college and has toured to Cyprus, Vienna and Bratislava singing Mozart's *Requiem*, *Solemn Vespers* and *Coronation Mass* as well as Haydn's *Nelson Mass* and Handel's *Messiah*. Helen made her debut in China in 2006 singing Bach's *Christmas Oratorio* for the Macau government's Christmas concert. She was asked to return in 2008 to sing Bach's *B Minor Mass*. Other repertoire includes Handel's *Samson* (fully staged - The Yorke Trust), Vivaldi's *Gloria*, Verdi's *Requiem*, Elgar's *Dream of Gerontius* and *The Kingdom*, and Rossini's *Petite Mess Solennelle*.

Education work includes primary education workshops on an adaptation of *Macbeth* called *Two Truths* for Glyndebourne and private teaching in her hometown of Skipton. She is currently understudying the role of Penelope in *Il Ritorno d'Ulisse in Patria* for English National Opera.

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### **Colin Brockie: bass-baritone - Peter/Pilate**



Originally from Ellon, Colin first started singing and acting at Haddo House, being involved both on and off stage with the Children's Theatre, Youth Theatre and the Choral and Operatic Society.

During his time at Gray's School of Art, he continued his participation in many shows including *Oklahoma* (Jud) and *Crazy For You* (Director) with Treading The Boards, *HMS Pinafore* (Assistant Director), *The Sorcerer* (Director) and *Yeomen of the Guard* (Sgt Meryll) with the University of Aberdeen G&S Society, *Invasion of the Doric Snatchers* (Production Assistant) and *Date Expectations* in His Majesties Theatre for Aberdeen Student Charities, *Hot Mikado* (Pooh-Bah) with AVE Productions, *Oklahoma* (Curly) with Meldrum Musical Society, *Zombie Prom* (Joey), and a 24 hour musical *Anything Goes* (Lord Evelyn Oakleigh) with Just Cause Theatre.

Colin has been a member of the National Youth Choir of Scotland for 10 years, touring with them to Sweden (2001), Chicago (2004), Hungary (2007) and Germany (2010). He also sang with the choir in London's Royal Albert Hall as part of the Proms season, as well as in the Last Night Proms in the Park concerts held in Glasgow each year.

Whilst gaining a BA Hons in Design & Craft from Gray's, Colin continued to receive singing lessons at the North East of Scotland Music School, being taught by Ruth Black, Alan Watt and Dr Raimund Herinx, as well as holding the position of the school's Assistant Administrator.

Colin is currently studying for an MMus in Performance at the Royal Northern College of Music in Manchester, where he studies with Stuart MacIntyre. He has appeared in numerous RNCM productions including *La Belle Hélène* (Agamemnon), *La Clemenza di Tito* (Pubilo – cover), *Carmen* (Zuniga – cover) and with Manchester Camerata in *Belshazzar* (Chorus). He has also appeared in RNCM opera excerpts of *Pelleas et Melisande* (Arkel), *Falstaff* (Pistol) and *L'amore Dei Tre Re* (Archibaldo).

Colin Brockie appears by kind permission of the RNCM.

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### **Terence Ayebare: baritone - Christus**



Ugandan baritone Terence Ayebare turned to full-time vocal study after training as an Electrical Engineer in Uganda, and studied singing at the Royal Scottish Academy of Music and Drama in Glasgow and the RNCM.

At the RNCM he was prize-winner of the Bessie Cronshaw/Frost Brownson Song Cycle Competition and the John Cameron Lieder Prize. He also undertook the roles of Dr. Falke in *Die Fledermaus* and played the Narrator, Martin and Pangloss in Leonard Bernstein's *Candide*, under the tuition of Peter Alexander Wilson, with whom he continues to study. In 2010, he sang the role of Guglielmo in Mozart's *Così fan Tutte* for performances in Weimar.

Terence is a regular oratorio soloist in, amongst others, Bach's *St. John Passion*, the *Requiems* of Fauré, Duruflé and Mozart, Mendelssohn's *Elijah* (Elijah), Vaughan Williams' *Five Mystical Songs* and Handel's *Messiah*. He also performs in song recitals in a continuation of thriving musical collaborations formed with young aspiring pianists Ivan Kiwuwa, Daniel Browell and Matthew Kam during his conservatoire training. He also teaches singing privately from his home in Salford, Greater Manchester.

Terence Ayebare appears by kind permission of the RNCM.



## **SETTLE ORCHESTRA**

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### **SUMMER CONCERTS**

Saturday 18<sup>th</sup> June, Christ Church Skipton, 7.30pm

Saturday 25<sup>th</sup> June, Settle Parish Church, 7.30pm

Programme to include:

Vaughan Williams: *Overture The Wasps*

Beethoven: *Symphony no.6 Pastoral*

Mascagni: *Cavalleria Rusticana*

### ***Richard Pollock: tenor - Evangelist***



Richard Pollock was born in Sutton Coldfield and began singing as a chorister with St Columba's church choir at the age of seven and at King Edward VI School, Aston.

Several years later he was awarded a distinction in vocal performance and opera from the RNCM in 2005, as a pupil of Mr Patrick McGuigan and scholar of Sir Peter Moores. By that time he had also graduated in law and trained as a teacher.

Richard thoroughly enjoys a broad and successful oratorio concert repertoire, performing in cathedrals and concert halls across the country. Works include Bach *St John* and *St Matthew Passions* and *Christmas Oratorio* as the Evangelist, Britten *Saint Nicolas*, Elgar *The Kingdom*, Handel *Samson, Messiah*, and *Acis and Galatea*, Puccini *Messa di Gloria*, Dvorak *Stabat Mater*, Mozart *Requiem, Solemn Vespers* and *Coronation Mass*, Haydn *Creation*, Mendelssohn *Elijah* and *Hymn of Praise*, Orff *Carmina Burana*, Rossini *Petite Messe Solennelle*, and Bizet *Te Deum*.

In recital, Richard was the winner of the RNCM Cronshaw/Frost Song Cycle competition with Britten's Winter Words. Despite no longer singing opera, he still enjoys a good gala, both home and abroad.

He and his wife have two infant and equally noisy sons, James and George. Richard is currently the deputy headteacher of a school in Manchester, and somehow still finds time to go sailing, cook, watch rugby and walk his two dogs.

Richard appears by kind permission of the RNCM.

Richard Pollock as The Evangelist has been sponsored by an anonymous donor.



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## **The Langcliffe Singers Future Events**

### ***Summer Concert***

*Provisional date: Sunday, 17<sup>th</sup> July*

**Kirkby-in-Malhamdale Parish Church,**

and will include

**Sir Michael Tippett's '*Five Negro Spirituals*'**

from '***Child of Our Time***'

Saturday 15<sup>th</sup> October, 2011

***'Come and Sing' Messiah***

Christ Church, Church, Skipton

Saturday 3<sup>rd</sup> December, 2011

***Britten St Nicolas' Cantata***

Christ Church, Church, Skipton

## **A History of the Langcliffe Singers**

The Langcliffe Singers was formed in 1983 by Valerie Baulard a local singing teacher with a background in professional singing in both opera and oratorio. The first rehearsals were in her cottage in Langcliffe with a choir of ten women and one boy treble who was also a pupil. The first performances were at outdoor venues, such as Fountains Abbey, singing madrigals and part-songs a-capella. In the autumn of 1984 the group expanded to include men's voices and the full SATB choir was born. The choir's first accompanist was Lorraine Attwood.

The Langcliffe Singers' early concerts were often to raise funds for local causes. The choir toured Cumbria, Lancashire and Yorkshire, combining the concert with a walk or other outing. By this time the choir had grown to about fifty. There were also regular social events, the main one being the New Year's party, usually a 'Jacob's Join' followed by a ceilidh.

By the late 1980s the repertoire was expanded to include small choral works, part songs both secular and religious, madrigals and even staged items. Staged performances were mostly performed in the summer term, the first of these being ***Trial by Jury***. In 1992 there was the chance to collaborate with Settle Orchestra on a

performance of Mozart's *Magic Flute*. Settle Orchestra was without a conductor, but Val persuaded her husband Howard Rogerson to take up the baton. *The Magic Flute* was a great success for both choir and orchestra and was the start of Howard's 15 years as their conductor and of many collaborations with the choir.

In 1993 the choir gained the services of Brian Heaton as accompanist. Since then he has played for the Langcliffe Singers, combining this with teaching and accompanying throughout the North West. The choir extended its operatic repertoire with staged performances, including *The Marriage of Figaro*, *Patience*, *Don Giovanni* and semi-staged concerts of songs from operas and shows.

As the choir grew in number and ability it was possible to include performances of Handel's *Messiah* and *Samson*, *Requiems* by Faure, Mozart and Brahms and with Settle Orchestra a performance of Verdi's *Requiem*, two performances of Mendelssohn's *Elijah* and two opera galas. The repertoire also grew to include Carl Orff's *Carmina Burana*, Bach's *Magnificat*, Mozart's *Mass in C Minor*, Masses by Haydn and Puccini, *The Childhood of Christ* by Berlioz, as well as smaller works by Handel, Purcell, Britten. It was a proud moment in 2002 for both Val and the choir when she received the Sir Charles Groves Prize from Making Music for her services to music in the community.

In 2004, Val retired, and Tricia Rees-Jones took over as musical director. The choir thrived and developed, and by moving towards fewer performances it was possible to employ more professional and semi-professional soloists and orchestral players. The choir has branched out to perform works by Poulenc and Duruflé and commissioned *The Leaves of Life*, by Andrew Gant, Master of Music at the Chapel Royal. This was made possible by generous grant funding from the PRS Foundation for new music, the Craven Trust and the Ralph Vaughan Williams Trust.

The Langcliffe Sinfonia, which Tricia assembled from young professionals and students, accompanied the choir in the very successful performance of Mozart's *Requiem* in April 2006. As *Tutti* they accompanied the choir in Handel's *Dixit Dominus* and *Coronation Anthems* in May 2007.

For its 25<sup>th</sup> season, the choir performed Handel's *Messiah* in Settle, in December 2008; in May 2009, there were two performances of Brahms' *Requiem* with Settle Orchestra, and two Summer concerts in June and July.

In 2009 Tricia retired, and the choir continues under the guidance of Nigel Waugh. Performances have included a wide variety: from madrigals, through traditional classics, to works by Finzi and Rutter. Recent concerts have included Beethoven's *Mass in C*, Haydn's *Te Deum*, Vivaldi's *Gloria* and Charpentier's *Messe de Minuit*.

## LANGCLIFFE SINGERS:

### *Sopranos:*

Sally Anderson  
Polly Birkby  
Shirley Brook  
Sheila Edwards  
Margaret Ellis  
Frances Flitcroft  
Samantha Glossop  
Frances Haigh  
Sheila Hartley  
Jean McHale  
Liz Neale  
Josephine Parker  
Jennifer Perry  
Jane Rennie  
Victoria Richardson  
Althea Shevill  
Daphne Wallace  
Juliet Watkins  
Sarah Waugh  
Mary-Ellen Wigan  
Helene Wiggin

### *Contraltos:*

Barbara Addison  
Carol Ballard  
Margaret Barker  
Gill Beckett  
Carol Bettridge  
Ann Brooks  
Gillian Cannon  
Kate Croll  
Audrey Daley  
Alison Evans  
Julie Glossop  
Sarah Glossop  
Sue Goold  
Judith Johnson  
Julie Jones  
Annette Mabbitt  
Liz Mason  
Sylvia Noble  
Sue Parker  
Helen Quartermaine  
Monica Wilcock

### *Tenors:*

Kenn Green  
Richard Hargreaves  
Robin Knipe  
Terry Lavelle  
Eddie Longton  
David Mabbitt  
Helen Peters  
Philip Robinson  
Julian Shevlan  
John Toms  
Chris Weston  
Peter Woodhead

### *Basses:*

David Alder  
Brian Birkby  
Mike Clarke  
David Gooch  
Michael Lovitt  
Kevin McSherry  
Olav Rees  
John Rice  
Trevor Robinson  
Tony Stearn  
Phil Simnett  
Alan Suttie  
Richard Wallace  
David Wiggin  
Richard Williams

*If you would like to join us, our rehearsals are on Tuesday evenings at 7-30pm, St John's Hall, Settle.*

*For more details see:  
[www.langcliffesingers.org.uk](http://www.langcliffesingers.org.uk)*



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