

Charity Concert

St Nicholas' Church,
Blundellsands.

Saturday 24th June, 2017

7.00 pm



A concert by the community for the community

The St Nicholas Singers is a non-audition community choir who rehearse every Wednesday evening (7.30pm – 9.00pm) in St Nicholas Church Hall, Harlech Road, It was formed in 2012 to present a Charity Concert to honour the life and work of the Revd Collete Thornborough. We also sing at several community events throughout the year, in fact we help out at most events when we are asked. There are several trips during the year for those that wish to; recent venues include Southwark Cathedral, Peterborough Cathedral, Lichfield Cathedral, Liverpool Metropolitan Cathedral, Chester Cathedral and Liverpool Anglican Cathedral, and will sing at Chesterfield parish Church this August. The choir also provides music at local events; recent performances include; Jospice 'Light up a Life' service, Christmas at the Albert Dock, St Faith's 'Christmas Tree Festival' and Summer Concert Series, and the switching on of the Christmas lights in Crosby Village, Sefton Church, Freshfield Animal Rescue Christmas Diner, Nazareth House, Liverpool Metropolitan CHET.

STEPHEN HARGREAVES studied organ with Ian Tracey at Liverpool Cathedral and subsequently with Noel Rawsthorne and Nicolas Kynaston. He went from being Organist at St Nicholas Blundellsands to being Organ Scholar at Corpus Christi College Cambridge where he combined reading law with running music in the college chapel. Following a 12 month period in the United States, teaching organ at Texas Tech University and broadcasting live across the state on radio and television every week, he returned to Liverpool to pursue a full time career as an insurance broker. Now a Director at Griffiths & Armour, he is also Accompanist to the Liverpool Welsh Choral, Assistant Organist at St Mary's Walton-on-the-Hill and is much in demand as a freelance accompanist. He is a Fellow of the Royal College of Organists and twice won the coveted Limpus Prize for the most outstanding performances in the College's practical examinations.

Danielle Thomas made her debut at the Liverpool Philharmonic Hall performing with the RLPO under the direction of Professor Ian Tracey. Since 2009, Danielle has been invited to sing at the Civic Events for the City of Liverpool which have included performances for Lord Heseltine, Late Everton Legend Dave Hickson, Ken Dodd and regularly performs for our Armed Forces at Liverpool's Service of Remembrance with an attendance of over 10,000 people. Danielle is a great supporter of Jospice and in 2012 was delighted to be invited to perform with the Royal Liverpool Philharmonic Orchestra at the Liverpool Philharmonic Hall in Jospice's Golden Jubilee Concert under the direction of International Opera Singer Rosa Mannion and Professor Ian Tracey. Later that year, Danielle was thrilled to be asked to join Sony's Classical Trio, The Priests in Concert at the Metropolitan Cathedral, Liverpool. Danielle is in great demand as a soloist locally and internationally but still gives up her time to help support the charities that are very close to her heart. So much so, in 2015 she was announced as the First Ambassador for North West Cancer Research, to which she is very proud to be.

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Programme

Serenade - Bourgeois (Solo)
Lord for thy Tender - Farrant
God be in my Head - Rutter
O Taste and See - Vaughn-Williams
Mon Coeur s'ouvre a ta voix - Saint-Saens (Solo)
The Lord is my Shepherd - Goodall
Almighty and Everlasting God - Gibbons
Ave Maria - Stopford
Do Not be Afraid - Stopford
Bring Him Home - Schoenberg (Solo)
Bolero de Concert - Lefebure Wely (Solo)
With a Voice of Singing - Shaw

INTERVAL

Requiem — Rutter

- Requiem Aeternam
 - *Out of the Deep*
 - *Pie Jesu*
 - *Sanctus*
 - *Agnus Dei*
 - *The Lord is My Shepherd*
 - *Lux Aeterna*



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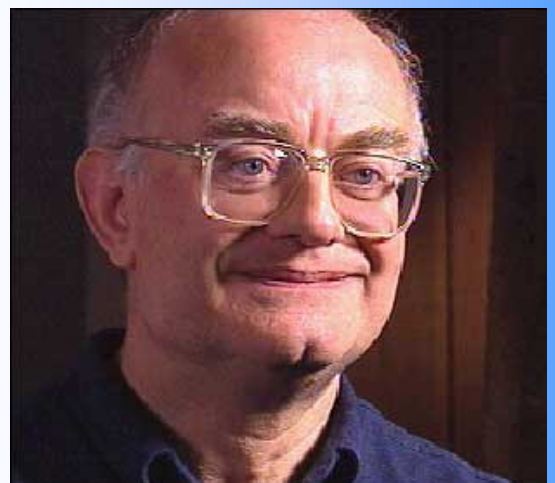
Requiem was written in 1985 in memory of the composer's father. The first performance was given in Dallas, Texas in October 1985, and what was conceived as a personal memorial has gone on to become one of John Rutter's internationally most often-performed choral works, both in church and concert hall.

Unlike the dramatic, large-scale Requiems of Berlioz and Verdi, Rutter's setting belongs in the smaller-scale, more devotional tradition of Fauré and Duruflé. The choral forces do **not** need to be large, there is only one soloist, the instrumentation is restrained, the duration less than forty minutes. As with Fauré and Duruflé, the Latin text of the *Missa pro defunctis* is not set in its entirety, the chosen portions being those which underline a theme of light and consolation emerging out of darkness and despair; and as with more than one twentieth-century Requiem, vernacular texts are interwoven with the traditional Latin. There are two psalms associated with the rite of burial, the sombre *De profundis* (Psalm 130) and the serenely confident Psalm 23, each of these settings having an important part for a solo instrument, cello and oboe respectively. In addition, movements 5 and 7 incorporate sentences from the Anglican Burial Service, in the incomparably magnificent English of the 1662 Book of Common Prayer.

The complete seven-movement work forms an arch-like structure: the first and last movements are prayers to God the Father, movements 2 and 6 are psalms, 3 and 5 are prayers to Christ the Son, and the central *Sanctus* is an affirmation of divine glory.

The occasion of a Requiem is one for reflection and looking back, and, like a number of composers in their Requiem settings, Rutter pays homage to his predecessors – influences including Fauré, Mahler, Howells and Gershwin can be detected, along with the use of Gregorian chant at two key points in the work – but out of these disparate elements a synthesis emerges which has been widely recognized as the composer's own.

LOUISE LUEGNER



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