



CHESTER PHILHARMONIC ORCHESTRA

CHESTER CATHEDRAL

By kind permission of the Dean and Chapter

**SATURDAY
13TH NOVEMBER
7.30PM**

**MENDELSSOHN
OVERTURE DIE SCHÖNE
MELUSINE**

**CANTELOUBE
SONGS FROM THE
AUVERGNE SERIES 1 AND 3**

**MAHLER
SYMPHONY NO. 4**

CONDUCTOR
Richard Howarth

SOLOIST
April Fredrick

Programme £2.00

www.chesterphilorchestra.co.uk

Chester Philharmonic Orchestra is a registered charity 1181355





Chairman's Message



I'm sure that when we played last, as a full orchestra, in March, that no one would think that it would be more than a year and a half before we would do so again. Although we managed a concert with a reduced size orchestra in July, this is the first time we will have performed as a full orchestra since March last year.

So, welcome back! We have an amazing season ahead beginning with tonight's performance.

Tonight's concert brings back Richard Howarth to conduct a varied programme and we welcome April Fredrick as the soloist in Canteloube's Songs from the Auvergne.

While Mahler and Mendelssohn will be familiar names, perhaps Canteloube is less well known. He was a collector of French folk songs, much like Vaughn-Williams, the Songs from the Auvergne being the best known of his works and a long time favourite of mine. So it is with more than a little sadness that I am unable to take part this evening.

After a long period without ensemble playing for most of the orchestra, getting back to listening to others and (even) watching the conductor will have been demanding but, hopefully, rewarding both for the orchestra and the audience!

Gordon Kennedy.

We hope that you enjoy this concert and that you will come to the remaining concerts in our 21-22 season. Book all three front Nave seats and become an associate member for the price of two seats. Details of these concerts are on the back of this programme.

Of special note is our June concert when we will welcome the world famous cellist, Sheku Kannah-Mason to be soloist in Haydn's Cello Concerto in D (No 2)

If you have an event of note that you would like to mark please consider sponsorship of a concert or a season.

Please switch off your mobile phone



Programme edited by Andrew Ball, 07398 295239
publicity@chesterphilorchestra.co.uk
Orchestra Secretary: , 01928 787215;
secretary@chesterphilorchestra.co.uk
Programme and Poster Printing by Chelma
© Chester Philharmonic Orchestra

The Chester Philharmonic Orchestra is a Registered Charity No 700688

FELIX MENDELSSOHN

(1809-1847)

Ouvertüre zum Märchen von der schönen Melusine, Op. 32
[*The Fair Melusine (Mermaid)*]

This concert overture was written in 1834 as a birthday present to Mendelssohn's sister Fanny. It loosely describes the German legend of the Melusine, a water nymph who is married to Count Raymond. The marriage is conditional on the basis that the count never enters her room on a Saturday which is when she takes the form of mermaid.



The overture was first performed in London by the Philharmonic Society Orchestra, conducted by Ignaz Moscheles. It was received politely, resulting in a revision by Mendelssohn and published in the revised form in 1836.

The work is in Sonata form and the opening rhythm anticipates the opening of Richard Wagner's opera *Das Rheingold* with the strings using arpeggios to give the sense of flowing water.

A reviewer commented that the Overture "does not try to translate the whole tale into musical language ... but only to conjure up for us, from the dreamworld of harmonic power, the happiness and unhappiness of two beings."



**The Cathedral and Orchestra encourage mask wearing.
Please respect everyone's space by keeping a safe
distance.**

MARIE-JOSEPH CANTELOUBE (1879-1957)

Chants D'Auvergne

La pastoura als camps Occitan, Bailèrô, L'aïo dè rotso; Passo pel prat, Brezairola

Soprano; April Fredrick



Five songs are featured in this from Series 1 & 3 of the five volumes that Canteloube wrote following his travels through France between 1923 and 1955. He was passionate about French folk songs and without him, these songs may never have been preserved.

They are sung here in the original Auvergne language, Occitan, which has a vague association with French. The songs are 'earthy' with topics of love, seduction and physicality.

Canteloube demonstrates great skill in the orchestration to give the atmosphere of Auvergne countryside populated by shepherds and shepherdesses. In *Bailèrô*, for instance, a shepherd and shepherdess sing across mountain pastures with the orchestration brilliantly evoking the infinity of sky and space.

La pastoura als camps Occitan

Quon lo pastouro s'en bo os cams,
Quon lo pastouro s'en bo os cams,
Gardo sèi mountounadoï,
tidera la la la la la loi!
Gardo sèi mountounadoï!
ladèra, ladèri dèra.

"Ah! Daïssa mè bous ogasta!
Ah! Daïssa mè bous ogasta!
Sès ton poulido filho!
Tidera la la la la la loi!
Sès ton poulido filho!"

"Estaco boustré cabalèt,
Estaco boustré cabalèt,
O lo cambo d'un' aôbre,
tidera la la la la la loi!
O lo cambo d'un' aôbré!"

È lo perdri, quan lo tènio,
È lo perdri, quan lo tènio,
Guèlo s'en ès onado,
tidera la la la la la loi!
Guèlo s'en ès onado!

Bailèrô

Pastré, dè dèlaï l'aïo,
a gairé dé boun tèn,
dio lou bailèro lèrô, lèrô, lèrô, lèrô, bailèrô, lô!
È n'aï pa gairé, è dio, tu,
[should
bailèro lèrô.
Lèrô, lèrô, lèrô, lèrô, bailèrô, lô!

Pastré, lou prat fai flour,
li cal gorda toun troupèl,
dio lou bailèro lèrô, lèrô, lèrô, lèrô, bailèrô, lô!
L'erb' es pu fin' ol prat d'oïçi,
bailèro lèrô.
Lèrô, lèrô, lèrô, lèrô, bailèrô, lô!

The shepherdess in the fields

When the shepherdess goes off into the fields,
When the shepherdess goes off into the fields,
To tend her little sheep,
tidera la la la la la loi!
To tend her little sheep!
ladèra, ladèri dèra.

"Ah! Let me gaze at you!
Ah! Let me gaze at you!
You're such a pretty girl!
Tidera la la la la la loi!
You're such a pretty girl!"

"Tie up your horse,
Tie up your horse,
To the branch of a tree,
tidera la la la la la loi!
To the branch of a tree!"

He lost [his grip on] her, when he embraced her,
He lost [his grip on] her, when he embraced her,
She gave him the slip,
tidera la la la la la loi!
She gave him the slip!

Bailèro

Shepherd, from across the river
you're hardly having a good time
say the bailèro lèrô, lèrô, lèrô, lèrô, bailèrô, lô!
Eh, I'm not hardly [having a good time], and you
say]
bailèro lèrô.
Lèrô, lèrô, lèrô, lèrô, bailèrô, lô!

Shepherd, the pasture is in flower,
there you ought to tend your flock,
say the bailèro lèrô, lèrô, lèrô, lèrô, bailèrô, lô!
The grass is more fine in the pasture here,
bailèro lèrô.
Lèrô, lèrô, lèrô, lèrô, bailèrô, lô!



Pastré, couçi forai,
 èn obal io lou bèl rîou,
 dio lou bailèro lèrô, lèrô, lèrô, lèrô, bailèrô, lô!
 Espèromè, té baô çirca,
 bailèro lèrô.
 Lèrô, lèrô, lèrô, lèrô, bailèrô, lô!

L'aïo dè rotso

L'aïo dè rotso té foro mourir, filhoto!
 Nè té cal pas bèir' oquèl', aïo, quèl' aïo,
 Mès cal prèndr'un couot d'ouquèl' aïo dè bi!
 S'uno filhoto sè bouol morida, pitchouno,
 Li cal pas douna d'ouquèl' aïo dè rotso,
 Aïmaro miliour oquèl' aïo dè bi!

Passo pel prat

Lo lo lo lo lo, etc.

Passo pel prat, bèloto,
 lèu possorai pel bouos ;
 Quon li sèras, pouloto,
 M'èspèroras sé vouos !

Lo lo lo lo lo, etc.

Nous porlorèn, filhoto,
 Nous porlorèn toui dous ;
 Qu'os toun omour, drouloto,
 Què mé foro hurous !

Lo lo lo lo lo, etc.

Brezairola

Soun, soun, bèni, bèni, bèni ;
 Soun, soun, bèni, bèni doun !
 Soun, soun, bèni, bèni, bèni ;
 Soun, soun, bèni, d'en docon !

Lou soun, soun bouol pas béni, pècairé !
 Lou soun, soun bouol pas béni,
 Lou néni s'en bouol pas durmi ! Oh !

Soun, soun, bèni, bèni, bèni ;
 Soun, soun, bèni, bèni doun,
 Lou soun, soun bouol pas béni.
 L'èfontou bouol pas durmi !

Soun, soun, bèni, bèni, bèni ;
 Soun, soun, bèni, bèni doun !

Atso lo qu'es por oqui, pècairé !
 Atso lo qu'ès por oqui,
 lou néni s'en boulio durmi... Ah !

Malurous qu'o uno fenno

Malurous qu'o uno fenno,
 Malurous qué n'o cat !
 Qué n'o cat n'en bou uno,
 Qué n'o uno n'en bou pas !
 Tradèra, ladèri dèrèro
 ladèra, ladèri dèra.

Urouzo lo fenno
 Qu'o l'omé qué li cau !
 Urouz' inquèro maito
 O quèlo qué n'o cat !
 Tradèra, ladèri dèrèro

Shepherd, how will I manage
 over there, there's the pretty stream
 say the bailèro lèrô, lèrô, lèrô, lèrô, bailèrô, lô!
 Wait for me, I'm coming to fetch you,
 bailèro lèrô.
 Lèrô, lèrô, lèrô, lèrô, bailèrô, lô!

Water from the spring

The water from the spring will kill you, child!
 Don't drink that water, that water,
 But instead of water drink some wine!
 If a girl marries, my dear,
 She shouldn't have water from the spring,
 She'll [make] love better after a drink of wine!

Come through the meadow

Lo lo lo lo lo, etc.

Come through the meadow, beauty,
 I'll pass through the woods :
 When you're there, pretty one,
 Wait [for me], if you will !

Lo lo lo lo lo, etc.

We'll talk, little girl,
 We'll talk, us two ;
 That you love me, darling,
 That makes me happy !

Lo lo lo lo lo, etc.

Lullaby

Sleep, sleep, come, come, come ;
 Sleep, sleep, come, come on now !
 Sleep, sleep, come, come, come ;
 Sleep, sleep, come, from where you dwell* !

The sleep, sleep won't come, my dear !
 The sleep, sleep won't come,
 The babe won't fall asleep ! Oh !

Sleep, sleep, come, come, come ;
 Sleep, sleep, come, come on now,
 The sleep, sleep won't come.
 The child won't fall asleep !

Sleep, sleep, come, come, come ;
 Sleep, sleep, come, come on now !

It is now here, my dear !
 It is now here,
 the babe is falling asleep... Ah !

Unhappy is he who has a wife

Unhappy is he who has a wife,
 Unhappy who doesn't!
 He who doesn't wants one,
 He who has one doesn't!
 Tradèra, ladèri dèrèro
 ladèra, ladèri dèra.

Fortunate is the wife
 Whose man is the one she wants!
 More fortunate is she
 Who doesn't have one!
 Tradèra, ladèri dèrèro

Interval

20 minutes

GUSTAV MAHLER

(1841-1904)

Symphony No 4

Bedacht (Deliberate)

In gemächlicher Bewegung. Ohne Hast (Moving comfortably. Without hurry)

Ruhevoll (Peaceful)

Sehr behaglich (Very easy)



The symphonies of Gustav Mahler form the major part of his musical output, nine being complete and a tenth left unfinished. All are typical of the post-Romantic period, being long with complex formal structures, marked programmatic elements and a great variety of musical resources. His *Symphony No. 4* is one of the simplest and most open. First performed in 1902, it portrays the childlike and innocent view of heaven of which the poem in the final movement speaks. It includes some interesting orchestral colour, notably in the second movement where a *scordatura* solo violin is employed, that is, one tuned a whole tone higher than usual. Mahler intended this to suggest the sound of a medieval *Fiedel* (fiddle) playing a musical representation of the dance of death.

The first movement makes a light-hearted and joyful opening, with a lightly orchestrated, dance-like theme. Particularly prominent is a rich lyrical melody introduced by the cellos. Many short ideas are used, but the atmosphere of warmth and light is always sustained.

The *scherzo* has an undercurrent of unease, an angular theme being introduced by the strange, tense sound of the *scordatura* violin. The softer colours of the woodwind (particularly the solo horn) emerge in periods of serenity, and a moment of poignant tenderness occurs towards the end when the solo violin sings out at its correct pitch. However, the uneasy, angular opening returns.



Disquiet is banished by the tranquillity of the slow movement, in which the cellos have a timeless melody accompanied by the lower strings. The orchestral texture thickens as the theme rises to the upper strings and thence to the woodwind, though generally it remains light and open. A notable feature of this movement is the number of rich melodies emerging from the lower strings and wind.

The poem that Mahler uses as the basis for the final movement, and for which the previous movements have been a preparation, comes from a collection of German folk poems, *Des Knaben Wunderhorn* (*The Boy's Magic Horn*). It is entitled *Das himmlische Leben* ('Life in Heaven'). It depicts heaven as a place of much laughter and singing: a childlike picture in which good food is enjoyed and nothing mars the beauty of the place. The music reflects this mood, creating a light and pastoral atmosphere but with reverence too. Hymn-like passages reflect textual references to the saints and angels in heaven as the movement, and with it the whole symphony, gradually recedes into the distance.

Notes courtesy of Making Music

**"Das himmlische Leben"
(aus *Des Knaben Wunderhorn*)**

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes d'rauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten;
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen,
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offener Straßen
Sie laufen herbei!

**"The Heavenly Life"
(from *Des Knaben Wunderhorn*, translated
by Deryck Cooke)**

We revel in heavenly pleasures,
Leaving all that is earthly behind us.
No worldly turmoil
Is heard in heaven;
We all live in sweetest peace.
We lead an angelic existence,
And so we are perfectly happy.
We dance and leap,
And skip and sing;
Saint Peter in Heaven looks on.

Saint John has lost his lambkin,
And butcher Herod is lurking:
We lead a patient,
Guiltless, patient,
Darling lambkin to death.
Saint Luke is slaying the oxen,
Without the least hesitation;
Wine costs not a farthing
In the Heavenly tavern;
The angels bake the bread.

Fine sprouts of every description,
Are growing in Heaven's garden.
Fine asparagus, fine herbs,
And all we desire,
Huge platefuls for us are prepared.
Fine apples, fine pears and fine grapes,
The gardeners let us pick freely.
You want venison, hare?
In the open streets
They go running around.

Sollt' ein Fasttag etwa kommen,
 Alle Fische gleich mit Freuden
 angeschwommen!
 Dort läuft schon Sankt Peter
 Mit Netz und mit Köder,
 Zum himmlischen Weiher hinein.
 Sankt Martha die Köchin muß sein!

And when there's a holiday near,
 All the fishes come joyfully
 swimming;
 And off runs Saint Peter
 With net and with bait,
 Towards the celestial pond.
 Saint Martha will have to be cook!

Kein' Musik ist ja nicht auf Erden,
 Die unsrer verglichen kann werden.
 Elftausend Jungfrauen
 Zu tanzen sich trauen!
 Sankt Ursula selbst dazu lacht!
 Cäcilia mit ihren Verwandten
 Sind treffliche Hofmusikanten!
 Die englischen Stimmen
 Ermuntern die Sinnen!
 Daß alles für Freuden erwacht.

There's no music at all on the earth
 Which can ever compare with ours.
 Eleven thousand virgins
 Are set dancing.
 Saint Ursula herself laughs to see it!
 Cecilia with her companions
 Are splendid court musicians.
 The angelic voices
 Delight the senses,
 For all things awake to joy.

April Fredrick Soprano



Hailed as 'astonishing and luminous' (Bachtracks), soprano April Fredrick's work spans opera, orchestral song, art song, oratorio, and historical performance. She loves words and stories and the way that they fire composers' imaginations and the audience's imagination in turn, connecting us with those who have come before. She discovered Mahler during her first year at university and has never found another composer who moves her in quite the same way.

An Associate Artist with the English Symphony Orchestra, her world premiere performance of 'Jane' in John Joubert's *Jane Eyre* with the ESO was described as 'utterly riveting, with a terrific dramatic sense' (*Music and Vision*). She has also recently recorded two acclaimed albums with the ESO on Nimbus, *Visions of Childhood* and 'Judit' in Bártók's *Bluebeard's Castle*.

She first sang with the Chester Philharmonic for her first performance of Strauss' *Four Last Songs* in 2014, a precious first memory of piece which has grown close to her heart, on which she has thought and written often since. A chamber arrangement of the Strauss was included on *Visions of Childhood*.

With a growing reputation for championing new works, April recently premiered *Her War*, an opera written for her and trumpeter Simon Desbruslais by Edwin Roxburgh and BBC Radio 4 *Tommies* creator Jonathan Ruffle, about nurses' experience of PTSD in WWI. Other recent premieres include David Matthew's *Le Lac* with the Orchestra of the Swan and Eric McElroy's cycle *The Fetch* to poems by Gregory Leadbetter with the composer at the piano.

April also appears regularly with the Nottingham Harmonic Choir and the Leicester Bach Choir, and she is a founding member of Dei Gratia Baroque Ensemble. She is also a founding member of collective D'Accord, with a passion for re-imagining the role of song and the soirée for the modern context.



Richard Howarth Conductor



Richard Howarth has had a long and distinguished career as a violinist, leading and directing orchestras for over twenty years. He brings to conducting a wealth of experience and dynamism to inspire both musicians and audiences.

Richard has conducted Manchester Camerata, the Ulster Orchestra, Royal Liverpool Philharmonic Orchestra, the London, Scottish and Manchester Concert Orchestras and, from the violin, has directed Manchester Camerata and the Scottish Chamber Orchestra.

As an educator, he is in demand as a string coach/conductor and works regularly at the Royal Northern College of Music and Chetham's School of Music. Richard is Principal Conductor of Vale Royal String Orchestra and Manchester Youth String Orchestra. He has just been appointed Principal Conductor of Sale Chamber Orchestra and conducts Chester Philharmonic Orchestra.

Trained as a violinist at the Royal College of Music in London, Richard worked with the City of Birmingham Symphony Orchestra, BBC Concert Orchestra and as Leader of the Ulster Orchestra before becoming Leader of Manchester Camerata. He has been a guest leader with the Royal Liverpool Philharmonic Orchestra, the BBC Scottish and Welsh Symphony Orchestras, the BBC Philharmonic, the Hallé, Orchestra of St John's Smith Square, Scottish Chamber Orchestra, East of England Orchestra and Bournemouth Sinfonietta.

Edward Holmes Guest Leader

Edward Holmes has been playing the violin from the age of five and was awarded a place at Chetham's School of Music when he was eight, studying with Catherine Perkins and Dierdre Ward.

He is currently in his final year at the Royal Northern College of Music and studies with Benedict Holland. Edward has participated in masterclasses given by Fionnuala Hunt, Alf Richard Kraggerud and Sigyn Fossnes. In 2018, he performed the Kabalevsky Violin Concerto in Manchester Cathedral. Orchestrally, Edward has performed with the Manchester Collective and Northern Chamber Orchestra and has played under many inspiring conductors, including Paul McCreesh, Franz Anton Krager and Paul Mann. His violin, made for him by John Cockburn, is a replica Stradivari model of 1715.





CHESTER MUSIC SOCIETY

**Mendelssohn
Elijah**

**Saturday 20th November
7.30pm, Chester Cathedral**
By kind permission of the Dean and Chapter

Ruth Holton *soprano*
Janet Shell *mezzo soprano*
Christopher Steele *tenor*
Andrew Greenan *bass*
Liverpool Sinfonia
Graham Jordan Ellis *conductor*



Tickets: £10, £15 & £20
from cathedral box office
www.chestercathedral.com

CHESTER MUSIC SOCIETY

Christmas Crackers

**15-16 December
7.30 pm Chester Cathedral**
with kind permission of the Dean and Chapter

Presented by Ian McMillan
Chester Philharmonic Orchestra
Chester Music Society Choir
Conducted by Graham Jordan Ellis




Tickets: from £10
From cathedral reception or
online via
www.chestermusicsociety.org.uk
and go to Concerts

CHELMA GRAPHICS
Design and Print Service

sales@chelmagraphics.co.uk www.chelmagraphics.co.uk Tel: 01244 674969 a wise choice!





Chester Philharmonic Orchestra

President, Edward Warren
Principal Conductor and Artistic Advisor, David Chatwin

Violin 1

Edward Holmes (leader)
Robert Anderson
Andrew Winter
Steven Turner
Maria Dixon
Colin Waker
Andrew Ball
Heather Walton
Vicky Simons
Margaret Parks-Smith
Sarah Stuart-Gill
Paul Constardine
Robert Pritchard
Tony Stanley

Violin 2

Sian Turner
Sarah Williams
Saro Jesudason
Kris Foulger-Roberts
Rachel Parkinson
Susan Taylor
Sara Warr
Cassian Wheeler
Mary Selby

Viola

Laura Baker
Rachel Burns
Graham Main
Eunice Moss
Bethany Piper
Nick Fennell

Cello

Lionel Clarke
Martin Sheen
Angela Moulton
Peter Raynes

Alison Revill
Elizabeth Arkell
Alison Dawson
Jackie Dixon
Mark Harmsworth
David Hobson
Jemma Clarke
Niwa Nobuyoshi

Double Bass

Julia Edwards
Paul Middleton
Barry Jones
Rachel Cooper
Emma Atkin
Dan Evans

Flute

Charlotte Crosbie
Valerie Baty
Emma Stevens
Prem Dunford

Piccolo

Emma Stevens
Prem Dunford

Oboe

Jane Holmes
Alex Swift
Diana Anderson

Cor Anglais

Diana Anderson

Clarinet

David Stockill
Samantha Johnson

E^b Clarinet

Samantha Johnson

Bass Clarinet

David Armitage

Bassoon

Jane Williams
Alex Stubbs
Chris Long

Horn

David Wordingham
Chris Lee
Matthew Ellis
Jacqui Blore

Trumpet

Phil Carroll
Mark Thomas
Eric Willimas

Timpani

Phil Bouckley

Percussion

Rosalind Wright
Ian Wright
Frederick Naftel
Sue Hughes

Harp

Bethan Griffiths

Piano

Tim Holmes

www.chesterphilorchestra.co.uk

Chester Philharmonic Orchestra is a registered charity 1181355



Future Concerts

Three Concerts for the price of Two

by Booking Front Nave seats for our next three concerts and becoming an Associate Member
Forms available at the back of the Nave, or contact Barbara McDougall, 01829 770149 or barabaramcdougall_uk@yahoo.co.uk

5th March 2022



Mozart The Magic Flute
Dvorak Cello Concerto
Sibelius Symphony No. 2

Cello: **Findlay Spence**
Conductor: **David Chatwin**

23rd April 2022



Malcolm Arnold English Dances
Bartok Viola Concerto
Elgar Enigma Variations

Viola: **Duncan Anderson**
Conductor: **Daniel Parkinson**

25th June 2022



Vaughan Williams English Folk Song Suite
Haydn Cello Concerto No 2 in D
Brahms Symphony No 4

Cello: **Sheku Kanneh-Mason**
Conductor: **Stephen Threlfall**

Tickets: Front Nave £18, Rear Nave and West steps £13
School age children and Students £6
Available from Cathedral Booking Office, 01244 500959
www.Chestercathedral.com