

Choir at best^{7-10.87} for Requiem by Fauré

THE PARISH Church of St. Mary, in Alsager, beautifully decorated for harvest, provided the setting for Nantwich Choral Society's opening concert of their season.

The programme began with the Cantata 106 by J. S. Bach. Because of the last-minute illness of the baritone soloist, Benjamin Odom, some movements had to be omitted.

This may have had an unsettling effect on the performers, as it must be said that this was the

least satisfactory part of the programme.

Tentative

The singing was tentative, and while the sopranos, ever the best feature of the choir, produced some beautiful sound, singing as one voice, the general impression was that the performers were not happy with this work.

Soprano soloist, Sarah Wright, who had herself not seemed at ease in the Bach Cantata, gave a beautifully phrased and very sensitive performance of six songs by Gabriel Fauré. 'Automne' was particularly beautiful.

It must be said that

the acoustics of the church did not suit these songs, and many of the subtleties of both words and music were lost, but it was nevertheless a most pleasing interpretation, both by Miss Wright and her excellent accompanist, Joy Roberts.

Main work

The main item of the evening was the well-loved Requiem by Fauré, and the choir was obviously much happier in this work, singing with commitment and great feeling.

Under the excellent leadership of the conductor, Stephen Buckman, beginnings and

endings were precise and accurate and dynamics well-observed.

Good tone

The tenors produced good tone when singing alone but, conscious perhaps of their shortage of numbers, had a tendency to oversing, thus failing to blend with the rest of the choir on occasion.

The sopranos and altos sang beautifully, and the basses coped valiantly with the baritone solo lines.

The very talented William Munks provided an outstanding organ accompaniment.

—J. M. WATKISS