

# Nantwich Choral Society



## SONGS



## PSALMS

Tom Hunt - Baritone  
Charlie Bertinat - Treble  
Clifford Lantaff - Harp  
James Taylor - Percussion  
Andrew Mildinhall - Organ  
Directed by John Naylor



## REQUIEM

St Mary's Church, Nantwich  
Saturday 24th March 2007 at 7:30 p.m.

## Five Mystical Songs - Ralph Vaughan-Williams

When George Herbert became Rector of Bemerton near Salisbury in 1630 at the age of 37 he was a man with a great future behind him. His literary skills and fluency in Latin had enabled him to enjoy a glittering Cambridge career as a fellow of Trinity College and university official, and he had built up a wider audience as a noted writer of devotional poetry. At Cambridge he came under two contrasting great influences: he met men of piety who encouraged his religious writing and he met men with power who brought him within the orbit of the Royal Court. He became University Orator, was a Member of Parliament, a friend of Bacon and Donne and a protégé of the Duke of Hamilton. But after the accession of Charles I and several disappointments in preferment he became disenchanted with Westminster, with the Court and even with Cambridge.

After a considerable period of indecision from 1625 onwards in which his wrestling with his vocation is reflected in his poetry, he eventually sought ordination and withdrew to the life of a country clergyman. His time in this role was a brief three years: he died from consumption in 1633 in relative obscurity, and from his death bed sent to his pious Cambridge friend Ferrar a book which he had been rewriting and re-editing during his time at Bemerton. This collection of poems was *The Temple* which follows the Christian's experience and relationship with God: from this, each of the Five Mystical Songs is selected.

Ralph Vaughan Williams was born in 1872, the son of a country clergyman and a relation of Darwin. He studied music with Parry, Stanford, Bruch and (later) Ravel. The Christian faith of his youth evaporated whilst he was at Cambridge against a background of the undermining of conventional belief by Darwinism, although later in life his atheism turned into a more gentle agnosticism. Despite this he was appointed editor of *The English Hymnal* at a relatively young age. His interest and research into traditional English folk song is reflected in many of his compositions. His reputation as a composer grew steadily throughout his life to the extent that when he died in 1958 he had been appointed a member of the Order of Merit and was widely recognised as The Grand Old Man of English music.

The Five Mystical Songs, set for baritone solo, chorus and orchestra, were first performed in 1911 at the Worcester Three Choirs Festival when Vaughan Williams was 40. This was the first of his major works with an explicitly Christian text: many more were to follow in the distinguished career that lay ahead of him.

The order of musical setting of the poems is different to the order in which they appear in *The Temple*. The sequence begins with *Easter* - a celebration of the Resurrection. The baritone soloist's opening phrase, a rising fourth to the words 'Rise heart' (echoed by a rising fifth from the chorus) sets the joyful scene for optimism for the Christian Soul. Herbert was a skilled musician and a very talented lutenist - hence '*Awake my lute and struggle for thy part with all thy art.*' The reference to the *cross* and the *stretched sinews* is a pun upon the crucifixion and the part

of the lute over which the strings are stretched in front of the soundboard. Similarly, the reference to music being '*three parts vied and multiplied*' can be interpreted as both a musical triad and one of the many references to the Holy Trinity throughout the poems.

The second, more introspective song '*I got me flowers*' in Herbert's original is a continuation of *Easter* and is not a separate poem at all. Although there is a change of mood and it begins with a retrospective allusion to Palm Sunday, the main references continue to be to Easter Day.

The third poem, despite its complexity, is one of Herbert's best known works - '*Love bade me welcome*'. As in much seventeenth century metaphysical poetry, many interpretations of the text are possible. One such might be that '*Love*' is Christ, as represented in the Eucharist. The host invites a guest to dinner who declines as being unworthy. The host urges the guest to stay; he agrees, but will only stay as a servant. Finally, after further pressing, the guest agrees to sit and be served by '*Love*'. At this point the chorus enter, singing very quietly the plainsong tune of 'O sacrum convivium' (O sacred feast).

The fourth song, '*The Call*' is set for the solo voice alone to a gentle, lilting melody rather like a sophisticated folk song. The text is based on Christ's saying "I am the way, the truth and the life." Herbert adds two more triune epigrams - '*Come my light, my feast my strength*' and '*Come my joy, my love, my heart*', commenting on all nine nouns that each is such as conveys a particular benefit to the believer. There are specific references to the guest at the feast in the previous poem.

The last movement is surprisingly set for chorus alone. Herbert clearly wrote the *Antiphon* ('*Let all the world in every corner sing*') as one of his hymns for congregational singing, but it is surprising that the soloist who has been the main interpreter in the first four movements is silent. In the midst of this exuberant communal hymn of praise the phrase '*the heart must bear the longest part*' emphasises that personal faith is even more important than universal public praise. Perhaps consciously or unconsciously these lines reflect Herbert's own situation and philosophy.

The apparent simplicity of Herbert's poetry belies its sophistication. Similarly, the folk song influences present in Vaughan Williams' music (most obvious here in the seemingly artless setting of *The Call*) are mixed with more sophisticated styles. Perhaps there is a touch of Parry in the opening bars of '*Easter*', or of Stanford's orchestral style in the '*Antiphon*'. Perhaps echoes of Ravel can be detected at the beginning of the second movement, but even that is mixed with flattened sevenths so typical of folksong.

In due course, all these influences would be subsumed into a style that was unmistakably Vaughan Williams' own. The Five Mystical Songs are a wonderful combination of the music of an agnostic composer on the threshold of musical greatness and the words of a devout writer, one of the best of the metaphysical poets, whose greatness eluded him in his own lifetime.

### No.1. EASTER

Rise, heart; thy Lord is risen.  
Sing his praise Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name  
Who bore the same.  
His stretched sinews taught all strings,  
what key Is best to celebrate this most high day.

Consort both heart and lute,  
and twist a song Pleasant and long  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art

### No.2. I GOT ME FLOWERS

I got me flowers to strew thy way;  
I got me boughs off many a tree  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss.  
There is but one, and that one ever.

### No.3. LOVE BADE ME WELCOME

Love bade me welcome; yet my soul drew back,  
Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning.  
If I lack'd anything.

A guest, I answer'd, worthy to be here  
Love said, You shall be he,  
I the unkind, ungrateful?  
Ah, my dear, I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth, Lord, but I have marr'd them:  
let my shame Go where it doth deserve.  
And know you not, says Love, who bore the blame?  
My dear, then I will serve.  
You must sit down, says Love, and taste my meat:  
So I did sit and eat.

### No.4. The CALL

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move  
Such a Love, as none can part  
Such a Heart, as joys in love.

## No.5. ANTIPHON

Let all the world in every corner sing,  
My God and King.  
The heavens are not too high,  
His praise may thither fly:  
The earth is not too low,  
His praises there may grow

Let all the world in every corner sing,  
My God and King.  
The Church with Psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing,  
My God and King.

## The Chichester Psalms - Leonard Bernstein

Leonard Bernstein wrote 'The Chichester Psalms' in 1965 in response to a commission from the then Dean of Chichester Cathedral, Walter Hussey. Bernstein had spent much of the 1964/65 concert season on sabbatical leave from his conducting duties to concentrate on composition and had spent most of this time experimenting with twelve-tone composition, mainly to his own dissatisfaction. He gladly seized the opportunity of the Chichester commission to revert to his more melodic idiom, partially reworking unused material from West Side Story and other stage shows. He described the Chichester Psalms as "the most B-flat-majorish piece I've ever written."

This comment should not be taken literally, because although the music may be relatively straightforward harmonically, even though the key of B-flat hardly features, its rhythmic complexity and Hebrew text present real performing challenges. However, these have not prevented 'The Chichester Psalms' from becoming one of the most performed and best loved of Bernstein's compositions.

There are three moments. The first is a setting of Psalm 100 (Jubilate) which is preceded by a short quotation from Psalm 108 v 2 – almost an invocation "Awake, psaltery and harp" which reflects the extensive use of the harp in both the full orchestration and Bernstein's alternative instrumentation used this evening. After the drama of the opening statement Psalm 100 begins, set to a typical Bernstein tune with a bouncing 7/4 rhythm expressing the joy, thankfulness and praise found in worship of The Almighty.

In contrast, Psalm 23 (The Lord is my Shepherd) begins in calm reflective mood with the melodic opening phrases of the treble soloist followed by an intensely lyrical section sung by the choir's higher voices to the great passage "Yea though I walk through the valley of the shadow of death, I will fear no evil." But almost as if to question whether this pastoral idyll might be impossibility, the lower

voices rudely interrupt. They almost shout "Why do the nations so furiously rage together, and the people imagine vain thing?" – v 1 of Psalm 2 (and the following three verses) which we sang so recently and so differently in Handel's setting in "Messiah."

Bernstein's riposte to this interpolation of life's harsh realities is to allow the high voices' lyrical singing of "Thou preparest a table before me in the presence of mine enemies" to float over the menacing mood of the lower voices – at this point he marks the score for the sopranos and altos 'Blissfully unaware of threat.' Eventually the power and goodness of God prevails and the soloist concludes the movement singing, "Surely goodness and mercy shall follow me all the days of my life" followed by the high voices recapitulating the phrase "The Lord is my Shepherd".

Astringent dramatic block chords begin the Prelude to the last movement, which give way to more melodic solo instrumental phrases which float over sustained chords. This leads to the lower voices singing, "Lord I am not high minded, I have no proud looks" to another memorable Bernstein tune in 10/4, marked 'peacefully flowing.' When the upper voices join in, the men repeat the tune in canon as the text of the psalm unfolds. After a brief instrumental interlude in which the tune is further developed all the voices join joyfully in unison in the 'big tune', singing as it peacefully subsides "Let Israel hope in the Lord from henceforth and for evermore."

As a postscript, Bernstein adds an *a capella* setting of the words "Behold how good and pleasant is for brethren to dwell together in unity", all the voices singing as quietly as possible and with as long a pause as possible on the final note, a unison G. The merest hint of a B natural in the accompaniment is enough to establish the optimistic nature of the final key of G major and thus affirm the positive image to be left with the listener.

Ps 108 vs 2    *Urah, hanevel, v'chinor!*  
                  *A-irah shahar*

Ps 100 entire    *Hariu l'Adonai b'simcha*  
                  *Iv'du et Adonai b'simcha*  
                  *Bo-ul 'fanav bir'nanah*  
                  *D'u ki Adonai Hu Elohim*  
                  *Hu asanu, v'lo anahnu*  
                  *Amo v tson mar'ito*  
                  *Bo-u sh'arav b'todah*  
                  *Hatseirotav bit'hilah*  
                  *Hodu lo, bar'chu sh'mo*  
                  *Ki tov Adonai, l'olam has'do*  
                  *V'ad dor vador enunato*

Ps 23 entire    *Adonai ro-I, lo ehsar*  
                  *Bin'ot deshe yarbitsene*  
                  *Al mei m'nuhot y'nahaleini*  
                  *Naf'shi y'shavev*  
                  *Yan'heini b'ma'aglei tsedek*  
                  *L'ma'an sh'mo*  
                  *Gam ki eilech*  
                  *B'gei tsalmavet*  
                  *Lo ira ra*  
                  *Ki Atah imadi*  
                  *Shiv't'cha umishan'techa*  
                  *Hemah y'nahamuni*

*Ta'aroch l'fanai shulchan*  
                  *Neged tsor'rai*  
                  *Dishanta vashemen roshi*  
                  *Cosi r'vayah*  
                  *Ach tov vaheses*  
                  *Yird'fumi kol y'mei hayai*  
                  *V'shav'ti b'veit Adonai*  
                  *L'orech yamim*

Ps 2 vs 1-4    *Lamah rag'shu goyim*  
                  *Ul'umim yeh'gu rik?*  
                  *Yit'yats'vu malchei erets*  
                  *V'rozmim nos'du yahad*  
                  *Al Adonai v'al m'shiho*  
                  *N'natkah et mos'roteimo*  
                  *V'nashlichah mimenu avoteimo*  
                  *Yoshev bashamayim*  
                  *Yis'hak, Adonai*  
                  *Yil'ag lamo!*

Ps 131 entire    *Adonai, Adonai*  
                  *Lo gavah libi*  
                  *V'lo ramu cinai*  
                  *V'lo hilachti*  
                  *Big'dolot uv'niflaot*  
                  *Mimenu*  
                  *Im lo shiviti*

I

Awake, psaltery and harp!  
I will rouse the dawn!  
Make a joyful noise unto the Lord of all ye lands.  
Serve the Lord with gladness.  
Come before His presence with singing  
Know ye that the Lord, He is God  
It is He that hath made us, and not we ourselves  
We are His people and the sheep of His pasture  
Enter into His gates with thanksgiving  
And into His courts with praise  
Be thankful unto Him, and bless His name  
For the Lord is good, His mercy is everlasting  
And His truth endureth to all generations

II

The Lord is my shepherd, I shall not want  
He maketh me to lie down in green pastures  
He leadeth me beside the still waters  
He restoreth my soul  
He leadeth me in the paths of righteousness  
For his name's sake  
Yea, though I walk  
Through the valley of the shadow of death  
I will fear no evil  
For though art with me  
Thy rod and Thy staff  
They comfort me

Thou preparest a table before me  
In the presence of mine enemies  
Thou annointest my head with oil  
My cup runneth over  
Surely goodness and mercy  
Shall follow me all the days of my life  
And I will dwell in the house of the Lord  
Forever

Why do the nations rage  
And the people imagine a vain thing?  
The kings of the earth set themselves  
And the rulers take counsel together  
Against the Lord and against his anointed  
Saying, let us break their bands asunder  
And cast away their cords from us  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

III

Lord, Lord  
My heart is not haughty  
Nor mine eyes lofty  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me  
Surely I have calmed

V'domam'ti  
Naf'shi k'gamul alei imo  
Kagamul alai naf'shi  
Yahel Tis'rael el Adonai  
Me'atah v'ad olam

Ps 133 vs 1 Hineh mah tov  
Umah nayim  
Shevet ahim  
Gam yahad

And quieted myself  
As a child that is weaned of his mother  
My soul is even as a weaned child  
Let Israel hope in the Lord  
From henceforth and forever

Behold how good  
And how pleasant it is  
For brethren to dwell  
Together in unity

## INTERVAL

### Requiem - Gabriel Fauré

Gabriel Fauré's father died in 1885 and his mother two years later whilst Fauré, aged 40, was choirmaster and assistant organist at the Madeleine in Paris. In between these two bereavements Fauré wrote his Requiem, first performed at the Madeleine in 1888. It was also performed at Fauré's own funeral service in 1924, but despite his friend Edward Elgar's efforts to arrange a performance in London or at the Three Choirs Festival during their lifetimes, it was only heard in this country for the first time at a London performance almost fifty years after its composition.

Nadia Boulanger conducted the first English performances in 1936 and 1938. She wrote: "No external effect detracts from its sober and somewhat severe expression of grief: no disquiet or agitation disturbs its profound meditation, no doubt tarnishes its unassailable faith, its quiet confidence or its tender and peaceful expectation". It did not take long for Fauré's Requiem to make up the time that had been lost and become one of the best known and most loved works in this country's choral repertoire.

Throughout the work Fauré emphasises the concept of eternal rest, which begins and concludes his Requiem. Whilst the terrors of *Dies Irae* briefly interpose, his approach is much more calm and contemplative than the blood and thunder of Verdi and Berlioz.

The **Introit** begins with solemn chanting of the *Requiem Aeternam* words to long, quiet chords in D minor, which are then repeated by the tenors in a lyrical theme also used for the **Kyrie** at the end of the movement. In between, the whole chorus makes an impassioned plea: *Exaudi orationem meam* – hear my prayer.

After a short instrumental introduction to the **Offertoire** the tenors and altos sing *O Domine Jesu Christe* in canonic imitation, with the basses, sopranos and accompaniment all eventually joining in the canon. The baritone soloist enters with *Hostias et preces* giving an individual offering of sacrifice and

praise. The full choir recapitulates the opening section, and the movement ends with a Dresden-like Amen.

The **Sanctus** is a gentle, flowing setting in the hypophrygian mode in which the chorus sing a steady hymn of praise to a more elaborate, almost wistful instrumental accompaniment. The *Hosanna* is bold and assertive, but this eventually gives way to the final peaceful *Sanctus* with the accompaniment still gently meandering above it.

The word *Requiem* occurs in five of the seven movements of the work, including the **Pie Jesu**, a mere forty bars of simple but nevertheless emotionally charged writing. Fauré substitutes this for the Benedictus more usually found in the Mass for the Dead. There is no liturgical provision for such an amendment, and even less for the addition of the word *sempiternam requiem* – eternal rest, but this highly individual approach results in perhaps the best known movement of the whole work. (At the first performance *Pie Jesu* was sung by the talented boy chorister Louis Aubert who later became a noted pianist and composer: he died in 1968 aged ninety.)

In the **Agnus Dei** the delightful main tune is in the accompaniment: the choir sing the text in a descant to it. However Fauré does not permit the almost pastoral mood to prevail – it is interrupted by a repetition of the sombre chanting of *Requiem aeternam* that opened the work, reminding us of the purpose and intent of the occasion and confirming the emphasis upon eternal rest.

The baritone offers another personally intense prayer in the **Libera me** as he prays to God for the soul to be freed from eternal death; the chorus confirm that they stand trembling in fear that God's wrath may descend upon them. The dynamics reach their loudest point as the chorus in *Dies illa* allude directly to the Day of Judgement, after which the soloist and chorus unite to pray for deliverance for the soul, pleading once again *Libera me*.

In the last movement **In Paradisum** Fauré provides a vision of a heavenly, almost ethereal eternal resting place. The sopranos sing the text to a slow moving melody with an accompaniment that paints a picture

of angelic harps playing in a celestial paradise. The whole work ends, as it began, with a chanted prayer for the soul to rest in peace for evermore – *Requiem*.

### Introit and Kyrie

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi red-detur votum in Jerusalem: exaudi orationem meam; ad te omnis caro veniet.*

*Kyrie eleison, Christe eleison. Kyrie eleison*

Grant them eternal rest, O Lord, and let perpetual light shine on them. A hymn shall be sung to Thee in Zion, O God, and a vow made to Thee in Jerusalem. Give ear to my prayer; All flesh shall come to thee. Lord, have mercy; Christ have mercy, Lord have mercy

### Offertorium

*O Domine Jesu Christe, Rex Gloriam, libera animas defunctorum de poenis inferni, et de profundo lacu; libera eas de ore leonis, ne absorbeat tartarus, ne cadant in obscurum.*

*Hostias et preces tibi Domine, laudis offerimus; tu suscipe pro animabus illis, quare hodie memoriam facimus: fac eas Domine transire ad vitam. Quam olim Abraham promissisti et semini eius.*

O Lord Jesus Christ, King of Glory, deliver the souls of the faithful departed from the pains of hell and from the deep pit: deliver them from the mouth of the lion that hell may not swallow them up and they may not fall into darkness. We offer to you O Lord sacrifices and prayer. Receive them on behalf of those whom we commemorate today. Grant O Lord that they may pass from death to that life which you promised of old to Abraham and his seed for ever.

### Sanctus

*Sanctus, sanctus, sanctus, dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.*

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

### Pie Jesu

*Pie Jesu, Domine, dona eis requiem; dona eis sempiternam requiem.*

Holy Lord Jesus, grant them rest; grant them eternal rest

### Agnus Dei

*Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis sepiternam requiem. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine: et lux perpetua luceat eis.*

Lamb of God, you take away the sins of the world, grant them eternal rest. Lord, let perpetual light shine on them together with the saints in eternity, because you have mercy. Give them eternal rest, O Lord and may perpetual light shine upon them

### Libera Me

*Libera me Domine de morte aeterna in die illa tremenda, quando coeli movendi sunt et terra, dum venis judicare saeculum per ignem. Tremens factus sum et timeo, dum discussio venerit atque ventura ira. Quando coeli movendi sunt et terra. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Dum veneris judicare saeculum per ignem. Libera me Domine de morte aeterna.*

Deliver me O Lord from everlasting death in that dreadful day when the heaven and the earth shall quake, when you will come to judge the earth by fire. I tremble and am afraid for the judgement and the wrath to come, when the heaven and the earth shall quake. That day, that day of wrath, of woe and of tribulation! A great and incredibly bitter day when you will come to judge the world by fire. Deliver me O lord from everlasting death.

### In Paradisum

*In paradisum deducant angeli: in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem.*

*Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.*

May angels lead you to heaven and the band of martyrs welcome your coming. May they lead you into the holy city of Jerusalem. May the choir of angels receive you and with Lazarus, once a beggar, may you have eternal peace.

### Tom Hunt - Baritone

After 'learning his trade' as a chorister under the directorship of the late Dr. George Guest at St. John's College Cambridge, he continued his vocal studies at the Royal College of Music, London, studying with Hervey Alan and Lyndon van der Pump. Now living in Worcester, he enjoys an active concert career and has association with many leading professional choirs in London and the provinces most recently performing and recording Shostakovich's 13<sup>th</sup> Symphony with the Dutch Radio Choir in Utrecht and Amsterdam. In 2006 he performed Bach's St. Matthew Passion with the 'Choir of the Enlightenment' in Brussels and Paris. He has sung at most of the major music festivals in England and Wales and can be heard on many commercial recordings and has also worked frequently for both radio and television with programmes as diverse as 'Songs of Praise' and an advert for an oil company!

His extensive Oratorio repertoire ranges from Baroque to contemporary works, with frequent performances of works such as Mendelssohn's *Elijah*, Walton's *Belshazzar's Feast*, the Requiems of Mozart, Fauré, Duruflé and Brahms, together with most of the principal works of Haydn, Handel and Bach.

He is regularly in demand as a soloist to perform in secular concerts with themes including 'Victoriana', 'Songs from the Shows' and tributes to composers such as Jerome Kern and George Gershwin.

Recent engagements include touring England and Wales with Apollo Voices to promote Karl Jenkins' latest work *Requiem*, performances of Mozart, Verdi, Brahms and Fauré's *Requiem*, Mendelssohn's *Elijah*, Haydn's *St. Nicolas Mass*, Vaughan Williams' 5 *Mystical Songs* and Carl Orff's *Carmina Burana*.

### Charlie Bertinat - treble

Charlie first joined Chester Cathedral choir when he was 9. He is now 11, and has just been made up to a leading chorister. As well as singing, Charlie has played the violin since he was 4 and now also plays the piano.

Outside of music he has several hobbies such as reading, walking and cycling, is a member of the Scouts, and has a vast collection of bottles. He says that he "really enjoys singing and the Cathedral choir offers lots of opportunities such as singing on Songs of Praise, the BBC Morning Service and going on tour, as well as being great fun."

### Andrew Mildinhall - organ

Andrew studied the organ & piano with Nicholas Danby, Vivian Langrish & Eric Thiemann. After a long career in fund-raising & marketing, he now operates as a freelance musician. He was organist of Nantwich

parish church for 12 years. He also finds time to run "Sounds Musical", a specialist CD shop in Hospital Street, Nantwich.

Andrew has been the regular accompanist of Nantwich Choral Society for many years. His most recent composition, 'A Christmas Sequence' was performed to a warm reception at the Society's 2008 Christmas Carol Concert.

### John Naylor

John Naylor, conductor, singer and organist combines extensive performance experience with world-class choirs with a lifelong passionate interest in choral music and its performance.

His original training was as a choral scholar at St John's College, Cambridge under the great Dr George Guest after keyboard studies with Conrad Eden at Durham Cathedral where he was a chorister, a music scholarship at Rossall School and singing studies with Wilfrid Brown and Lyndon van der Pump from The Royal College of Music in London.

He subsequently became a professional member of the Chapel Royal Choir at H.M. Tower of London and worked with John Eliot Gardiner (The Monteverdi Choir), Louis Halsey (Louis Halsey Singers), Neville Mariner (Academy of St Martin-in-the-Fields) and Richard Hickox (BBC Singers), appearing under their direction at The BBC Proms, The South Bank, The Aldeburgh Festival and in numerous recordings. He has sung in the cathedral choirs of Christ Church Oxford, Carlisle and Chester.

John has been Director of The Lydian Singers (one of the North West's leading chamber choirs) since 1980, and is also Musical Director of the celebrated Newport & District Male Voice Choir. He was appointed Musical Director of Nantwich Choral Society in September 2005 with whom he has subsequently performed Mendelssohn's *Elijah* and Bach's *St John Passion* with The 18<sup>th</sup> Century Concert Orchestra in Chester cathedral and Monteverdi's *Vespers* (1641) to considerable critical acclaim.

Immediate future engagements include St Tomas, Segovia (March), Liverpool Metropolitan Cathedral (April) and the Christchurch Cathedral (August) with the Lydian Singers, a series of spring and summer recitals with Newport & District MVC, and with Nantwich Choral Society, performances of *The Armed Man* by Karl Jenkins in Mâcon (May) and Nantwich (July) and a November performance of Mozart's *Requiem* in the Duncan Druce completion with period instruments.

# Nantwich Choral Society

## 1st Soprano

Anne Barnard  
Janice Brown  
Jo Butchart  
Joyce Clegg  
Glenda Colemere  
Gail Corfield  
Rita Davies  
Ann Ferguson  
Frances Hughes  
Rosemary Jones  
Bronwyn Kelly  
Helen Kerr  
Erica Letts  
Sue Monks  
Maire Pedder  
Rachel Pentecost  
Caroline Robb  
Mary Selley  
Eileen Stottard  
Jane Whiteman  
Kathleen Wilks

## 2nd Soprano

Sue Briscoe  
Christine English  
Joyce Foster  
Cynthia Gorton  
Karen Grimwood  
Gillian Handford  
Grace Johnston  
Lucy Kibble  
Toni Mathie  
Elizabeth McCrone  
Steph Percy  
Eileen Robertson  
Barbara Shone  
Sally Sissons

## 2nd Alto

Sharon Arnold  
Alice Blackburn  
Shirley Burton  
Judith Dooley  
Angela Greaves  
Joy Guest  
Anne McKay  
Brenda Midgley  
Janet Miller  
Margaret Millins  
Brenda Morris  
Jean Nurse  
Gwyneth Rollins  
Joan Shaddick  
Heather Welch  
Margaret Whitehurst

## Tenor

Suzanne Edwards  
Graham Harbage  
Chris Hughes  
Wal Kaye  
Mike Moores  
William Selley  
Nick Smith  
Philip Trinder  
Joe Watson  
Graham Wilks

## Bass

Christopher Findlay  
David Foster  
David Johnston  
David Jones  
Martin Jones  
Ron Kelley  
Jock Knight  
Jonathan Layfield  
Adrian Percy  
Ray Potts  
Bob Pugh  
Laird Ryan  
Simon Stubbington  
David Walker

## 1st Alto

Jean Atkin  
Alice Blackburn  
Eileen Corcoran  
Jocelyn Cooper  
Diane Disbury  
Fiona Field  
Frances Hutchison  
Vanessa MacAllan  
Anne Nichol  
Margaret Smith  
Gillian Wakeley  
Liz Webb  
Diane Wheatley

The Society was founded in 1972 and there are still founder members singing with the choir. Each concert season typically comprises four major performances, with a number of smaller events, including an NCS-hosted choral singing day, also in the calendar.

The Society's normal concert venue is the parish church of St Mary's at Nantwich, often referred to as "the cathedral of South Cheshire". In recent years the choir has also performed at Liverpool Metropolitan Cathedral, Ellesmere College and Crewe Hall.

The Society performs a wide range of choral works ranging from Baroque masterpieces to world premieres of contemporary composers and sings either *a capella* (unaccompanied) or with an instrumental accompaniment ranging from piano or organ to brass consort or full orchestra. The choir will be embarking on a short tour to Macon later this year and then welcoming l'Ensemble Vocal Arpège de Mâcon back to Nantwich for a joint concert on Sunday 22nd July as part of the twin town celebrations.

We rehearse at Malbank School, Welsh Row, Nantwich, on Wednesday evenings between September and June, with breaks at Christmas and Easter. Do come along on a Wednesday evening at 7:30 - 9:30; new singers will find a friendly welcome.

Nantwich Choral Society is Supported by:

The  
Harding  
Trust

**making  
music**  
SUPPORTING &  
CHAMPIONING  
VOLUNTARY MUSIC

NANTWICH CHORAL SOCIETY IS A REGISTERED CHARITY - No. 5165472