

St Mary's Church, Nantwich
Sunday July 22nd 2007



The Armed Man

A Mass for Peace

Composed by Karl Jenkins

Ensemble Vocal Arpège de Mâcon
Nantwich Choral Society and Orchestra
Susan Marrs - mezzo soprano
John Naylor - conductor

Message from the Chairman of Ensemble Vocal Arpège de Mâcon.

It is a great pleasure for us to take part in this concert within the 50th Anniversary of the Twinning of Crewe-Nantwich and Macon in France. In the name of the singers and the conductor of ARPEGE of Macon I thank you for the warm friendship we have found in the NCS as soon as their singers arrived in Burgundy on Friday the 25th of May and as they joined us to sing "The Armed Man" for the concert in Saint-Vincent Cathedral in Macon.

How better can we celebrate all the years of friendship between Mâcon and Crewe-Nantwich than performing together this Mass for Peace based by a British composer on a French song?

"Vive la Musique!"

Francois Hincker
Chairman of ARPEGE

Message from the Chairman of Nantwich Choral Society

Nantwich Choral Society members love singing and are particularly pleased to be sharing today's performance with fellow singing enthusiasts from our twin town of Mâcon. We have already met the members of Vocal Arpège in May and enjoyed their generous hospitality when we performed "The Armed Man" with them in the Cathedral of St Vincent in Mâcon.

The theme of this exciting and moving work – A Mass for Peace – is entirely fitting for the celebration of the 50th Anniversary of the Twinning of Mâcon with Crewe and Nantwich. We are confident that the friendships we have already made will strengthen the ties between our two communities and we look forward to more opportunities for joint collaboration in the future.

Anne D Barnard
Chairman of NCS

Acknowledgements

We would especially like to thank Awards for All for their financial support for this concert. We would also like to thank The Rev Peter Chantry, the Churchwardens, the PCC and the congregation of St Mary's Nantwich for permission to use St Mary's Church (especially on a Sunday), Peter Barnard for his help in preparing our lottery grant application, Ron Kelley for his indefatigable efforts in organising the travel and hospitality arrangements for our guests from Mâcon, Judith van Ingen for assistance with the orchestra, Eileen Robertson for concert management, Jenny Naylor for preparing the ladies' corsages, Bentley Motors Limited for providing visit opportunities, Sainsbury's for car parking facilities, all those who have provided accommodation for our visitors and everyone else who has helped in the organisation of this evening's performance.



Supported by

The National Lottery®
through Awards for All



The Armed Man - A Mass for Peace

The origins of the song '*L'homme armé*' are lost in the mists of time. Some have argued that it first appeared at the fall of Constantinople to the Turks in 1453, but earlier tradition claims that it was the song sung by the Crusaders on their entry into Jerusalem in 1099. Its first documented appearance is in a music drama '*Robin and Marion*' by Trouvère of Picardy (1248 - 86). The tune, although written in triple time, has a strong marching style: bearing in mind that soldiers wearing chain mail would probably have moved steadily, the effect is of a grand, stately procession:



The sentiments expressed in the song are militaristic and menacing: 'The Armed Man should be feared everywhere it has been proclaimed that everyone should arm himself with a coat of iron mail'. In that long period of medieval history when armies and bands of armed men often rampaged throughout Europe the sinister connotations of the song are obvious.

How strange then, to use such an intimidating tune as the basis of music for the Christian Mass. The composition of masses based on popular tunes was widespread throughout the Renaissance until The Council of Trent banned the practice in 1562. The most common technique was that each of the main sections of the mass started with the beginning of the source, presumably so that the listener would be transported from a well-known familiar tune to whatever polyphonic complexities the composer chose to create.

Of all the tunes used in such 'Parody' masses, *L'Homme Armé* was the most popular. More than 40 separate compositions based on the song survive, including compositions by Dufay, Josquin des Prez, Morales, Guerrero,

Carissimi and two by Palestrina. The sheer popularity of the tune must have outweighed any other consideration in its choice as a musical source by so many composers.

In 1999 Karl Jenkins was commissioned by The Royal Armouries and the Classic FM Charitable Trust to write a modern *Armed Man Mass* for The Millennium. They wished to use a variety of poetry and prose and a wide range of musical styles to reflect the multicultural nature of contemporary global society. They also wished to create something of lasting value that could continue to be used and which would somehow reflect this country's Christian tradition. The overall objective was to create a work dealing in an inclusive way with a theme of universal interest and relevance, which tells a coherent story, makes people think, and tugs at the heartstrings.

The Royal Armouries, Britain's oldest national museum and now based in Leeds, London, Hampshire and Kentucky grew out of the arsenal of England's medieval monarchs originally housed in the Tower of London. It has developed from an organisation that originally equipped the nation's armed forces into a museum that has as its main purpose the display of the hardware of war. Through this, it seeks to encourage an understanding of what war really is, and what it means and does to the people involved in it.

Guy Wilson, Master of the Armouries wrote: "The theme that 'the armed man must be feared' which is the message of the song seemed to me painfully relevant to the 20th century, and so the idea was born to commission a modern '*Armed Man Mass*'. What better way, within the framework of a Christian musical and liturgical form, both to look back and reflect as we leave behind the most war-torn and destructive century in human history, and to look ahead with hope and commit ourselves to a new and more peaceful millennium."

The mass begins with the beat of the drums of an advancing army before the choir introduces **The Armed Man** song, upon which the whole work is based. As more and more instruments join in and trumpet calls intersperse succeeding verses of the song, the

dynamics become louder and louder until all the performers join together emphasising over and over again that The Armed Man must be feared.

The mood changes abruptly as first the haunting Moslem **Call to Prayers** and then The **Kyrie** (from the opening of the Christian Mass) call people of all faiths to prepare for reflection, on this occasion upon the work's unfolding theme of 'Peace'. In the second section of the threefold Kyrie (Christe eleison), Karl Jenkins quotes from an Armed Man Mass setting by Palestrina in an acknowledgement of the historic tradition of polyphonic mass settings.

Gregorian chant, which played a fundamental role in the development of polyphony, is used in the 4th movement **Save Me from Bloody Men**, settings of words from the psalms which call for God's protection from enemies, workers of iniquity and bloodthirsty men.

In the following **Sanctus** there is a curious juxtaposition of words which praise God – the God of Power and Might – and of music which is full of menace. The orchestral score is marked 'Al rigore di tempo' (in strict time) but the vocal score is marked 'Affrettando' (pressing onwards). The percussion are urged to use instruments with a tribal feel, the chorus sing the words in a form of ritualist repetitive chanting and occasional trumpet calls herald the conflict to come. The setting of the words 'Hosanna in excelsis', predominantly in the key of D minor, is tinged with forboding; it is accompanied by disconcerting trumpet blasts and ends on a cadence of uncertainty. Perhaps this reflects the age old conundrum that 'God is with us' has frequently been the claim of so many opposing armies throughout history.

As a final prelude to the forthcoming conflict the chorus sing the first two verses of Rudyard Kipling's **Hymn before Action** written in 1896 which end with the chilling words: 'Lord grant us strength to die'. Kipling is often thought of as an imperial jingoist, a vulgar flag waver. But as George Orwell put it in his review of T S Eliot's edition of Kipling's verse: "He is accused of glorifying war, and perhaps he does so, but not in the usual manner by pretending that war is a sort of football match. Like most

people capable of writing battle poetry, Kipling had never been in a battle, but his vision of war is realistic. He knows that bullets hurt, that under fire everyone is terrified and that the ordinary soldier never knows what the war is about or what is happening except in his own corner of the battlefield."

He adds, "If anything, Kipling overdoes the horrors, for the wars of his youth, fought by the long-service (pre-machine gun) mercenary British army of the late nineteenth century, were hardly wars at all by our standards". How sad and ironic that some 20 years after writing this poem Kipling's own son John was killed in the First World War while serving as a lieutenant in the Irish Guards.

It is worth noting that even Kipling is inclusive of other religions, especially of those who make common cause with his soldiers. In the third verse, (not used in The Armed Man) he writes:

For those who kneel beside us
At altars not thine own,
Who lack the lights that guide us
Lord, let their faith atone!
If wrong we did to call them
By honour bound they came;
Let not Thy Wrath befall them
But deal to us the blame.

At the beginning of the 7th movement **Charge!** there are rousing fanfares stirring the troops to action as their spirits are aroused by trumpets and drums. In parenthesis, almost like a heavenly chorus, the high voices quote words by the Roman poet Horace adapted by Swift: "How blest is he who for his country dies" :

Dulce et decorum est pro patria mori;
Mors et fugacem persequitur virum
Nec parcat inbellis iuventae
Popitibus timodove tergo

How sweet and lovely it is to die for your
country:
Death pursues the man who flees,
Spares not the hamstrings
Of cowardly backs of battle-shy youths.

These words were well known and were widely quoted by supporters of the First World War. They inspired soldiers of that era as they set out with high hopes and expectations for the battlefields in France and Belgium. However the quotation here is also a neat (if fleeting) allusion to the war poet Wilfrid Owen's 'Dulce et Decorum est'.

In the final stanza of that poem Owen states that, should readers see what he has seen, see the deaths of so many soldiers, rulers would cease to send young men to war all the while instilling visions of glory in their heads. No longer would they "tell their children the old lie, so long ago told by Horace - 'Dulce et decorum est pro patria mori' ".

The music of 'Charge' reaches a fearful climax, and after the final shout comes the cacophony of battle, the cries of the wounded, the awful silence of the empty battlefield and then the burial of the dead.

But war is not just about battlefields: **Angry Flames** describes the horrors of civilian massacre after the atom bomb attacks on Japan at the end of the Second World War. The poet Toge Sankichi was 24 years old when the bomb was dropped on his home city of Hiroshima. He wrote poems about his firsthand experience of this terrible event and became one of Japan's leading poets. He died at the age of 36 from leukaemia caused by radiation from the bomb.

And civilian casualties are nothing new. The Mahabharata, the world's longest epic poem begun approximately 3000 years BC and consisting of 74,000 verses, is one of the two major Sanskrit poems of ancient India. The great tale of the Bharata Dynasty discusses human goals (wealth, pleasure, duty, harmony and liberation) within a long-standing mythological tradition. It attempts to explain the relationship between the individual, society, the world and pleasure.

The passage selected, entitled **Torches**, describes the civilian and military carnage after the great battle at Kurukshetra in the 9th century BC. Its words could apply just as equally to Nagasaki, to Kosovo, to the genocide by chemical weapons of the Kurds in Iraq, to Somalia, or to Dafur today.

After the horrors of mass destruction the focus turns to the individual. First, in **Agnus Dei**, there is reference to the suffering of Christ who died to redeem the sins of the whole world: a prayer for peace is sung to him. Secondly, a poem by Guy Wilson **Now the Guns have Stopped**, (set for solo voice) examines the bereft and unaccountably guilty thoughts of those who have survived war as they think of their dead comrades.

The **Benedictus** opens with a lyrical cello solo which introduces an affirmation of Christian faith - 'Blessed is he who comes in the name of the Lord' - the antithesis of the menacing hostility of the Armed Man. This time the Hosannas that follow in the positive key of D major seem genuinely joyful.

The final movement **Better is Peace** begins with an adaptation of the Armed Man tune, but in the falling scale in the opening phrase the dourness of the original minor key has been replaced by a much more positive G major. Guinevere and Lancelot's rueful words 'Better is Peace than always war' are quoted, and they quickly eliminate a short reference back to the original words of the Armed Man song.

Fife (piccolo) and drum play a joyful interlude leading into the quotation from stanza 105 of Tennyson's poem In Memoriam A.H.H. - 'Ring out the thousand wars of old, Ring in the thousand years of peace.' Here is the climax of the whole work, an aspiration that change for the better will come with the new Millennium and that the wars of the past will never be repeated, a fervent wish for Peace.

The work closes, rather like Bach's Passion settings, with the unaccompanied chorus singing words of great Christian hope from the Book of Revelations: 'God shall wipe away all tears and there shall be no more death', ending with repeated cries of 'Praise the Lord!'

John Naylor

1. The Armed Man

Words: Traditional, c 1450 - 63

L'homme, l'homme, l'homme armé,
L'homme armé,
L'homme armé doit on doubter,
doit on doubter.
On a fait partout crier,
Que chacun se viegne armer
D'un haubregon de fer.

*[The man, the man, the armed man,
The armed man,
The armed man should be feared,
should be feared.
Everywhere it has been proclaimed
That each man shall arm himself
With a coat of iron mail.]*

2. The Call to Prayers (Adhaan)

Words: Traditional Arabic

Allahu Akbar
Allahu Akbar

Allahu Akbar
Allahu Akbar

Ahshadu An La Illa-L-Lah
Ahshadu An La Illa-L-Lah

Ashadu Anna Muhammadan
Rasulu-l-lah
Ashadu Anna Muhammadan
Rasulu-l-lah

Hayva Ala-s-salah
Hayva Ala-s-salah

Hayva Ala-s-salah
Hayva Ala-s-salah

Allahu Akbar
Allahu Akbar

La Illaha il la-hah

*[Allah is the greatest.
I bear witness that there is no god but Allah.
I bear witness that Muhammed is the
messenger of Allah.
Come fast to prayer,
Come fast to success.
Allah is the greatest.
There is no god but Allah.]*

3. Kyrie

Words: Ordinary of the Mass

Kyrie eleison
Christe eleison
Kyrie eleison

*[Lord, have mercy
Christ, have mercy
Lord, have mercy.]*

4. Save me from Bloody Men

Words : From Psalms 56 and 59

Be merciful unto me O God:
For man would swallow me up.
He fighting daily oppresseth me,
Mine enemies would daily swallow
me up;
For they be many that fight against me,
O Thou most high.

Defend me from them that rise up
against me,
Deliver me from the workers of iniquity
And save me from bloody men.

5. Sanctus

Words: Ordinary of the Mass

Sanctus, Sanctus, Dominus Deus
Sabaoth,
Pleni sunt coeli et terra gloria tua,
Hosanna in excelsis.

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

6. Hymn before Action

Words: Rudyard Kipling

The earth is full of anger
The seas are dark with wrath.
The Nations in their harness
Go up against our path;
Ere yet we loose the legions –
Ere yet we draw the blade,
Jehovah of the thunders,
Lord God of Battles, aid!

High lust and forward bearing,
Proud heart rebellious brow –
Dead ear and soul uncaring,
We see thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee
Lord grant us strength to die!

7. Charge!

*Words: John Dryden - Song for Saint
Cecilia's Day and Jonathan Swift – to the
Earl of Oxford, after Horace.*

The trumpet's loud clangour
Excites us to Arms
With shrill notes of Anger and mortal
Alarms

How blest is he who for his country dies!

The double double beat
Of the thundering drum
Cries, Hark the Foes Come!
Charge, Charge, tis too late to retreat!

How blest is he who for his country dies!

Charge, charge!

8. Angry Flames

*Words: Togi Sanchiki, translated by Richard
H Minne*

Pushing up through smoke
From a world half darkened
By overhanging cloud –
The shroud that mushroomed out
And struck the dome of the sky
Black, Red, Blue –
Dance in the air,
Merge
Scatter glittering sparks
Over the whole city

Quivering like seaweed,
the mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire:
Countless human beings
On all fours.
In a heap of embers that erupt and
subside,
Hair rent,
Rigid in death,
There smoulders a curse.

9. Torches

*Words: The Mahābhārata (Adi Parva, The
Khandava-daha Parva,) begun 6th century
BC.*

The animals scattered in all directions,
screaming terrible screams. Many were
burning, others were burnt. All were
shattered and scattered mindlessly, their
eyes bulging. Some tugged their sons,
others their fathers and mothers, unable
to let them go, and so they died. Others
leapt up in their thousands, faces
disfigured and were consumed by the
Fire. Everywhere were bodies squirming
on the ground, wings eyes and paws all
burning. They breathed their last as
living torches.

10. Agnus Dei

Words: Ordinary of the Mass

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem

[O Lamb of God, who takes away the sins
of the world, grant us peace.]

11. Now the Guns Have Stopped

Words: Guy Wilson (b. 1950)

I have survived all,
I who knew I would not.
But now you are not here.
I shall go home, alone;
And must try to live my life as before,
And hide my grief
For you, my dearest friend,
Who should be with me now.
Not cold, too soon,
And in your grave,
Alone.

12 Benedictus

Words: Ordinary of the Mass

Benedictus qui venit in nomine
Domine.
Hosanna in excelsis.

[Blessed is he who comes in the name
of the Lord.
Hosanna in the highest.]

13 Better is Peace

*Words: From 'Le Morte d'Arthur –
Sir Thomas Malory, 'In Memoriam' –
Alfred, Lord Tennyson and The Book of
Revelations.*

Better is peace than always war!
(Lancelot)
And better is peace than evermore
war! (Guinevere)

Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring, happy bells, across the snow;
The year is going, let him go:
Ring out the false, ring in the true.
Ring out false shapes and foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand years of old,
Ring in the thousand years of peace.
Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land;
Ring in the Christ that is to be.

... God shall wipe away all tears...
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.

Praise the Lord!

"When I started composing 'The Armed Man' the tragedy of Kosovo unfolded. I was thus reminded daily of the horror of such conflict and so I dedicate this work to the victims of Kosovo." Karl Jenkins

ARABIC SOLOIST

Imran Shah

ORCHESTRA

Trumpets: Luke Das-Gupta, Dave Pickles, Spencer Wells

Flute / Piccolo: Sarah Bull

Cellos: Cathie Bunting, Abigail Best

Percussion: Andrea Vogler, Charles Ashby

Timpani: Ed Cervenka

Piano: Marie McKavanagh

Organ: Andrew Mildinhall

CHORUS

Sopranos

Anne Barnard
Christiane Burrier
Janice Brown
Joyce Clegg
Rose-May Clerget
Glenda Colemere
Gail Corfield
Rita Davies
Jenny Edwards
Marie-France Fauré
Ann Ferguson
Marlene Flannery
Danielle Gagneur
Tanya Gardiner
Frances Hughes
Rosemary Jones
Thérèse Josserand
Bronwyn Kelly
Helen Kerr
Erika Letts
Lucy Kibble
Sheila Luke
Monique Labadie
Leanne Multrier
Sue Munks
Martine Nicolas
Maire Pedder
Eileen Stuttard
Jane Whiteman
Kathleen Wilks
Sue Briscoe
Christine English
Joyce Foster
Cynthia Gorton
Karen Grimwood
Gillian Handford

Elizabeth McCrone
Nadine Nury-Lerissel
Steph Percy
Marceline Pundyk
Eileen Robertson
Barbara Shone
Ghislane Segura
Odette Uze
Sue Whiteside

Altos

Jean Atkin
Jocelyn Cooper
Eileen Corcoran
Diane Disbury
Jaqueline Donguy
Fiona Field
Frances Hutchison
Anne Nicol
Margaret Smith
Gillian Wakely
Diane Wheatley
Sharon Arnold
Alice Blackburn
Angela Greaves
Delphine Latrasse
Vanessa Macallan
Anne McKay
Brenda Midgley
Janet Miller
Brenda Morris
Jean Nurse
Annie Oudot
Agnes Quiclet
Marie-Louise Rampon
Gwyneth Rollins
Joan Shaddick

Kath Tilling
Heather Welch
Margaret Whitehurst

Tenors

William Bourreau
Suzanne Edwards
Graham Harbage
Francois Hincker
Armand Josserand
Wal Kaye
André Lappe
Mike Moores
Nick Smith
Joe Watson
John Whittingham
Graham Wilks

Basses

Christopher Findlay
David Foster
David Jones
Martin Jones
Ron Kelley
Jock Knight
Jonathan Layfield
Hervé Nury-Lerissel
Adrian Percy
Jean-Luc Proriol
Ray Potts
Bob Pugh
Laird Ryan
David Walker

Ensemble vocal ARPEGE.

The 'Arpège' Choral Society consists of some 80 singers directed by William Bourreau and is part of "A Cœur Joie Mâcon" which has been active in the town since 1943.

Their repertoire includes renaissance and modern polyphonic music, baroque vocal music, world music, contemporary compositions, jazz and gospel, and present-day songs.

On 11th February this year Arpège performed 'The Armed Man' in its first version with full symphony orchestra in the Théâtre de Mâcon to a rapturous reception by their local audience. In March Arpège took part in concerts at Tarare and St Chamond entitled "Songs of the Nordic Countries" with other choirs from the Beaujolais 'A Cœur Joie' region. On May 27th they gave a second performance of 'The Armed Man' using Karl Jenkins second version (with reduced orchestra) in the Cathedral of St Vincent in Macon where they were joined by members of Nantwich Choral society.

As well as tonight's performance of the second version of The Armed Man they will give a further performance in the church at Entrechaux as part of the 19^e Chorales de Vaison la Romaine Festival organized triennially by the international 'A Cœur Joie' movement, and in September another performance in Mâcon in which members of NCS have been invited to participate.

William Bourreau has been conductor of the choir since 1999 and also has a parallel non-musical professional career. He has initiated and planned performances of 'The Armed Man' since 2005, working with various choral groups in the region.

He now plans a new project for 2008 consisting of religious and secular music from Latin America entitled "From Baroque to the Present Day".

Nantwich Choral Society

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, and there is usually an NCS-hosted choral singing day also in the calendar.

The Society's normal concert venue is the parish church of St Mary's in Nantwich, often referred to as "The Cathedral of South Cheshire". In recent years the choir has also performed at Chester Cathedral, Liverpool Metropolitan Cathedral, Ellesmere College, Crewe Hall and most recently at St Boniface, Bunbury which locally is more capable of accommodating larger orchestras.

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. This season's well received performances have included Monteverdi's Vespers of 1610 with period instruments, the annual Family Carol Concert, Messiah with the 18th Century Concert Orchestra and in March, Bernstein's 'Chichester Psalms', Vaughan Williams Five Mystical Songs and the Fauré Requiem. Details of 2007/8 performances can be found elsewhere in this programme.

We rehearse at Malbank School, Welsh Row, Nantwich, on Wednesday evenings between September and June, with breaks at Christmas and Easter. If you can sing and read music (no matter how rusty your skills) come along on a Wednesday evening at 7:30 - 9:30. New singers will always find a very friendly welcome and membership of the Society is free of charge in the first term of joining!

Nantwich Choral Society is supported by The Harding Trust, Making Music (Supporting & Championing Voluntary Music) and gratefully acknowledges additional support by Barclays Bank plc, Bentley Motors Ltd. and The National Lottery. The Society is a registered charity – No 5165472.

KARL JENKINS - composer

Karl Jenkins was born in Wales and educated at Gowerton Grammar School before reading music at the University of Wales, Cardiff. He then commenced postgraduate studies at the Royal Academy of Music, London. It was in jazz that he initially made his mark. In those days of 'Jazz Polls' he was a prolific poll winner, playing at London's famous Ronnie Scott's club before co-forming Nucleus, which won first prize at the Montreux jazz festival and appeared at the Newport Jazz Festival, Rhode Island.

This was followed by a period with Soft Machine, one of the seminal bands of the 70's. Through many incarnations, 'Softs' defied categorization playing venues as diverse as Carnegie Hall, the classical 'Proms' at the Royal Albert Hall, the Reading Festival as well as touring the USA & Europe.

In the field of advertising music he won numerous awards and credits include Levi's, British Airways, Renault, Volvos, C&G, Tag Heuer, Pepsi as well as US/global campaigns for De Beers and Delta Airline and gained Bafta 'gongs' for his scores for the documentaries *The Celts* and *Testament*.

After his period as a media composer his return to the music mainstream was initially marked by the success of the *Adiemus* project. *Adiemus*, combining a classical base with ethnic vocal sounds, ethnic percussion and an invented language, topped classical and 'pop' charts around the world, while performing in cities as diverse as Tokyo, Madrid, London, Helsinki, Munich etc.

The Armed Man; A Mass For Peace, commissioned by the Royal Armouries for the millennium and premiered at the Royal Albert Hall, London, has had over three hundred performances while the CD, featuring the National Youth Choir of Great Britain and the London Philharmonic Orchestra, has gained "Gold Disc" status in the UK.

Recent commissions include the harp concerto 'Over The Stone' commissioned by HRH the Prince of Wales for the Royal Harpist, Catrin Finch, the concertante, 'Quirk', commissioned by the London

Symphony Orchestra and conducted by Sir Colin Davies as part of its 2005 centenary season and *In These Stones Horizons Sing*, featuring Bryn Terfel, Catrin Finch with the WNO Orchestra & combined chorus which was premiered at the Royal Gala opening of the Welsh Millennium Centre.

He has been the subject of an ITV South Bank Shows special by Melvyn Bragg as well as being a 'castaway' on 'Desert Island Discs'. In 2004 he entered Classic FM's 'Hall of Fame' at No 8 and has been in the top ten both in 2005 & 2006 as well as, in 2006, at No. 4 amongst British composers the highest position for a living composer in both lists.

Karl holds a Doctor of Music degree from the University of Wales, has been made both a Fellow and an Associate of the Royal Academy of Music, where a room has been named in his honour, and has fellowships at Cardiff University, the Royal Welsh College of Music & Drama, Trinity College Carmarthen, Swansea Institute and was presented by Classic FM with the 'Red f' award for 'outstanding service to classical music'. He was awarded an OBE by Her Majesty The Queen in the 2005 New Years Honours List "for services to music" and in July 2007 was awarded the honorary degree of Doctor of Music by the University of Leicester.

JOHN NAYLOR - conductor

John Naylor, conductor, singer and organist, combines extensive performance experience in world-class choirs with a lifelong passionate interest in choral music and its performance. Following a successful business career he now devotes most of his activities to choral conducting and choir development.

His original training was as a choral scholar at St John's College, Cambridge with 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.

He subsequently became a professional ad Vincula at H.M. Tower of London and worked with John Eliot Gardiner, Louis

Halsey, Neville Mariner and Richard Hickox, appearing under their direction at The Proms, The South Bank, The Aldeburgh Festival and in numerous broadcasts and recordings. He has sung in the cathedral choirs of Christ Church Oxford, Carlisle and Chester.

John has been Director of The Lydian Singers since 1980 with whom he has performed extensively in the North West and in most of the cathedrals in Great Britain, often returning several times by invitation. He is also Musical Director of the renowned Newport & District Male Voice Choir. In 2006 he conducted these choirs on memorable concert tours to Castile and Slovenia.

He was appointed Music Director of Nantwich Choral Society in September 2005 for whom he has conducted highly acclaimed performances of Mendelssohn's 'Elijah', Bach's 'St John Passion' (in Chester Cathedral), and Monteverdi's 'Vespers 1610', Bernstein's 'Chichester Psalms' and Fauré's 'Requiem'.

Immediate future plans include residencies at Christ Church Dublin and Tewkesbury Abbey, a performance of John Rutter's 'Requiem' for All Souls' Day and a series of Christmas concerts with the Lydian Singers, autumn concerts with Newport & District MVC and a November performance of Mozart's 'Requiem' with Nantwich Choral Society and The 18th Century Concert Orchestra.

In 2008 John plans concert tours to The USA (New England) with Newport & District MVC and to Italy (Umbria) with The Lydian Singers as well as performances of Brahms German Requiem, a Summer Opera Gala Night and the Autumn Concert with Nantwich Choral Society.

SUSAN MARRS – mezzo soprano

Susan graduated from Trinity College of Music, London in 1993, after winning The Ricordi Opera Prize and The Trinity College Singing Department Prize. Her oratorio repertoire includes performances of Elgar's "The Dream of Gerontius" (at Ypres

Cathedral, Belgium), "The Kingdom" and "The Apostles", Verdi's "Requiem", Dvorak's "Stabat Mater", Mozart's "Requiem" and "C Minor Mass", Bach's "Mass in B Minor" and "St. Matthew Passion", Handel's "Messiah" and "Dixit Dominus", Haydn's "Nelson Mass" and "Paukenmesse", the Vivaldi "Gloria", Rossini's "Petite Messe Solennelle" and "Stabat Mater" and Prokofiev's "Alexander Nevsky". Opera roles have included "Cherubino" in Mozart's "Marriage of Figaro" for British Youth Opera and "Mrs Noye" in Britten's "Noye's Fludde" at The Royal Albert Hall.

Susan has enjoyed twelve years as a member of the Extra Chorus at The Royal Opera House, Covent Garden and recent performances have included Wagner's "Parsifal", Verdi's "Simon Boccanegra", Britten's "Peter Grimes" and Mussorgsky's "Boris Godunov". Susan has also sung for English National Opera in their production of "The Pearlfishers".

Sue sings with "London Voices" under the direction of Terry Edwards, and has participated in numerous concerts and recordings in London and Europe of works by Bach, Stravinsky, Pierre Boulez, John Tavener and Sir Michael Tippett, among others, and several works conducted by the late Sir Georg Solti, Sir Simon Rattle, Seiji Ozawa and Richard Hickox. Film score recordings have included "Star Wars", "Lord of the Rings", "Harry Potter" and "The Phantom of the Opera". Sue has sung on the recent recording of "Ecce cor meum", the new choral work by Sir Paul McCartney. Most recently (July 2007) she sang in La Passion de Simone by Kalja Saariaho at The Barbican.

Recent solo appearances have included performances of Verdi's "Requiem", Vaughan William's "Hodie", and Elgar's "Sea Pictures". Appearances with Nantwich Choral Society have included 'Elijah' in November 2005 and "Messiah" in 2007. Future concerts include performances of Bach's "B Minor Mass", and "St. Matthew Passion", and Elgar's "The Music Makers". Susan is a Fellow of Trinity College, London.

NANTWICH CHORAL SOCIETY 2007 / 8 SEASON

Saturday November 3rd - St Boniface, Bunbury

Requiem – Mozart

(in the Duncan Druce completion)

Choral Suite – John Benson

Sasha Johnson Manning – soprano
Harriet Goodwin – mezzo-soprano
Stephen Newlove – tenor
Marcus Farnsworth – bass
The 18th Century Concert Orchestra

Saturday March 8th 2008 - St Mary's, Nantwich

Mendelssohn – Hear my Prayer

Brahms – A German Requiem (sung in English)

Janet Ollier – soprano
David Butt-Philips – baritone
Vivian Redfern – piano
Andrew Mildinhall – piano and organ

Saturday December 15th - St Mary's, Nantwich

Christmas Concert

Fantasia on Christmas Carols – Vaughan
Williams
Family Carols
with Nantwich Young Voices
and Andrew Mildinhall – organ

Saturday June 28th – St Boniface Bunbury

Opera Gala Evening

with
Nicola Howard – soprano
Mark Holland – baritone
Andrew Mildinhall – piano

(All concerts will be conducted by John Naylor)

Our season begins with a return to the beautiful church of St Boniface in Bunbury for a performance of the **Requiem** by **Mozart** in the completion by Duncan Druce. This version, (the New Novello Choral Edition) is all the more interesting because Duncan is a regular member of the outstanding **18th Century Concert Orchestra** who have thrilled everyone by their recent performances with us. We have an outstanding group of soloists and we can look forward to a very memorable occasion.

Also included in the programme is a new **Choral Suite** by **John Benson**, specially orchestrated to take advantage of the very unusual range of instruments specified by Mozart for performance of his Requiem. John's music is always delightful, and this work is no exception.

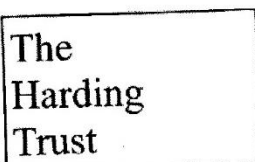
Our **Christmas Family Carol Concert** at St Mary's will include the much loved **Fantasia on Christmas Carols** by **Vaughan Williams**. Nantwich Young Voices will join us for the first time and once again there will be opportunities to join in carols old and new, together with choir performances of familiar carols by John Rutter, David Willcocks and other well-known composers.

In March we are looking forward to singing **A German Requiem** by **Brahms**. Like the very first performance in this country, it will be sung in English with accompaniment by two pianos. Also in the programme will be the much loved concert anthem '**Hear my prayer**' by **Mendelssohn**.

The Summer Concert will be an **Opera Gala Evening** at Bunbury **which** will include famous choruses and arias from well-known operas. Hopefully the 2008 summer weather will permit picnic suppers on the day of the concert – further details will be announced in due course.

We very much look forward to seeing you at one or all of our concerts. Better still, come and sing with us – your first term's subscription will be free of charge.

Whether as a singer or a concertgoer you are assured of a very warm welcome!





L'Homme Armé
Chœur d'Armée

27 MAI 2007

Cathédrale St Vincent MACON