

NANTWICH CHORAL SOCIETY

REQUIEM

AVE VERUM CORPUS

WOLFGANG AMADEUS MOZART



CHORAL SUITE – JOHN S. BENSON

SASHA MANNING JOHNSON – soprano

HARRIET GOODWIN – mezzo soprano

STEPHEN NEWLOVE – tenor

MARCUS FARNSWORTH - bass

THE 18TH CENTURY CONCERT ORCHESTRA

JOHN NAYLOR - conductor

St Boniface Church, Bunbury

Saturday November 3rd, 2007

A Message from the Chairman of Nantwich Choral Society

Welcome to this beautiful Church of St Boniface at Bunbury.

We enjoyed a very exciting and musically fulfilling 2006/7 season which included thrilling performances of Monteverdi's Vespers, Andrew Mildinhall's Christmas Sequence, Messiah, The Chichester Psalms and The Fauré Requiem. In the summer, special highlights were a visit to Mâcon in France to perform with Ensemble Vocal Arpège de Mâcon, and a return visit by them to Nantwich in which we jointly performed Karl Jenkins' Mass for Peace, 'The Armed Man'. Both concerts were very warmly received by full capacity audiences.

Tonight Nantwich Choral Society performs two works which are especially relevant for All Souls Day (The Commemoration of the Faithful Departed) which was celebrated yesterday on November 2nd. Mozart's Requiem Mass has long secured a place in the hearts of musicians and audiences alike. As is well known, it was uncompleted when Mozart himself died, and we are particularly pleased to be performing the edition prepared by Duncan Druce which is now included alongside the standard Süssmayr version in the New Novello Choral Edition. Duncan is a very distinguished performer and musicologist and appears as Leader of the 18th Century Concert Orchestra tonight: we are delighted to welcome him and his colleagues back to perform with us once again.

Nantwich Choral Society has a proud record of performing new music, and for the second time within a year we are giving a first performance of a new work, on this occasion John Benson's Choral Suite. This has been specially written for us for this occasion and uses the rather unusual orchestration specified by Mozart in his Requiem: unusually, the Suite uses period instruments in modern idioms. The text has been selected with the season of All Souls very much in mind, and the tuneful styles of each of the movements are either truly original or reminiscent of different periods in the development of choral music. We are especially grateful to John Benson for writing this work for us.

Tonight is the first concert in our 36th year. We hope that you will enjoy the evening and we also hope to see you again for our Carol Concert in St Mary's Church, Nantwich on Saturday December 15th.

Anne Barnard

AVE VERUM CORPUS - MOZART

Mozart composed his setting of Ave Verum Corpus for his friend, Anton Stoll, the choirmaster of the parish church of Baden, near Vienna whilst he was staying briefly near there with his wife Constanze at a spa during her sixth pregnancy. Mozart's autograph on the original manuscript is dated 17th June 1791: this was whilst he was in the middle of writing his opera Die Zauberflöte and before he began work on The Requiem, but only less than six months before his death on December 5th. The motet was first performed to celebrate the feast of Corpus Christi which was of particular importance in Mozart's native Austria at the time.

Corpus Christi is the Christian Feast Day in honour of the Holy Eucharist, and Mozart possibly set the words of this prayer with the limitations of Stoll's church choir in mind, but perhaps he was also conscious of the current Imperial ban on elaborate concerted music. Whatever the constraints, his setting is remarkable for its compact simplicity - there are only forty-six bars of music. The orchestral writing provides the introduction, transition, and ending, and doubles the choral parts. The choral parts are simple but with intriguing harmonic modulations, and the choir mostly sings the same text at the same time. Mozart's original manuscript lacks any specific interpretive or dynamic instructions other than the words "Sotto voce" at the beginning of the score.

Even within a short, simple motet the genius which produced immortal instrumental music, full-scale operas and choral masterpieces is still readily apparent.

Ave verum corpus, natum
De Maria Virgine,
Vere passum, immolatum
In cruce pro homine,
Cuius latus perforatum
Unda fluxit et sanguine,
Esto nobis praegustatum
In mortis examine.

*Hail, true body,
Born of the Virgin Mary,
Truly suffered, sacrificed
On the Cross for mankind,
Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In the trial of death*

CHORAL SUITE - JOHN S BENSON

In January 2007, John Naylor, my friend and colleague of some 45 years, asked me if I would write some music to go with a performance of Mozart's Requiem in Nantwich, Cheshire, the requirement being for a work with the same orchestration. This meant writing for 18th century period instruments at the lower pitch of A430. In keeping with the Requiem, the settings are all liturgical. Translations for the Psalms and Magnificat are taken from Miles Coverdale's *Great Bible* of 1535, as used in the 1662 *Book of Common Prayer*. There is also one text from the Apocrypha and a poem by Cardinal Newman.

Part 1 is a self-contained mini suite centred round the tonality of F major. The music is for chorus and orchestra with a soprano soloist (No 3). Part 2 comprises five settings, *Psalms*

Old & New. The *Old* are based on 17th century music, the *New* on 20th century techniques. Although some of the music is quite 'modern' it is all tonally based, and yes, there are some *tunes*!

PART 1

1. Blackbird Introit *Psalm 67, vv3, 6, 7*

Part 1 begins with birdsong. The opening phrase (the first 8 notes) of the choral melody is an exact copy of a blackbird's song heard in the composer's garden over the summers of 1990-91. This short introit is a lively piece in ternary form (ABA).

"Let the people praise thee, O God: yea, let all the people praise thee.
Then shall the earth bring forth her increase: and God, even our own God, shall give us his blessing. God shall bless us: and all the ends of the world shall fear him. Amen"

2. Vespers *John Henry Newman (1801-90)*

The words come from Cardinal Newman's *Verses on Various Occasions - Vespers - Saturday*, probably written around 1867, just two years after 'The Dream of Gerontius'. *Vespers* is a lyrical piece - one simple melody - one key - one mood.

"The red sun is gone, Thou Light of the heart, Blessed Three, Holy One, to Thy servants a sun everlasting impart. There were Lauds in the morn, here are Vespers at even; Oh, may we adorn Thy temple new born with our voices in Heaven. To the Father be praise, and praise to the Son and the Spirit always, while the infinite days of eternity run. Amen."

3. The Souls of the Righteous *Wisdom III, 1-3*

A setting on a text from *The Wisdom of Solomon*, written for All Souls' Day (Nov 2nd) in memory of John McKnight, a friend of the composer. There are three languages: Greek (Kyrie eleison), English (The souls of...) and Latin (Requiem aeternam). Written for soprano solo, chorus and orchestra, it is particularly relevant tonight in its association both with Mozart's work and the proximity of All Souls' Day. The mood is reflective and with a hint of jazz.

"Kyrie eleison. *Lord have mercy.* The souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die. But they are in peace. Kyrie eleison. Requiem aeternam. *Eternal rest.*"

4. Magnificat *Luke I, 46-55 & Gloria Patri*

The 'Song of Mary', is a passage from St Luke's Gospel used in Anglican *Evening Prayer* and the Roman Catholic Office of Vespers. The canticle comes from the time of Mary's visitation to her cousin Elisabeth, when they were both with child. The movement takes

the form of a conversation between instruments and voices. There are many changes of time signature plus 'added note' rhythms, some akin to Bartok's *Bulgarian Rhythm*.

"My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden.
For behold, from henceforth: all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his Name.
And his mercy is on them that fear him: throughout all generations.
He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat: and hath exalted the humble and meek.
He hath filled the hungry with good things: and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen."

PART 2 (Psalms Old & New)

5. Psalm 67

Part 2 of the Suite, which uses all the four vocal soloists, begins with the same Psalm as Part 1, this time in its entirety. This is a bouncy English Restoration type verse anthem, contrasting solo voices (verse) with chorus (full). The verse sections are lightly accompanied either by a woodwind duet (Basset Horn & Bassoon) or solo strings. There are lots of dotted notes and dance rhythms.

"God be merciful unto us and bless us: and shew us the light of his countenance and be merciful unto us.
That thy way may be known upon earth: thy saving health among all nations.
Let the people praise thee, O God: yea, let all the people praise thee.
O let the nations rejoice and be glad: for thou shalt judge the folk righteously and govern the nations upon earth.
Let the people praise thee, O God: yea, let all the people praise thee.
Then shall the earth bring forth her increase: and God, even our own God, shall give us his blessing. God shall bless us: and all the ends of the world shall fear him."

6. Psalm 108 vv1-4

This is another *Old* setting - a pastiche on the seventeenth century composers, Monteverdi of Italy and Purcell of England. It is a chamber piece for SATB soli, strings and continuo. The three trombones, (alto, tenor and bass) introduce the piece and play for the final Amen. Each soloist has an accompanied recitative followed by a vocal quartet with tripping Alleluias.

"O God, my heart is ready, my heart is ready: I will sing and give praise with the best member that I have.
Awake, thou lute, and harp: I myself will awake right early.

I will give thanks unto thee, O Lord, among the people: I will sing praises unto thee among the nations.

For thy mercy is greater than the heavens: and thy truth reacheth unto the clouds. Amen."

8. Psalm 61 vv1-4

Psalm 61 expresses longing for the nearness of God and is written only for the four vocal soloists and orchestra. It is serial music in that it employs a 13-note row, but unusually, it is underpinned with a more conventional harmonic underlay. With the 13th note in the row being the same as the first, this gives a feel of repose on to a home note, something which is actually contrary to the Schoenbergian method of all notes being of equal importance. Far from being atonal, the opening statement is supported purely by major and minor chords, giving some notes of the vocal line tonal significance. For extra freedom (for the technically minded,) as well as the usual inversion, retrograde etc techniques of development, the writer has allowed the division of the row into sub-groups, freely distributing the notes within the group.

Psalm 61 is in three sections. After a harmonic passage using recitative and some 'added note' rhythms, there is a lively contrapuntal central section with each voice and instrument having its own melodic interest including the chamber organ which knits the music together with continuous dancing triplets over a free descending chromatic bass (an inversion of the opening.)

The subsequent entries in strings and lower woodwind, all being faithful versions of the note row, serve to heighten the complexity and tension.

To conclude, there is a short harmonic passage, derived from the opening bars, ending quietly as the setting began, on a 2nd inversion major chord.

"Hear my crying, O God: give ear unto my prayer.

From the ends of the earth will I call upon thee: when my heart is in heaviness.

O set me up upon the rock that is higher than I: for thou hast been my hope, and a strong tower for me against the enemy.

I will dwell in thy tabernacle for ever: and my trust shall be under the covering of thy wings."

9. Psalm 117

This is the shortest Psalm in the Psalter and has only two verses: this setting utilises all singers and instruments including two natural trumpets, not previously heard in the suite. It is a song of praise in ternary form. The lyrical middle section (v2) is sandwiched between two vigorous statements using pedal points, parallel triads and a predominance of the perfect 4th interval. (v1)

"O praise the Lord, all ye heathen: praise him, all ye nations.

For his merciful kindness is ever more and more towards us: and the truth of the Lord endureth for ever. Praise Him. Amen""

10. Epilogue - Missa Brevis

The last movement re-establishes the mood of All Souls-tide in the *Kyrie* and *Agnus Dei*, though there is a contrast in the more fervent central *Sanctus*. *Epilogue* takes the form of a short Mass without Gloria or Credo as may be sung during Advent or Lent, or even as part of a Requiem Mass. The piece introduces a cyclical feel to the Suite as there are allusions to themes and styles heard earlier. The *Kyrie* is a Dorian melody with modern harmonic underlay derived from the melody of *Blackbird Introit*. The *Sanctus* harks back to the idioms of *The Souls of the Righteous* together with restatements of the note row from *Psalm 61*. The *Agnus Dei*, (the vocal parts have only 2 main notes,) is reminiscent of Olivier Messiaen with its phrase structure moving from consonance through dissonance back to consonance, like a flower opening and closing. The mood here suggests a prayer ascending to heaven with God's answer in the form of liturgical raindrops played on the flute stop of the organ. The suite ends quietly on the same 2nd inversion chord as *Psalm 61*.

"Kyrie eleison. Christe eleison. Kyrie eleison." Lord have mercy. Christ have mercy. Lord have mercy.

"Sanctus, Sanctus, Sanctus. Domine Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Benedictus qui venit in nomine Domini. Hosanna in excelsis." Holy, holy, holy, Lord God of Hosts. Heaven and earth and full of thy glory. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

"Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, miserere nobis. Agnus Dei qui tollis peccata mundi, dona nobis pacem." Lamb of God who takes away the sin of the world, have mercy upon us. Lamb of God who takes away the sin of the world, have mercy upon us. Lamb of God who takes away the sin of the world, give us peace.

A.M.D.G

John Benson

PAUSE

MOZART'S REQUIEM

That Mozart's last composition should have been a Mass for the Dead is remarkable enough. That it was commissioned anonymously in mysterious circumstances, and that he was working on it almost up to the day of his death, lends to the story of Mozart's last days the air of romantic fiction. And indeed, the composer's first biographies all embroidered the story, so that it reads like one of the supernatural tales of E. T. A. Hoffmann. Surrounded by legend, the Requiem soon became one of Mozart's most admired works — along with *Don Giovanni*, the D minor piano concerto and *The Magic Flute*, it represented that side of his output that was most in tune with the burgeoning Romantic movement.

Later it was discovered that the mysterious dark stranger who appeared 'like a ghost' was the agent of Count Walsegg, who wished to commission a Requiem for his wife who had died earlier in 1791. The Count, a keen amateur musician, had ambitions himself as a composer, and had the habit of pretending that he had written music that was in fact by established composers of the time. There is evidence that he attempted this deception with regard to the Mozart Requiem. But Mozart's widow, Constanze, was deceitful too; she didn't respect Count Walsegg's desire for exclusive rights and within a few years it had been performed and published as Mozart's work.

Count Walsegg was also deceived about the incomplete state of the work at Mozart's death. Franz Xavier Süssmayr, the composer's pupil, was responsible for finishing it. His handwriting is very similar to Mozart's and he and Constanze saw that the score delivered to the Count looked as homogeneous as possible.

Mozart's own work on the score had followed his usual method. He first wrote in the essential elements, leaving the details to be filled in at a second stage. For a choral work the basics comprised the vocal parts, together with the instrumental bass-line and occasional indications of important lines for other instruments. He completed this first stage for the 'Introitus', 'Kyrie', for the 'Sequenz' up to bar 8 of the 'Lacrimosa', and for the 'Offertorium'. For the 'Introitus' only he went back and (more or less) completed the orchestration. There also exists a single page of sketches for the Requiem, in Mozart's hand, for a fugal exposition to the word 'Amen' intended for the end of the 'Sequenz', after the 'Lacrimosa'. And it is reported by Constanze that it was Mozart's own idea that the music of the 'Introitus' and 'Kyrie' should be separated to form the last two sections ('Lux aeterna' and 'Cum sanctis tuis').

This is fairly clear, but the completed Requiem presents a more complex and uncertain picture. The Süssmayr version contains the work of other musicians — Freystaedler, another Mozart pupil, who filled in (not always accurately) the doubling instrumental parts for the Kyrie, and Josef Eybler, a more established composer who had originally been Constanze's first choice to finish the work. He began to orchestrate the 'Sequenz', but then sent the score back Süssmayr incorporated some of his suggestions. Also, Mozart's friend Maximilian Stadler seems to have helped Süssmayr with some of the orchestration. Where it is a question of completing Mozart's draft, much of the work of these men is adequate, though there is little of the imaginative quality that Mozart was able to introduce to even the simplest of filling parts. But the weakest parts of the Requiem in its

traditional form, not surprisingly, are those movements Süßmayr claimed to be his own work: the 'Sanctus', 'Benedictus' and 'Agnus Dei'. Süßmayr died in 1803. Over 20 years later, the authenticity of the Requiem was thrown into doubt. Constanze and Maximilian Stadler sprung to its defence. As well as being able to give details of the extent of Mozart's autograph score, they also claimed that Süßmayr had been able to make use of Mozart's sketches on scraps of paper (Zetteln or Trummer in German) as a basis for his composition of the remaining movements. At the time no sketches were known to be existent; the 'Amen'/'Rex tremendae' sketch was only found in 1962.

When I was asked, by Peter Seymour and the Yorkshire Bach Choir, to make a new completion of the Requiem for performance at the 1984 York Festival, I decided, for the three Süßmayr movements, to adopt a standpoint that would be consistent with both the claims of Süßmayr and with those of Constanze and Stadler. That is to say, I imagined that Süßmayr had access to short Mozartian sketches giving the principal ideas of the three missing movements but then had to compose without any further indication of Mozart's intentions. I could then set to work to replicate Süßmayr's task, completing the instrumental setting and adding a new completion of the 'Lacrimosa', and versions of the 'Sanctus', 'Benedictus' and 'Agnus Dei' that are quite different from Süßmayr's. I also completed the fugal Amen chorus to follow the 'Lacrimosa' — Süßmayr was either unaware of, or disregarded, this Mozart sketch.

In attempting the work of completion, I tried to base as many decisions as I could on Mozartian parallels. But this, after all, is one of Mozart's most original, exceptional scores. Often, the most helpful standpoint to adopt was a more general one; to imagine oneself a late-eighteenth century Viennese composer with a knowledge of Mozart's style, but not attempting to ape his musical physiognomy in every bar.

It may reasonably be asked: Why bother to make a new version of Mozart's Requiem, when, in its familiar guise, it has been for two hundred years one of his most admired works? Süßmayr was, after all, better placed than anyone else to know the composer's intentions, and he had the great advantage of being an eighteenth-century composer, sharing much of Mozart's outlook and many of his ideals. The short answer to this is that Süßmayr's contribution to the Requiem is lacking in expertise and distinction. Above all, the 'Osanna' fugues, which end the 'Sanctus', and 'Benedictus', show him lacking both confidence and the necessary technical expertise for this kind of composition. As there can be no entirely satisfactory authentic version of the Mozart Requiem, it seems a good idea that we should be able to hear several different completions each of which can illuminate, from its own special standpoint, the unique quality of this masterpiece. I hope it will emerge from my version that it is, above all, a great piece of choral music. Mozart's contrapuntal mastery enables him to recapture something of the dignity and devotional quality of earlier church music, alongside a sensibility that looks forward to the Romantic era.

Duncan Druce

THE TEXT OF MOZART'S REQUIEM

INTROIT

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest O Lord, and let perpetual light shine on them. You, O God, are praised in Zion, and homage will be paid to you in Jerusalem. Hear my prayer - all flesh will come to you. Grant them eternal rest O Lord, and let light perpetual shine upon them.

KYRIE

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

Lord, have mercy. Christ have mercy. Lord, have mercy.

SEQUENCE

Dies Irae

Dies irae, dies illa.
Solvat saeculum in favilla,
teste David cum Sibylla,
quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

The day of wrath, the day of anger, will dissolve the world in ashes as foretold by David and the Sibyl. There will be great trembling when the Judge descends from heaven to scrutinise all things.

Tuba Mirum

Tuba mirum spargens sonum
per sepulcra regionum,

coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

The trumpet will pour forth its amazing sound throughout earth's sepulchres and will summon all before the throne. Death and nature will be astounded when everything created rises again to answer the judgement call. A book will be brought forth with everything written in it and by which the world will be judged. When the judge takes his place, what is hidden will be revealed, nothing will remain unpunished. What shall a wretch like me say? Who will intercede for me, when even the just need mercy?

Rex Tremendae

Rex tremendae majestatis,
qui salvandos savas gratis,
salve me, fons pietatis

O King of terrible majesty, who freely saves those who are worthy, O source of mercy, save me.

Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste iudex ultionis,
donum fac remissionis ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;

supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
statuens in parte dextra.

Remember, holy Jesus, that my salvation caused your suffering; do not forsake me on that day. Faint and weary you have sought me, redeemed me, and suffered on the cross; may such great labour not be in vain. Righteous judge of vengeance, grant me the gift of absolution before the day of retribution. I moan as one who is guilty, admitting my shame with my cheeks burning; O God, Spare the supplicant kneeling before you. You, who absolved Mary and listened to the thief, give me hope also. Although my prayers are unworthy, have mercy good Lord and rescue me from eternal fire. Grant me a place amongst your chosen ones and separate me from the outcasts, guiding me to Your right hand.

Confutatis Maledictis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

When the accused are confounded and doomed to flames of woe, call me among the blessed. I kneel and pray, my head bowed and my heart reduced to ashes: help me in my final agony.

Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce, Deus,
pie Jesu Domine, dona eis requiem.
Amen.

In that day of tears and mourning all humanity shall arise from the ashes to be judged. Spare us from this, Lord, Gentle Lord Jesus, grant them eternal rest. Amen

OFFERTORIUM

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam. Quam olim Abrahae promisisti et semini ejus.

Lord Jesus Christ, King of glory, liberate the souls of the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness. Let the standard-bearer, holy Michael, bring them into holy light. This once was your promise to Abraham and his descendants.

Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam, Quam olim Abrahae promisisti et semini ejus.

We offer sacrifices and prayers of praise to you, Lord. Receive them on behalf of those souls whom we commemorate today. Lord, let them pass from death to life. This once was your promise to Abraham and his descendants.

SANCTUS

Sanctus, Sanctus, Sanctus, Domine Deus
Sabaoth. Pleni sunt coeli et terra gloria
tua. Osanna in excelsis!

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

BENEDICTUS

Benedictus qui venit in nomine Domini.
Osanna in excelsis!

*Blessed is he who comes in the name of the
Lord. Hosanna in the highest!*

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 requiem sempiternam

*Lamb of God, who takes away the sins of the
world, grant them rest.
Lamb of God, who takes away the sins of the
world, grant them rest.
Lamb of God, who takes away the sins of the
world, grant them eternal rest.*

COMMUNIO

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternum dona eis, Domine,
et lux perpetua luceat eis,
cum Sanctis tuis in aeternum,
quia pius es.

*Let eternal light shine on them Lord, together
with Your saints in eternity, because you are
merciful. Grant them eternal rest O Lord, and
let perpetual light shine on them with your
saints in eternity, because you are merciful.*

The 18th Century Concert Orchestra

First Violin : Duncan Druce, Judith Van Ingen, Emma Alter

Second Violin : Clare Holden, Julia Black, Maria Becker

Viola : Ruth Player, Emile de Roubaix

Cello : Chris Howell, Nick Byrne

Bass : Mike Escreet

Basset Horn : Peter Cigleris, Louise Strickland

Bassoon : Andy Watts, Zoe Matthews

Trumpet : Adrian Woodward, Wendy Jones

Trombone : Phil Dale, Abigail Newman, Adrian France

Tympani : Andrea Vogler

Organ : David Francis

Nantwich Choral Society

Rehearsal Accompanist: Andrew Mildinhall

Sopranos

Anne Barnard
Janice Brown
Jo Butchart
Joyce Clegg
Glenda Colemere
Gail Corfield
Rita Davies
Jenny Edwards
Ann Ferguson
Marlene Flannery
Sian Gilding
Margaret Harvey
Leanne Howarth
Frances Hughes
Rosemary Jones
Bronwyn Kelly
Helen Kerr
Erika Letts
Sheila Luke
Sue Munks
Janet Ollier
Maire Pedder
Rachel Pentecost
Caroline Robb
Eileen Stuttard
Diana Taylor
Jane Whiteman
Kathleen Wilks
Sue Briscoe
Christine English
Joyce Foster
Cynthia Gorton
Karen Grimwood
Gillian Handford
Grace Johnston

Lucy Kibble
Elizabeth McCrone
Steph Percy
Eileen Robertson
Tracey Robertson
Barbara Shone
Sally Sissons

Altos

Jean Atkin
Jocelyn Cooper
Eileen Corcoran
Diane Disbury
Fiona Field
Frances Hutchison
Vanessa Macallan
Anne Nicol
Margaret Smith
Diane Wheatley
Sharon Arnold
Alice Blackburn
Shirley Burton
Judith Dooley
Angela Greaves
Joy Guest
Marian Hay
Anne McKay
Brenda Midgley
Janet Miller
Margaret Millns
Brenda Morris
Jean Nurse
Gwyneth Rollins
Joan Shaddick
Elizabeth Tilston
Leslie Tuckwell

Heather Welch
Margaret Whitehurst
Janice Yates

Tenors

Graham Harbage
John Howard
Chris Hughes
Wal Kaye
Mike Moores
Paul O'Brien
Philip Trinder
Joe Watson
John Whittingham
Peter Wood

Basses

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

DUNCAN DRUCE - Editor and Orchestra Leader

Duncan Druce is a composer, violinist, violist, lecturer and writer on music. He was born in Nantwich and although he left when he was seven he came back regularly to visit his grandmother & two aunts until the 1980s. His father worked at the agricultural college at Reasheath and his grandfather, Thomas Chesters, was the proprietor of T H Chesters, a prominent grocers in the middle of town.

Duncan gained a double first in music at Cambridge. His compositions number about forty, encompassing orchestra, choral and chamber music. Many of these compositions have been broadcast by the BBC. In addition to his original compositional work, Duncan has achieved success with reconstructions of incomplete or lost music by Mozart, Bach and Franz Berwald. His completion of the Mozart Requiem has achieved widespread critical acclaim and two commercial recordings.

Duncan was a member of the Pierrot Players and during his ten years with this group and its successor The Fires of London, he took part in numerous premiers of music by Maxwell Davies, Birtwistle, Morton Feldman, Henze and many others. He gave the British premiere of Berio's Sequenza VI for viola and, in 1976, the first performance of a solo work written for him by Maxwell Davies, 'The Door of the Sun'.

Well known for his work in the early music movement as a founder-member of the Academy of Ancient Music, Duncan has appeared since the 1970's with most of the well known British groups specialising in Baroque and Classical period performance.

From 1978-1991 Duncan was senior lecturer in music at Bretton Hall College. Since giving up full time lecturing he has combined performance, music journalism and composition with part-time teaching at the University of Huddersfield.

JOHN S BENSON - Composer

John was born in Wigan, Lancashire. He was educated at Rossall School, Fleetwood, and after gaining his ARCO whilst in the sixth form he proceeded to Pembroke College, Cambridge as organ scholar. After graduation, John went into television as a recording assistant in music and drama at ATV Studios, Elstree, working in music, light entertainment, drama and comedy with performers including Spike Milligan, Stephane Grapelli, Tom Jones, Elton John and Des O'Connor. He later returned to Wigan to embark on a music teaching career, holding posts at Bolton School and Rossall School before leaving to concentrate on composition and his private teaching practice.

The Royal College of Organists awarded John the highest marks in their Fellowship examination. He gained several prestigious prizes for outstanding performance and was awarded the Silver Medal of the Worshipful Company of Musicians. He returned to Cambridge for an external MusB degree and subsequently completed a PhD course in music composition and research at Salford University.

John was accompanist to The Lydian Singers for over 20 years and played for them in performances in many cathedrals and churches both in the UK and abroad. His choral and brass band music has been published by Novello and Kirklees Music and his church music features regularly in cathedral music lists. He has given many organ recitals in the UK and Spain, his last overseas performance being at Las Palmas Cathedral, Gran Canaria on the occasion of the November 06 royal visit.

John currently concentrates on composition whilst teaching privately in his music studio and co-directing the family business. His extra-musical interests have included astronomy, photography and flying. John held a commission in the Royal Air Force VR(T) for 18 years, training cadets. He passed his instructor's rating on his Private Pilot's

License and flew light aircraft regularly from Blackpool, Liverpool and Manchester.

John has recently extended his composition interests into the field of brass band music and is currently associated with Skelmersdale Prize Band. Details of his most recent compositions may be found on his website www.jsb.music.btinternet.co.uk

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 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 member of the Chapel Royal Choir of St Peter 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 and conducts the Combined Shropshire Male Voice Choirs (some 300 voices). In 2006 he conducted the Lydian Singers and N&D

MVC 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'. He recently conducted a memorable joint performance in Nantwich of Karl Jenkins' The Armed Man with Ensemble Vocal Arpège de Mâcon.

2007 plans include a residency in August at Christ Church Dublin and a performance of John Rutter's 'Requiem' for 'All Souls' Day with the Lydian Singers, a series of concerts and a recording with Newport & District MVC and a round of Christmas Concerts with all three Choirs.

2008 plans include Tewkesbury Abbey and a tour in Umbria with The Lydian Singers, recitals, a recording and an overseas tour with Newport & District MVC, and performances of Brahms Requiem and an Opera Gala Evening with NCS.

SASHA JOHNSON MANNING - Soprano

Sasha studied voice, cello, piano and composition at the Royal Academy of Music and currently sings each week for BBC Radio 4's Daily Service. She has performed throughout Europe with the Academy of St Martin in the Fields, the Deller Consort, Britten Singers (formerly BBC Northern Singers), and has performed as soloist in the film 'My Kingdom' with Lynn Redgrave and Richard Harris. She sang the title role in James Whitbourn's new work, 'Annelies' about Anne Frank, which was recorded with The BBC Philharmonic. She has appeared as guest soloist with the Liverpool Philharmonic Orchestra the Goldberg Ensemble, Musical Offering and the Northern Chamber Orchestra amongst others.

Sasha is also a prolific composer gaining international acclaim for her work. She is

currently composer in residence for the St Louis Chamber Chorus, Missouri and is published by Escorial Edition and John Turner's Contemporary Recorder Series (Peacock Press). Several of her choral works have been broadcast by the BBC and performed in Holland, Portugal, Spain, Australia and the USA. Recent works include pieces for John Turner and settings for the London Baroque Ensemble with Emma Kirkby, a requiem for St Louis Chamber Chorus and songs for James Bowman, Lynne Dawson and Claron McFadden.

This Christmas sees the world premiere of The Manchester Carols which is the result of a collaboration between Sasha and the poet, Carol Ann Duffy. The pair has created fourteen brand new carols, which will be performed at the Royal Northern College of Music on December 14th 2007.

HARRIET GOODWIN - Mezzo Soprano

Harriet Goodwin read English Literature at Balliol College, Oxford before embarking upon postgraduate vocal training at the Royal Northern College of Music, where she studied with Nicholas Powell and received an award from the Countess of Munster Musical Trust. As a student Harriet also studied at the Britten-Pears School for Advanced Musical Studies and sang with The Sixteen, The Monteverdi Choir and Ex Cathedra. During this period she worked as a chorister for Opera North.

A solo artist of broad and varied repertoire, Harriet has performed at numerous venues throughout the country, including St Martin-in-the-Fields (Haydn's *Nelson Mass*), the Barbican (Bach's *St Matthew Passion* with Richard Hickox), St John's, Smith Square (Monteverdi's *Vespers* with The Corydon Singers), Birmingham Cathedral (Daniel-Lezur's *Le Cantique des Cantiques* with Ex Cathedra), Christ Church Cathedral, Oxford (Mozart's *Requiem* with Oxford Philomusica), Lichfield Cathedral (Mozart's *Litaniae Lauretanae*), Ludlow Parish Church (*Elijah* with Thomas Trotter and Patrick Larley) and

Beverley Minster (Handel's *Messiah*). She appeared at the 2003 English Haydn Festival, singing Mozart's *Litaniae Lauretanae* and Haydn's *St Nicholas Mass*. Harriet has recently performed Handel's *Messiah* and Mozart's *Credo Mass* in Worcester Cathedral with Worcester Festival Chorus/Adrian Lucas, Bach's *St Matthew Passion* in Lincoln Cathedral and Mozart's *Requiem* with the Southbank Sinfonia/Simon Over in London's Cadogan Hall.

Harriet has worked as a principal artist with Opera Restor'd, New Chamber Opera and at the Buxton Festival. She has sung with British Youth Opera (*Don Giovanni* / Donna Elvira) and at the Dartington International Summer School (*Le nozze di Figaro* / Cherubino). Other operatic engagements include *Le nozze di Figaro* (Cherubino) at the Crescent Theatre, Birmingham, *Dido and Aeneas* (Dido) and *The Magic Flute* (Second Lady), both for Staffordshire Opera.

Recital work has taken Harriet to St George's Church, Bloomsbury, the Adrian Boult Hall, Birmingham, Oxford's Holywell Music Room, the Jubilee Hall, Aldeburgh and St Mary's Cathedral, Edinburgh. She is equally at home singing with piano and with orchestra, performing such song cycles as Berlioz' *Les nuits d'été*, Schumann's *Frauenliebe und Leben*, Wagner's *Wesendonk Lieder* and Britten's *The Poet's Echo*. Harriet has recently sung Elgar's *Sea Pictures* under the baton of Malcolm Goldring. She works with two experienced accompanists, Susie Allan and Jonathan French.

Harriet was nominated for the BBC Cardiff Singer of the World Competition 2003. Future concert engagements include Handel's *Messiah*, Bach's *B Minor Mass*, Haydn's *Nelson Mass*, Mozart's *Coronation Mass*, Mozart's *Requiem*, Durufle's *Requiem* and Elgar's *The Dream of Gerontius* and *The Music Makers*. Harriet will be performing Mendelssohn's *Elijah* in the newly re-opened Birmingham Town Hall with Birmingham Festival Chorus in April 2008.

STEPHEN NEWLOVE - Tenor

Stephen Newlove was born in East Yorkshire and sang as a chorister in Beverley Minster before studying for a music degree at Huddersfield, followed by a Masters in composition at the University of Hull. He studies singing with Nicolas Powell. As an experienced cathedral singer in the choirs of York Minster and Chester Cathedral, Stephen has broadcast on radio and television and has featured on a number of acclaimed recordings. He is currently a member of the Britten Singers and Canzonetta.

Recent solo engagements include Monteverdi *Vespers* with the Orchestra of the Golden Age and His Majesty's Sagbutts and Cornetts, arias in Bach *St John Passion* with the English Haydn Orchestra and *Mass in B minor* with Manchester Camerata, Evangelist in Bach *St Matthew* and *John Passions*, arias and Evangelist in *Christmas Oratorio*, Bach *Magnificat* and Cantata 78 - *Jesu, der du meine Seele*, Handel *Messiah*, *Saul*, and, *Passion of Christ*, Haydn *Stabat Mater*, *Creation* and *Marie Theresa Mass*,

Mozart *Requiem* and *Great C minor Mass*, Dvorak *Stabat Mater*, and *Mass in D*, Mendelssohn *Elijah*, Puccini *Messe Di Gloria*, Verdi *Requiem*, Janacek *Otcenas*, Sir George Dyson *Canterbury Pilgrims*, Elgar *The Kingdom*, Britten *St Nicolas Cantata* and Sir Peter Maxwell Davies *Solstice of Light*.

Future concerts include Ramirez *Misa Criolla* with Sandbach Voices, Haydn *Harmoniemesse* with Kendal South Choir in Kendal Parish Church, Handel *Messiah* with East Riding County Choir in Beverley Minster and Bach *Christmas Oratorio* with Wetherby Choral Society.

Members of Nantwich Choral Society recall with great pleasure Stephen's superb performance of the notoriously challenging tenor arias in the Society's critically acclaimed performance of *Bach's St John Passion* in Chester Cathedral in April 2006.

As well as performing Stephen is Director of Music at Carmel College in St Helens, Merseyside.

MARCUS FARNSWORTH - Baritone

Marcus began his musical training as a chorister at Southwell Minster, Nottinghamshire. He continued his education at Chetham's School of Music, and then went on to read music at The University of Manchester, graduating with first class honours and winning the recital prize. He is now studying at the Royal Academy of Music with Glenville Hargreaves.

Marcus appears regularly as a soloist throughout the country, in opera and oratorio as well as solo recitals. He also has a great commitment to the performance of new music, and has premiered vocal works by a wide range of composers. He has appeared in recital at Southwell Minster, Manchester Cathedral, Lotherton Hall, the Royal Northern College of Music, and the Exon Singers Festival. Concert repertoire includes Bach's *Christmas Oratorio*, *Magnificat*, *Mass in B Minor* and *St John Passion*, Handel's *Messiah* and *Saul*, *Requiem's* by Brahms, Mozart, Faure and Durufle, Finzi's *In Terra Pax*, and Vaughan Williams' *Five Mystical Songs*. He has appeared with the Northern Chamber Orchestra, the English Symphony Orchestra, Manchester Camerata, the Britten Sinfonia, and the Royal Liverpool Philharmonic Orchestra.

On the opera stage Marcus has performed the role of Adonis in *Venus and Adonis* by John Blow (Newark Festival Opera), Guglielmo in Mozart's *Così fan Tutte* (Heritage Opera), the Narrator in Britten's *Paul Bunyan* (Manchester University), and the title role in a semi-staged performance of Handel's *Oratorio Saul* (Ad Solem). He also took part in Graham Vick's new production of Britten's *Church Parable Curlew River* with Birmingham Opera Company as part of the 2004 BBC Proms at the Royal Albert Hall.

Marcus is also in demand as a consort singer, and has appeared with *His Majesty's Sagbutts & Cornetts* and *Ex Cathedra*, throughout the UK and abroad. He is also the founder and director of the vocal ensemble the Coupland Consort.

NANTWICH CHORAL SOCIETY 2007 / 8 SEASON

website: nantwichchoral.org.uk

Saturday December 15th - St Mary's, Nantwich

Christmas Concert

Fantasia on Christmas Carols - Vaughan Williams

Family Carols

with Nantwich Young Voices,

James Hall - baritone

and Andrew Mildinhall - organ

Saturday February 3rd - The Methodist Church, Hospital Street, Nantwich

The Society's **Singing Day** to which non-members are warmly invited.

(Details of the works to be studied will be announced shortly

- please see the Society's website.)

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

Mendelssohn - Hear my Prayer

Brahms - A German Requiem

(In an English language version with two piano accompaniment as in the first UK performance in 1871.)

Janet Ollier - soprano

David Butt-Philips - baritone

Vivian Redfern - piano

Andrew Mildinhall - piano and 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 **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 unlike this year, 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. Please let us have your e-mail address if you'd like to be kept informed about future performances and events. 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!

Nantwich Choral Society gratefully acknowledges help and support during the last twelve months from The Harding Trust, The National Lottery through Awards for All, Barclays Bank plc, Bentley Motors Limited, our auditors Hall Livesey Brown, Chartered Accountants, Tarporley and GT webMarque.

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