

NANTWICH CHORAL SOCIETY

OPERA GALA EVENING



Nicola Howard – soprano

Mark Holland – baritone

Vivian Redfern – piano

Andrew Mildinhall – piano and organ

John Naylor - conductor

St Boniface Church, Bunbury

Saturday June 28th 2008

Message from the Chairman of Nantwich Choral Society



This is the final concert in our 2007/8 season and we end the year on a high note, with opera choruses, many of which will be familiar to you.

We have enjoyed this year particularly, because we have included in our programmes some beautiful choral music, such old favourites as the Mozart Requiem, Brahms German Requiem, Mendelssohn's Hear My Prayer and of course our Christmas Carol Concert when we were delighted to be joined by Nantwich Young Voices.

I am pleased to say that our membership continues to grow, and that there is a very happy working atmosphere within the choir, thanks to the leadership of Music Director, John Naylor and our accompanist Andrew Mildinhall.

We are always looking forward and planning a programme for future dates – the first one in the 2008/9 season on November 15th 2008 when we are performing that great work by J S Bach – the B Minor Mass. Members are exciting at the prospect of this performance and so I do hope that you will be able to join us, at a new venue for us, the Church of St. Michael at Coppenhall. One of the great advantages of this church is that it has well lit, adequate parking and comfortable chairs!

I hope that you can conjure up pictures in your mind of the scenes from the opera chorus that we are going to sing this evening!

My best wishes to you all.

Anne Barnard

Nantwich Choral Society gratefully acknowledges help and support during the recent past 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, GT webMarque and Michael Vernon Photography. For tonight's performance we thank Tostevin Pianos www.tostevinpianos.co.uk for their support, and Andy Jobson for lending us hand bells.

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HANDEL: ALCINA (1735)

Chorus of Enchanted Islanders

Alcina is one of three operas Handel wrote in the 1730s on librettos deriving from Ariosto's *Orlando furioso*. Alcina is an enchantress who entices heroes into her domain to become her lovers, transforming them into rocks, streams, trees or wild beasts. This chorus comes at the beginning of the opera and is sung by her captives after her palace has dramatically appeared from the middle of a mountain. The music may sound familiar: it was 'recycled' from one of Handel's Organ Concertos.

HANDEL: RINALDO (1711)

Lascio ch'io pianga

Rinaldo was the first opera Handel produced for London and the first Italian opera composed specifically for the London stage. It was first performed in Her Majesty's Theatre in Haymarket on 24 February 1711. It was a great success thanks in part to the participation of two of the leading castrati of the era, Nicolo Grimaldi and Valentino Urbani.

At the time of the First Crusade in the Christian camp outside the gates of Jerusalem, Rinaldo, a knight, reminds Goffredo, the captain general of the Crusade force, that Goffredo promised him the hand of his daughter Almirena if the city is conquered. Armida, Queen of Damascus, enchantress and mistress of Argante the Saracen king of Jerusalem, arrives in a fiery chariot and tells him that they will only conquer the city if Rinaldo is detached from the Christian army. In a grove, Almirena and Rinaldo affirm their love. Armida leads Almirena away. When Rinaldo resists, the women are carried away in a black cloud and Rinaldo is devastated.

On a seashore, amid mermaids, Rinaldo and Goffredo complain about how far they must travel to find the hermit who can tell them how to defeat Armida. Eustazio tells them they are close to their destination. Rinaldo is lured into a boat by a spirit in the form of a lovely woman who tells him Almirena has sent her. His companions are unable to prevent him entering the boat. In Armida's enchanted palace garden, Argante makes advances to Almirena, saying he can prove his love by breaking Armida's spell.

She pleads to be left alone: *Lascia ch'io pianga mia cruda sorte, e che sospiri la libertà. Il duolo*

infranga queste ritorte de' miei martiri sol per pietà. (Let me weep my cruel fate, and let me sigh for liberty. May sorrow break these chains of my sufferings, for pity's sake.)

VERDI: IL TROVATORE (January 1853)

The Anvil Chorus

The opera is set in Spain in the early fifteenth century and is based on a play by Antonio Garcia Gutierrez that had been an immediate success in 1836. The plot is complex, and this chorus does not depend on detailed knowledge of it. Suffice it to say that *The Anvil Chorus* opens act 2. Gypsies (who earn their living as tinkers) are striking their anvils and singing in praise of the approaching dawn and the pleasures of work, wine, and women.

VERDI: LA TRAVIATA (March 1853)

Di Provenza il mar

Alfredo and Violetta are living together in a peaceful country house outside Paris. Violetta, formerly a courtesan, has fallen in love with Alfredo and she has completely abandoned her former life. Alfredo enjoys their happy life together, but when Annina the maid arrives from Paris she tells him that she went there to sell the horses, carriages and everything owned by Violetta to support their country lifestyle.

Alfredo is shocked to learn this and leaves for Paris immediately to settle matters himself. Violetta returns home and receives an invitation from her friend, Flora, inviting her to a party in Paris. Alfredo's father, Germont, is announced and demands that, for the sake of his family, she break off her relationship with his son. He is reluctantly impressed by Violetta's nobility, which is not what he expected from a courtesan. Germont reveals that Violetta's relationship with Alfredo has threatened his daughter's engagement because of Violetta's reputation. While she says that she cannot break off her relationship with Alfredo because she loves him so much, Germont pleads with her for the sake of his family. With growing remorse in her heart, she finally agrees: she bids farewell to Germont and he kisses her forehead in a gesture of gratitude for her kindness and sacrifice, before leaving her weeping alone.

Violetta gives a note to Annina to send to Flora as acceptance of the party invitation. As she is writing a farewell letter to Alfredo, he enters. She

can barely control her sadness and tears; she tells him repeatedly of her unconditional love before rushing out and handing the farewell letter to her servant to give to Alfredo.

As soon as Alfredo finishes reading the letter Germont comes in and attempts to comfort his son, reminding him of his family in Provence: *Di Provenza il mar* - "In Provence"). Alfredo suspects the Baron is behind his separation with Violetta and determines to confront Violetta at the forthcoming party. Germont tries to stop Alfredo, but he rushes out. (Eventually the lovers are reunited just before Violetta dies from the tuberculosis which gradually consumes her.)

VERDI: NABUCCO (1842)

Chorus of the Hebrew Slaves

In 1879 Verdi wrote that he was given the libretto for *Nabucco* (after it had been rejected by Nicolai) and when he looked at it, it fell open at 'Va, pensiero'. The opera's triumphant success was due at least in part to the melody to which he set this paraphrase of psalm 137. It is recounted that all the stagehands at the first run of performances would gather every night in the wings to hear the great chorus. It is sung by the Israelites as they lament the loss of their homeland, and was soon widely interpreted as a political gesture, becoming the anthem of Italian patriotism. At Verdi's funeral the crowd spontaneously broke into it. The narrative, which derives from a French play produced in Paris in 1836, is set around the biblical story of the Jews in Babylonian exile in 586 BC.

PORGY AND BESS - GEORGE GERSHWIN (1935)

Summertime

The opera's opening scene is set in Catfish Row - a former mansion of the aristocracy but now a poor tenement on the waterfront of Charleston, South Carolina. The audience is introduced to the variegated nightlife of the building, first singing and dancing and then a lazy lullaby can be heard sung by Clara who nurses her baby. The song's lyric beauty has made it the most famous in the opera and one of the best known of all songs.

PUCCINI: MADAMA BUTTERFLY (1904)

Humming Chorus

The opera is set in Nagasaki and is based on an allegedly true incident turned into a play by the American dramatist David Belasco. An American naval officer, Pinkerton, has enticed a Japanese geisha, Butterfly, to marry him. Duty soon takes him away, and when he returns three years later, he has an American wife. Butterfly is told this, but cannot believe it. The Humming Chorus is sung as the moon shines into her bedroom while she and her child sleep. Next day the truth becomes clear to her and, broken-hearted, she kills herself.

BIZET: CARMEN (1875)

Habanera - Toreador's Song - March of the Toreadors

Carmen is based on a short novel by Prosper Mérimée and is set in Seville in about 1820. Don José, a corporal in the dragoons is in love with a nice, pretty girl Micaela, but their relationship is broken up by a wild gypsy beauty, Carmen, who entices him to run off with her and join the smugglers in the mountains. Carmen soon tires of him and her fancy then turns to the bullfighter Escamillo. Don José confronts Carmen outside the arena during a bullfight. Carmen exults when she hears the crowd acclaiming Escamillo's victory. Don José stabs her and gives himself up as the crowds pour out of the arena.

The Habanera in Act 1 is Carmen's first attempt to entice Don José; it is sung as the girls emerge from the cigarette factory where they work, and introduces her to the audience. *The Toreador's Song* in Act 2 marks Escamillo's first appearance as he boasts of his prowess as a Toreador to an admiring crowd.

The March of the Toreadors in Act 4 sets the scene for the bullfight at the end of the opera and the chorus describes each of the participants as they enter. The *alguazil*, who heads the parade in the costume of a sixteenth-century bailiff, is chief official; the *chulos* are assistant bullfighters who act as seconds to the principal matador; the *banderilleros* stick decorated staves into the bull's neck; the *picadors*, on horseback, further weaken the bull's neck muscle with lances; the *espada* is the principal bullfighter who finally kills the bull.

INTERVAL

BARBER OF SEVILLE – ROSSINI (1816)

Largo al factotum della città

This bravura aria marks the point in the most famous of all Italian comic operas where Figaro makes his first entry, dancing in and singing a patter song without equal in the baritone repertory:

*Make way for the factotum of the city,
Hurrying to his shop since dawn is already here.
Ah, what a fine life, what fine pleasure
For a barber of quality!*

*Ah, bravo Figaro!
Bravo, bravissimo!
A most fortunate man indeed!
Ready to do everything
Night and day,
Always on the move.
A cushier fate for a barber,
A more noble life, is not to be had.
Razors and combs,*

*Lancets and scissors,
At my command
Everything's there.
Here are the tools
Of my trade
With the ladies...with the gentlemen...
Everyone asks for me, everyone wants me,*

*Ladies, young lads, old men, young girls:
Here is the wig...the beard is ready...
Here are the leeches...
The note is ready...
Here is the wig, the beard is ready,
The note is ready, hey!*

*Figaro! Figaro! Figaro!, etc.
Ah, what frenzy!
Ah, what a crowd!
One at a time, please!
Hey, Figaro! I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down,*

*Swifter and swifter, I'm like a thunderbolt:
I'm the factotum of the city.
Ah, bravo Figaro! Bravo, bravissimo,
You'll never lack for luck!*

PURCELL: DIDO AND AENEAS (1689)

Dido's Lament and Chorus

After besieging Troy for ten years, the Greeks finally enter the city (by means of a wooden horse) and sack it. The Trojan prince Aeneas escapes under the protection of Venus who intends that he should found a new city in Italy - Rome. On the way, his ship is driven by storms to Carthage, where the widowed queen Dido is immediately drawn to him. Aeneas is tempted to stay, and is only tricked into fulfilling his destiny by a sorceress and her associates. Dido is heartbroken. Imperiously dismissing the vacillating Aeneas, she sings her lament and dies. (Her song is addressed to her companion, Belinda: it is Belinda that Dido does not want to trouble, not Aeneas.)

VERDI – FALSTAFF (1893)

When I was page to the Duke of York's grace

It might be claimed that the librettists of Verdi's 'Falstaff' actually improved on Shakespeare's plot of the Merry Wives of Windsor. In this scene from Act 2, Falstaff begins to pay court to Alice Ford, singing a little song of irresistible melody in which he describes his own slender and comely build when he was a boy.

The moment is interrupted by Quickly who announces that Ford, Alice's husband, is coming and so begins a bedroom farce of hiding behind screens and in a laundry basket which eventually culminates in Falstaff being tipped from the basket through the window and into the Thames.

MASCAGNI: CAVALLERIA RUSTICANA (1890)

Easter Hymn

Cavalleria Rusticana has become an inseparable double-bill companion of *Pagliacci*, both operas sharing a concern with what was at the time considered a realistic portrayal of rural life. The term *verismo* was used particularly in connection with the author Giovanni Verga, and *Cavalleria rusticana* is based on a short novel by him. The action takes place in the present (i.e. 1890) in a village in Sicily. The story of the opera is one of love, betrayal, and death, and the function of the Easter hymn is to provide local colour and show the religious devotion which is another side of the hot-blooded Sicilian character.

MUSSORGSKY: BORIS GODUNOV (1873/4)

Coronation Scene

Boris Godunov is based on one of the most curious episodes of Russian history in the sixteenth and seventeenth centuries. Boris, the brother-in-law and chief minister of Tsar Fyodor, son of Ivan the Terrible, has had assassinated young Dimitri, the Tsar's half-brother and heir. On the death of Fyodor, Boris himself ascends the throne. At about the same time, a young monk, Grigory, escapes from his monastery and goes to Poland where he poses as the dead Tsarevich Dimitri. The pretender marries Marina, daughter of the Voyevode of Sandomir, raises a Polish army and marches against Russia. They hear of the death of Boris and the false Dimitri, taking advantage of the circumstances, in turn usurps power.

At the beginning of the Prologue to the opera Boris has not yet accepted the crown, but as scene 2 opens at the courtyard of the Kremlin bells peal in celebration. A procession of boyars and guards crosses the stage before Prince Shouisky cries, 'Long life to thee, Tsar Boris Feodorovich' and the people break into praise of the new Tsar. Boris himself appears, and in introspective mood prays for the guidance of Tsar Fyodor to justify the people's confidence in the reign that is just beginning. After prayer, he declares that the people from beggar to prince shall feast as his guests and the people acclaim their new Tsar.

The scene is now set for the sombre tale to unfold of Boris's struggle with his conscience and the rise to power of Grigori.

LA BOHÈME - PUCCINI (1896)

Musetta's Waltz Song

In Act 1 Mimi and Rodolfo have met and fallen for each other in the freezing garret shared by four students. Act 2 introduces Mimi to the other three students and a vital new character, Musetta (Marcello's love), enters the narrative. Street-vendors and citizens bustle in the last throes of Christmas shopping in the square flanked by the Café Momus. Scraps of melody ascend to describe Colline's reaction to a second-hand coat, Schaunard's to a battered horn, Parpignol's to the crying of his wares, and Mimi's to a pink bonnet she wants Rodolfo to buy her.

In the end, Rodolfo in a few impassioned phrases introduces Mimi to his friends and all start to order dinner when a commotion precedes the entry of Musetta, attended by the ludicrous Alcindoro. Musetta starts a slow waltz, famous as 'Musetta's waltz song', which she aims deliberately and with maximum effect at Marcello. She gets rid of Alcindoro on the pretext

that her shoe pinches, and she and Marcello fall into each other's arms to watch a military procession, which crosses the square. The sight of the bill causes general alarm, calmed by Musetta's insistence that it be lumped with hers and presented to Alcindoro.

VERDI: AIDA (1871)

Triumphal Scene

The Khedive of Egypt tried to get a new opera from Verdi for the opening of the Cairo Opera House and the Suez Canal in 1869, but had to be content with an existing work, *Rigoletto*. Two years later Verdi did give Cairo their new opera, *Aida*; the idea came from a noted Egyptologist, Auguste Mariette. The action is set in Egypt during the time of the Pharaohs, and despite the local colour it uses situations familiar from countless opera plots. It includes a magnificent march and series of dances in honour of the king, providing a massive scene of state pomp before the private tragedy which takes up the rest of the opera.

(Front Cover: Portrait of Giuseppe Verdi, 1813 - 1901.)

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 conducted the Combined Shropshire Male Voice Choirs (some 300 voices) in their most recent concert. In 2006 he conducted the Lydian Singers and N&D MVC on 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 of 1610'*, Bernstein's *'Chichester Psalms'* and Fauré's

'Requiem'. In July 2007 he conducted a memorable joint performance in Nantwich of Karl Jenkins' *The Armed Man* with Ensemble Vocal Arpège de Mâcon and in November a much praised performance of Mozart's *Requiem* with the 18th Century Concert Orchestra.

2007 activities included a recital in Segovia, a residency at Christ Church Cathedral Dublin and a performance of John Rutter's *'Requiem'* with the Lydian Singers, a series of recitals with Newport & District MVC and a round of Christmas Concerts with all three Choirs.

2008 has included a well received recital of A Capella English Pastoral Music, Tewkesbury Abbey and a tour in Umbria with The Lydian Singers, recitals, a new CD recording and filming an excerpt from *'Miss Saigon'* with Newport & District MVC, and with NCS an impressive performance of Brahms Requiem in March.

Major highlights for the rest of the year will include the NCS performance of Bach's B minor Mass in November and the annual Christmas Concert, and appearances at Hexham Abbey, Bangor Cathedral and Eaton Hall with The Lydian Singers.

John also gave a Shropshire performance of Vaughan Williams *'On Wenlock Edge'* with the pianist Vivian Redfern in May and they will be appearing in a lunchtime concert at the Goostrey Festival in October.

NICOLA HOWARD - Soprano



A graduate of the Royal Academy of Music, London, Nicola has had a wide and varied operatic career throughout the UK and Europe.

In the UK Nicola has been a principal artist for the major opera houses. Her roles include the Countess,

Le Nozze di Figaro (Bloomsbury Theatre, London); Michaela, *Carmen* (Clonter Opera); Gilda, *Rigoletto*, *Fiordiligi*, *Così fan tutte*, *Pamina*, *Zauberflöte* and *Blumenmädchen*, *Parsifal*, all for Scottish Opera; Second Niece, *Peter Grimes* (Welsh National Opera). Other roles include Lucia *Rape of Lucretia*, Mary Warren *The Crucible*, Carolina *Il Matrimonio Segreto*, Emmy *The Basement Room*, Lauretta *Gianni Schicchi*, Mimi *La Bohème* and the title role in *Anna Bella* (an opera project by Hans Werne Henze), a role created for Nicola at the Montepulciano Opera Festival.

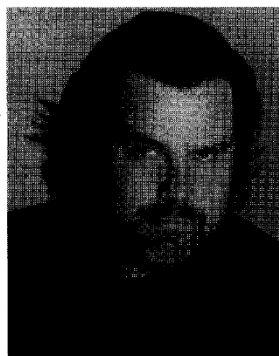
As a soloist, Nicola has sung oratorio throughout the world including the *Messiah* and *The Creation* at the Royal Albert Hall with Sir David Wilcocks and a programme of Beethoven and Wagner as guest artist with the orchestra of Opera De Lyon and Kent Nagano in Lyon, St Etienne and Geneva. She is in demand as a recitalist and has performed regularly at St Martin's in the Field, The Queen Elizabeth Hall and The Purcell Room, London, as well as in the United States and Canada. Nicola also specialises as a performer of contemporary music, premiering many works by composers such as Elena Firsova, Stephen Albert and Roxanna Panufnik.

She has appeared extensively with the BBC Singers, including a peace concert and radio broadcast in Zagreb.

Radio and television work has included numerous recitals for Classic FM, the BBC and Tele France as well as recordings of *Carmina Burana* (Orff), and *Susannah* (Floyd).

Nicola is also a winner of the Royal Overseas League International singing competition.

MARK HOLLAND – Baritone



With recent performances as Giorgio Germont *LA TRAVIATA* in Graham Vick's production for Birmingham Opera Company and also for the

Polish National Opera; the title role **RIGOLETTO** and his role debut as **GIANNI SCHICCHI** in Koblenz; Andrej **TRE SESTRI** at the Hamburgische Staatsoper; and Balstrode **PETER GRIMES** in Modena, Ferrara and Reggio-Emilia, Mark Holland has consolidated his position as one of Britain's most sought-after baritones. This season sees his role debut as Scarpia **TOSCA** in Novi-Sad and his US debut as Tonio **I PAGLIACCI** in Seattle as well as **RIGOLETTO** in Rijeka and **CARMINA BURANA** at the Royal Albert Hall.

Born in Salford, he studied with John Cameron at the Royal Northern College of Music, was awarded scholarships by the Royal Society of Arts and received a grant from the Peter Moores Foundation, enabling him to study in Italy with Roberto Benaglio.

Mark Holland's early years were as a company principal with Welsh National Opera where his roles included Figaro **IL BARBIERE DI SIVIGLIA**, the Count **LE NOZZE DI FIGARO**, the title role in **EUGENE ONEGIN**, Marullo **RIGOLETTO**, Schaunard **LA BOHÈME**, Sacristan **TOSCA**, Don Carlo **ERNANI**, Baron Douphol **LA TRAVIATA** and Enrico **LUCIA DI LAMMERMOOR** (which he also sang in the feature film based on the opera). Further roles at WNO have included Sonora **LA Fanciulla del West** and Ford **FALSTAFF** in Peter Stein's production in performances at the Theatre des Champs Elysées in Paris.

He went on to perform the title role **RIGOLETTO** in many productions throughout Europe including English National Opera, the Komische Oper Berlin, Landestheater Klagenuft, and the Split Opera Festival. Other Verdi roles encompass Amonasro **AIDA** (Nationale Reisopera, Split Opera Festival); Renato **UN BALLO IN MASCHERA** (Hamburgische Staatsoper, Oper Chemnitz, Landestheater Klagenuft); the title role **MACBETH** (New Zealand Opera, City of Birmingham Touring Opera); the title role **NABUCCO** (Split Opera Festival, Rijeka); Miller **LUISA MILLER** (Chelsea Opera Group, Opera Holland Park); and Ford **FALSTAFF** (City of Birmingham Touring Opera).

Other operatic engagements include Don Pizarro **FIDELIO** (Glyndebourne Festival Opera, Festspielhaus Baden-Baden, Deutsche Oper Berlin); Marcello **LA BOHÈME** (City of Birmingham Touring Opera); Don Fernando **FIDELIO** (Bregenzer Festspiele); Lescaut **MANON LESCAUT** (Klagenuft, Glyndebourne); Zurga **THE PEARL FISHERS** (New Zealand Opera); Allazim **ZAIDE** (City of Birmingham Touring Opera, La Monnaie); Sharpless **MADAMA BUTTERFLY** (National Concert Hall Dublin); Andrej **TRE**

SESTRI (Nationale Reisopera); Lockit **THE BEGGAR'S OPERA** (Teatro di Bari); Walton **I PURITANI** (Opéra de Marseille); Gamberotto **L'EQUIVOCO STRAVAGANTE** ("Rossini in Wildbad"); Mengotto in Piccini's **LA BUONA FIGLIOLA** (Buxton Festival); Falke **DIE FLEDERMAUS** (Opera Northern Ireland); Masetto **DON GIOVANNI** (Dublin Grand Opera Society); Morales **CARMEN** (Bregenz); and the Baritone Roles **DEATH IN VENICE** (Klagenfurt). For Opera North he sang Baloo the Bear in the world premiere of Michael Berkeley's **BAA BAA BLACK SHEEP** at the Cheltenham Festival, a production which was also recorded for BBC television. He made his major European debut creating the title role in Luca Lombardi's **FAUST** in Basel, where he went on to sing Prosdócimo **IL TURCO IN ITALIA** and Alexander in **DIE MENSCHEN** by Detlev Müller-Siemens.

Concert engagements have included **EIN DEUTSCHES REQUIEM** and **CARMINA BURANA** with the Royal Philharmonic Orchestra at the Royal Festival and Royal Albert Halls and in Singapore; **ELIJAH** with the Edinburgh Royal Choral Union, broadcast by the BBC and in 2006 with Nantwich Choral Society; Pentheus **THE BASSARIDS** at the Amsterdam Concertgebouw; and Dvorak's **DIE JAKOBINER** with the WDR in Köln.

VIVIAN REDFERN – Piano



Vivian read Modern Languages at Girton College Cambridge and has combined her piano playing with a busy teaching career. She was born in London and played her first piano concerto with a local orchestra at the age of thirteen. She has spent most of her life in Shropshire where she continues to be based.

She has appeared on the concert stage in the UK, the USA, Czechoslovakia, Spain and Slovenia, and recent work includes performances with The Lydian Singers, The Albrighton Musical Theatre, a

recording of Schubert's *Schwanengesang* and many performances with Newport & District Male Voice Choir whom she regularly accompanies.

She recently made a highly successful debut with NCS in the March 2008 performance of the Brahms German Requiem.

ANDREW MILDINHALL – organ and piano



Andrew studied the organ & piano with Nicholas Danby, Vivian Langrish & Eric Thieman. After a long career in fund-raising & marketing, he is now operates as a freelance musician, playing the organ, piano and harpsichord for concerts, special occasions and church services throughout Cheshire. He was organist of Nantwich Parish Church for 12 years and until recently ran 'Sounds Musical', a specialist cd shop in Nantwich.

He is the regular accompanist of Nantwich Choral Society. They have recently performed his compositions 'A Christmas Sequence' (2006) and 'I saw three ships' (2007) to very warm audience receptions.

Andrew's performances with NCS are always well received, not least his recent playing in the double piano accompaniment of the March 2008 performance of the Brahms German Requiem.



Nantwich Choral Society

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
Leah Howarth
Frances Hughes
Rosemary Jones
Bronwyn Kelly
Helen Kerr
Erika Letts
Sheila Luke
Sue Munks
Maire Pedder
Rachel Pentecost
Alison Reeve
Caroline Robb
Eileen Stuttard
Diana Taylor
Jane Whiteman
Kathleen Wilks
Sue Briscoe
Christine English
Joyce Foster
Janet Geeson
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

Martin Colley
Suzanne Edwards
Graham Harbage
Chris Hughes
Wal Kaye
Mike Moores
Philip Trinder
Joe Watson
John Whittingham
Graham Wilks

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