

**Nantwich Civic Hall - Sunday March 18<sup>th</sup> 2012**

**Nantwich Choral Society**

**Ralph Vaughan Williams**



**The Lark Ascending**

**The Garden of Proserpine**

*(second public performance)*

**A Sea Symphony**

**David Greed – violin**

**Catherine Benson – soprano, Christopher Booth-Jones – baritone**

**Market Drayton Choral Society**

**The Northern Concordia Orchestra**

**Conductor – John Naylor**

*Grant supported by The Vaughan Williams Charitable Trust*



MICHAEL VERNON  
photography

# Wedding Photographer

Leighton Hall Farm  
Middlewich Road  
Crewe, Cheshire CW1 4QH  
Tel: 01270 589194  
Mob: 07973 616030

Email: [info@michaelvernonphotography.com](mailto:info@michaelvernonphotography.com)  
[www.michaelvernonphotography.com](http://www.michaelvernonphotography.com)



MICHAEL VERNON  
photography



**Hall Livesey Brown**  
Chartered Accountants & Business Advisors

Partners in your business



Who's watching over your business?

At HLB we pride ourselves on our personal approach. Understanding your business requirements is an essential element of our job.

We work with our clients on a strategic level, advising on all aspects of business and offering an outstanding accounting and business advisory service, with a commitment to your business that will consistently exceed your expectations.

Let HLB watch over you.

HLB House, 48 High Street  
Borlase, Cheshire CW6 0AT  
Telephone: 01829 733333, Fax: 01829 733342  
E-mail: [info@hlbtax.co.uk](mailto:info@hlbtax.co.uk) Website: [www.hlbgroup.co.uk](http://www.hlbgroup.co.uk)  
Also at: Chester, Shrewsbury and Wrexham



Call us now on 01829 733333 for a free business consultation.



## Do you listen to Radio 3 or Classic FM?

The South Cheshire Recorded Music Society  
(SCRMS)

meet on the first and third Tuesdays from

September to June

at

St Lukes Church,

Coppice Road, Willaston, Nantwich

At 7.30 pm

We listen to music presented by one of our own members or a visiting speaker from other Societies and occasionally by professionals from the World of music.

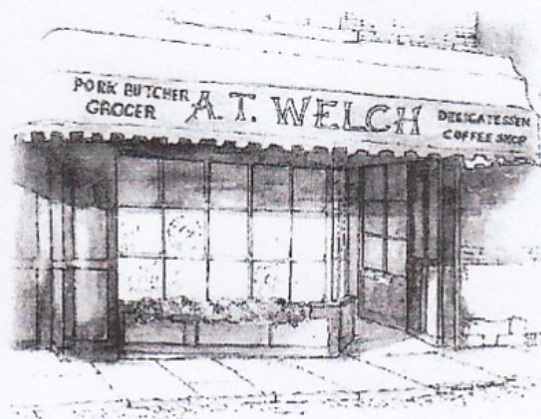
All are welcome to visit us with no obligation to join.

For further information phone 01270 627269

Or visit [www.mercciamusic.co.uk](http://www.mercciamusic.co.uk)

# A.T. Welch

A PRIVATELY OWNED FAMILY BUSINESS



## Specialists in Quality Foods

PORK BUTCHER • GROCER • DELICATESSEN • PROVISIONS  
COFFEE • YESTERYEAR GROCER'S SHOPPE

Established 1922

Proprietors: Roger & Stuart Austin

45, Hospital Street, Nantwich, Cheshire CW5 5RL

Telephone: 01270 625491



## Hotel, Restaurant & Bar

**Your first choice for:**

**Conferencing  
Social Functions  
Accommodation  
Restaurant  
Bar**

**Crown Hotel & Brasserie  
High Street, Nantwich, CW5 5AS  
Tel: (01270) 625283 Fax: (01270) 628047**

**Email: [info@crownhotelnantwich.com](mailto:info@crownhotelnantwich.com)  
[www.crownhotelnantwich.com](http://www.crownhotelnantwich.com)**

## Integrated Radiological Services Ltd

wishes

## NANTWICH CHORAL SOCIETY

continued success in its 40<sup>th</sup> year with its  
2011/12 concert programme

**UNIT 188, CENTURY BUILDING  
TOWER STREET  
BRUNSWICK BUSINESS PARK, LIVERPOOL**

[www.irs-limited.com](http://www.irs-limited.com)



AVAILABLE TO PERFORM AT VARIOUS EVENTS  
THROUGHOUT THE YEAR, PLAYING A MUSICAL  
SELECTION FROM A WIDE REPERTOIRE OF;  
MOVIES, MUSICALS, CLASSICAL AND POPULAR  
FAVOURITES NEW AND OLD  
\*\*\*\*\*

UNDER THE BATON OF NEW MUSICAL DIRECTOR  
OLA NESS  
\*\*\*\*\*

NEW MEMBERS ALWAYS WELCOME  
REHEARSALS - WEDS - 7:15PM - 9PM  
TRAINING BAND 6PM - 7PM  
BROOKFIELD HALL, NANTWICH  
\*\*\*\*\*



FOR MORE INFORMATION  
CONTACT THE BAND ON:  
THE BAND - 07928434990  
[SECRETARY@NDBAND.CO.UK](mailto:SECRETARY@NDBAND.CO.UK)  
[CHAIRMAN@NDBAND.CO.UK](mailto:CHAIRMAN@NDBAND.CO.UK)  
\*\*\*\*\*

[WWW.NDBAND.CO.UK](http://WWW.NDBAND.CO.UK)



## CREWE SEWING SERVICES

Neat and reliable

clothing repairs and alterations.

Hems, zips, pockets, buttons etc.

Clothes altered to fit.

Evening gowns, prom dresses

and bridal wear altered.

Phone or text 07908 819848.

All calls returned.

Free collection and delivery

in Crewe and Nantwich areas.

Ralph Vaughan Williams

## **The Garden of Proserpine**

## **The Lark Ascending**

Interval of 15 minutes

## **A Sea Symphony**

I A song for all seas, all ships. II On the beach at night alone

III The Waves IV The Explorers

*(There will be a pause between movements III and IV.)*

We extend a very warm welcome indeed to all who join us today for this performance of music by Ralph Vaughan Williams. Some of you are old friends who are regular members of our audience. If you are with us for the first time on this occasion of our first Sunday afternoon performance, you are equally welcome.

We also extend a sincere greeting to our colleagues from Market Drayton Choral Society who are performing with us today. It is some 33 years since our two choirs first joined together for a joint performance of Verdi's *Requiem*. We have very much enjoyed preparing for this concert and rehearsing together.

2012 marks Nantwich Choral Society's 40<sup>th</sup> Anniversary Year and we begin it with one of the greatest early 20<sup>th</sup> Century works in the repertoire, *A Sea Symphony*. Before that, we are privileged to be giving only the second ever performance of a recently rediscovered early work by Vaughan Williams – *The Garden of Proserpine*. Quite why this work, one of the composer's first full scale compositions, should have remained unknown and unperformed for so long is puzzling, especially since it is so clearly a work of great creative ingenuity which paves the way for RVW's first Symphony. We very much hope that you will enjoy listening to it.

We are especially grateful to The Vaughan Williams Charitable Trust and their Director Hugh Cobbe OBE for their generous grant which has enabled us to acquire vocal scores of the recently published *The Garden of Proserpine* and to meet the considerable expense of hiring all the other choral and orchestral music copies required for this concert.

*The Lark Ascending* was first performed at a provincial choral society concert. Now it is widely acknowledged as one of the best loved of all orchestral works. It has repeatedly been voted the country's most popular piece of classical music, and thus needs little introduction. Today we are privileged to have David Greed as our violin soloist: His recording of this famous piece with The Orchestra of Opera North is widely acknowledged as amongst the very best of the many available.

David Greed's performance today is sponsored by funds donated by the family and friends of the late Jean Nurse, a much loved and long standing member of NCS who died last year and at whose funeral NCS were privileged to sing. The music on that occasion included Vaughan Williams' 'arrangement of *Linden Lea*'.

In May, we will visit Mâcon again for a performance of Mozart's *Coronation Mass* with *L'Ensemble Vocal Arpège de Mâcon*. They in turn will visit us when the programme in St Mary's Nantwich will also include Mozart's *Vespers* on July 14<sup>th</sup>. Given the significance of the date, there may even be a special rendering of *La Marseillaise*! Later, on November 10<sup>th</sup> we will commemorate with the period instruments of The 18<sup>th</sup> Century Sinfonia the repertoire of the Society's first ever concert with *Messiah*.

In the autumn we will hold another of our widely acclaimed *Singing Days* and in December we will present our ever popular *Family Carol Concert*, once again featuring our associate children's' choir 'Nantwich Young Voices'. There will be another of our *Come and Sing* days next January 12<sup>th</sup>. (This year's Mozart *Requiem* attracted more than 170 singers from far and wide!)

Nantwich Choral Society continues to flourish: we now have grown to a membership of over 100. We pride ourselves not only on the high standards of performance which we consistently achieve, but the warmth and friendliness of the way in which we do things. New members of whatever ability are always welcome: there is no audition and the first term's membership is free of charge. Rehearsals are held each Wednesday evening in the congenial surroundings of the New Methodist Church in Hospital Street.

Many people work really hard to make Nantwich Choral Society the success that it is: we greatly appreciate all that they do. We especially acknowledge the receipt of legacies, sponsorships, grants and donations which help us to maintain and develop our musical standards, especially in these financially straightened times. If you would like to sponsor a soloist, or part or indeed the whole of one of our concerts no matter how modestly, please do get in touch with us: we would be delighted to hear from you.

Above all, we thank our audiences for their support and we look forward to more enjoyable music making in 2012 and in the next 40 years!

**Please join our 200 Club for a chance to win a monthly cash prize and help us to keep on performing adventurous concerts!**

**For an application form, contact tonight's Front of House team or visit [www.nantwichchoral.org.uk](http://www.nantwichchoral.org.uk)**

*Recent Sponsors: The Estate of the late Louise Fordham, Mrs Jane Kaye in memory of her father, The Knight Family and The Family and Friends of Jean Nurse.*

*Nantwich Choral Society also gratefully acknowledges help and support during the recent past from The Harding Trust, Barclays Bank plc. Grassroots Cheshire, our auditors Hall Livesey Brown, Chartered Accountants, Tarporley, GT webMarque and the advertisers in our programmes.*

## The Garden of Proserpine

Ralph Vaughan Williams was born in 1872, the son of the vicar of Down Ampney. His mother Susan was a granddaughter of Josiah Wedgwood and Charles Darwin was his great uncle. Vaughan Williams was a student at The Royal College of Music and at Trinity College Cambridge, and as a young man for ten years from 1895 he was influenced by the Pre-Raphaelite movement of the 1880s of which the poet Swinburne, the poet of the moment, was very much a part.

Algernon Charles Swinburne (1837 – 1909), a product of Eton and Balliol, was the son of an admiral and grandson of an earl. Although born in the South of England he regarded Northumberland as his native county, where he met Dante Gabriel Rossetti as a fellow house guest. Alcoholic and algolagnic, Swinburne was capable of writing not only deeply erotic poetry (his *Poems and Ballads* which included *Sapphics* caused a sensation on publication) but also later many more innocent verses about babies and small children in the roundel form which he invented.

Until middle age he was regarded as a highly risqué character, but his claims to a dissolute existence may well have exceeded reality. He subsequently became almost a pillar of the Establishment and was nominated for the Nobel Prize in Literature each year (except 1908) from 1903 until his death in 1909. For some time he was regarded at Britain's foremost (but not greatest) poet.

The *Garden of Proserpine* was part of *Poems and Ballads*. In classical myth Proserpine was abducted by Pluto, the god of the underworld, to be his wife. She begged to be returned to earth, but because she had eaten some pomegranate seeds Pluto kept her in his kingdom for six months of each year. (Note the painting 'Proserpine' of 1874 by Dante Gabriel Rossetti now in the Tate Gallery for which the model was William Morris's wife Jane. She was unhappy in her marriage, became Rossetti's lover and perhaps he saw her as a captive goddess.)

RVW began composing *The Garden of Proserpine* in 1879 and completed it in 1899. Alongside his Cambridge Mass it was the first of his works for full chorus and orchestra. It was never performed in his lifetime, but very clearly his innovative use of choral and orchestral resources paved the way for his first Symphony (*A Sea Symphony*). *The Garden of Proserpine* lay neglected for almost a century and it was first publicly performed on 30<sup>th</sup> May 2011 in the final concert of the Dorchester English Music Festival by The Joyful Company of Singers and Bournemouth Symphony Orchestra who subsequently recorded it. Today's performance is the work's second public performance.

The piece is scored for soprano solo, chorus and orchestra and lasts for some 24 minutes. It begins with a mysterious evocation of the underworld described by quiet repeated chords taken up by different sections of the orchestra. Very soon the haunting theme which permeates the whole work is announced by the strings in the ninth bar. Swinburne's vision of the underworld seems to be one of silent, arid bleak decay – all trouble seems to be that of dead winds and the riot of spent waves. Proserpine is tired of everything in life but sleep. In her world there is no wind to fill the sails of ships, no flowers, trees are leafless and the corn in the misty fields is fruitless. The chorus intone mournfully that 'no such things grow here'.

The soloist elaborates on this theme – the bloomless buds of blind poppies are the green grapes of Proserpine and the only product of her garden is deadly wine for dead men. As if announcing the subject of a fugue the male voices declare that though one man might be as strong as seven others he will still die, and the female voices reply that no matter how fair one might be, in the end it is not well. For, as the soprano concludes, the beguiling Proserpine waits for all mankind.

In a mostly unaccompanied passage of haunting choral beauty the chorus lament old loves that wither and dead dreams of days forgotten. These thirty bars presage some of the writing in Vaughan Williams more familiar unaccompanied choral works. After this, the soloist in a more fretful passage dwells upon an essentially negative prospect: both joy and sorrow are uncertain and no love endures for ever. Then follows perhaps the best known of Swinburne's verses, infamous in their day:

We thank with brief thanksgiving  
Whatever gods may be  
That no life lives for ever;  
That dead men rise up never;  
That even the weariest river  
Winds somewhere safe to sea.

This essentially atheistic view resonates with Darwinism and the anti-theistic views of many contemporary intellectuals. The affirmation that the soul has no existence after death was repugnant to established Christian belief and cemented Swinburne's position as one of the principal 'bêtes noires' of the ecclesiastical establishment.

From this point on Vaughan Williams' music illustrates the bleakest of environments as the choir intone a unison chant about Proserpine's world of nothingness in which dim light never changes, there is no sound, there are no seasons, no day or night. There is only eternal sleep in the darkness of an eternal night. The spare orchestration gives a foretaste of the bleakness so stunningly crafted in some of the later symphonies (especially No 6 and *Sinfonia Antarctica*). The original theme is played again by the strings and the heart beat falters and dies away as the soul sinks into the oblivion of nothingness.

### **The Lark Ascending**

Here the soul soars! The title of the piece – 'A romance for violin and orchestra' comes from the poem of the same name by George Meredith which Vaughan Williams quoted at the beginning of his manuscript score. RVW began to draft this composition in 1914. There is a story that he sketched the work while watching troop ships cross the English Channel at the outbreak of the First World War and that a small boy observed him making the sketches and, thinking he was jotting down a secret code, informed a police officer, who subsequently arrested the composer.

Whatever the truth of this anecdote, Vaughan Williams put composition aside whilst he volunteered at the age of 41 and served (mostly in the RAMC) during the war. Afterwards, when he had returned to composing, *The Lark Ascending* was one of the first of his works to be completed. Its first performance was given at a concert of the Avonmouth and Shirehampton Choral Society on 15<sup>th</sup> December 1920. Subsequently it has become one of the most popular of all orchestral works. In 2011 it was chosen as Britain's all-time favourite 'Desert Island Disc' in a poll of listeners.

Many composers before and since have attempted to capture the essence of birdsong in music but none has succeeded better than Vaughan Williams. The fluttering beauty of the lark's song is portrayed by the solo violin as it soars in the sunlight above the verdant summer landscape – a far cry from the bleakness of Proserpine's garden. The solo part is underpinned by a delicately lush orchestral texture in which the formal rhythmic structure of folk song in the accompaniment contrasts vividly with the freedom of the violin's music which evokes the lark's 'chirrup, whistle, slur and slake'. The lark knows no bounds of time or space but flies exultantly high in the sky and its song fades gradually away as it disappears into the distance.

## A Sea Symphony

For Soprano and Baritone Soli, Chorus and Orchestra

- 1 A song for all seas, all ships
- 2 On the beach at night alone
- 3 (Scherzo) The waves
- 4 The Explorers

Walt Whitman (1819 -1892) became the most celebrated American poet of his generation. His *Leaves of Grass* from which the text for the first three movements of *A Sea Symphony* was derived was his major collection of poetry. It was begun in 1850, published in 1855 and revised and republished throughout the poet's life. The original twelve poems grew to more than four hundred. Whitman was regarded in conventional society as a risqué character, mainly as a result of rumours about his sexuality and the racier sections of some of his poetry. Although poetic, his writing is more of the style of prose. He was a deist who accepted faiths but did not believe in any specific one of them: to him, God was both immanent (in which the divine encompasses the material world) and transcendent (in which the divine is outside and separate from the material world.) His work was first published in the UK in an edition edited by William Rossetti, one of the seven founder members of the Pre-Raphaelite Brotherhood. (Rossetti's wife Lucy was the daughter of the painter Ford Madox Brown. Swinburne wrote an ode on the birth of their daughter Olivia.)

The first versions of Whitman's *Leaves of Grass* had developed into much more complex poetry as he enlarged and revised them and the metaphorical elements of poems which began as mainly descriptive became increasingly more dominant. The text of the final movement of *A Sea Symphony* (from the poem *Passage to India*) compares man's voyage over the oceans to the journey of the soul into eternity - an interesting concept for RVW who was influenced by Darwinism but wrote evidently mystical music and was in his youth an atheist who like many latterly softened into agnosticism. It was his friend and contemporary Bertrand Russell who introduced Vaughan Williams to Whitman's poetry.

RVW began the first sketches for the work which was to become the *Sea Symphony* in 1903. The Sea was a popular inspiration for contemporary composers including Ravel (with whom RVW studied), Delius, his friend Holst and his teachers at the RCM Stanford and Parry. Before reaching its final version *A Sea Symphony* went through several changes, some quite radical, and it was first performed at the Leeds Festival in October 1910 on the composer's 38<sup>th</sup> birthday.

The opening of the first movement 'A Song for All Seas, All Ships' opens with a brass fanfare (in B flat minor within a key signature of D major) and the chorus declaring boldly 'Behold the Sea!'. In the first few bars we are left in doubt not only as to the sea's power and majesty but also the ability of ships and their crews to sail upon it despite its many moods and temperaments. Various musical motifs are introduced which reappear in different manifestations in the symphony.

There is gaiety as the baritone soloist and chorus share a sea shanty, but they both become more serious when they sing of a 'chant for the sailors of all nations' who, intrepid and experienced are undismayed by danger, are picked by the sea and whose nations are united by it.

After more fanfares, the internationality of the oceans and those who sail on them is described by the soprano soloist 'Flaunt out, O sea, your separate flags of nations'. She refers to the system of signalling by flags between ships but then, joined by the chorus and the baritone, observes that the sea has a special way of saluting those brave men lost at sea – 'one flag above all the rest, a universal pennant'.

In the opening of the second movement which is dark, slow and introspective the baritone and an alto chorus contemplate the universe and time to come as they gaze at the bright stars above. The rest of the chorus join to observe that 'vast similitude' (the universe) which interlocks and spans absolutely everything – past, present and future. As the baritone is left pondering this seemingly incomprehensible concept, the orchestra subsides into a lilting and then gradually fading mood of contemplation.

In the lively Scherzo movement the chorus paint a picture of whistling winds, waves bubbling and gurgling. In furious accompaniment the orchestra illustrate the whirling current, the taut sails and the uneven, undulating waves. Yet through this wild sea a great ship sails, described in a stirring largamente melody, and as it passes, the ship itself creates even more waves in its wake. The motley procession of secondary waves which follows the stately and rapid ship abruptly dissipates at the end of the movement.

In the final movement the chorus contemplates in awe the Earth – a vast rondure swimming in space. The second movement's concept of the universe was too much for human comprehension. Here, despite the planet's natural power and beauty, the cycles of sun, moon and stars and inscrutable purpose, perhaps after all this is something that the human mind can take in – 'my thoughts begin to span thee'.

The lower voices sing of the generations of mankind from Adam and Eve onwards who have contemplated and explored the secrets of the earth, wandering and questioning with never happy hearts. Like mysterious ethereal Sirens the female voices quote mankind's sad incessant refrain, questioning the purpose of life.

Gradually as the tempo quickens an answer is given in exuberant climax: after captains, engineers and noble inventors (the scientists of Darwinism perhaps?) have finished their work, the true son of God shall come singing his songs. The two soloists enthusiastically encourage the Soul to wait no longer, to launch forth into the unknown singing a song of God together. In musical style and poetry which echoes Elgar's *Dream of Gerontius* they entreat, despite being engulfed by the flowing waters of death "Bathe me O God in thee, mounting to thee, I and my soul in range of thee."

That Whitman believed in a 'general' supreme being, not the God of any specific faith, is emphasised as first the soloists and then the chorus hail 'O thou transcendent'. The poet shrivels at the thought of God who can shed universes and is at the centre of Time, Space and Death. And yet the universe *can* be mastered, Time mated, Death can be met with a content smile and the vastness of Space can be filled. The Soul is greater than stars and suns, the chorus declaim: it is time to journey forth eagerly. 'Away!' urge the singers, hoist the anchor instantly and make the ship ready to sail on the Soul's great last journey. 'Sail forth' encourage the chorus, 'steer for the deep waters only' - together we will explore unknown regions.

Finally the Soul is encouraged to sail farther and farther away, but not to be afraid: all the seas are God's. The ship disappears gradually from view, the pulse slows, it ceases and the Soul embarks upon Eternity.

**John Naylor**

March 2012

## **The Garden of Proserpine**

Here, where the world is quiet;  
Here, where all trouble seems  
Dead winds' and spent waves' riot  
In doubtful dreams of dreams;  
I watch the green field growing  
For reaping folk and sowing,  
For harvest-time and mowing,  
A sleepy world of streams.

I am tired of tears and laughter,  
And men that laugh and weep;  
Of what may come hereafter  
For men that sow to reap:  
I am weary of days and hours,  
Blown buds of barren flowers,  
Desires and dreams and powers  
And everything but sleep.

Here life has death for neighbour,  
And far from eye or ear  
Wan waves and wet winds labour,  
Weak ships and spirits steer;  
They drive adrift, and whither  
They wot not who make thither;  
But no such winds blow hither,  
And no such things grow here.

No growth of moor or coppice,  
No heather-flower or vine,  
But bloomless buds of poppies,  
Green grapes of Proserpine,  
Pale beds of blowing rushes  
Where no leaf blooms or blushes  
Save this whereout she crushes  
For dead men deadly wine.

Pale, without name or number,  
In fruitless fields of corn,  
They bow themselves and slumber  
All night till light is born;  
And like a soul belated,  
In hell and heaven unmated,  
By cloud and mist abated  
Comes out of darkness morn.

Though one were strong as seven,  
He too with death shall dwell,  
Nor wake with wings in heaven,  
Nor weep for pains in hell;  
Though one were fair as roses,  
His beauty clouds and closes;  
And well though love reposes,  
In the end it is not well.

Pale, beyond porch and portal,  
Crowned with calm leaves, she stands  
Who gathers all things mortal  
With cold immortal hands;  
Her languid lips are sweeter  
Than love's who fears to greet her  
To men that mix and meet her  
From many times and lands.

She waits for each and other,  
She waits for all men born;  
Forgets the earth her mother,  
The life of fruits and corn;  
And spring and seed and swallow  
Take wing for her and follow  
Where summer song rings hollow  
And flowers are put to scorn.

There go the loves that wither,  
The old loves with wearier wings;  
And all dead years draw thither,  
And all disastrous things;  
Dead dreams of days forsaken,  
Blind buds that snows have shaken,  
Wild leaves that winds have taken,  
Red strays of ruined springs.

We are not sure of sorrow,  
And joy was never sure;  
To-day will die to-morrow;  
Time stoops to no man's lure;  
And love, grown faint and fretful,  
With lips but half regretful  
Sighs, and with eyes forgetful  
Weeps that no loves endure.

From too much love of living,  
From hope and fear set free,  
We thank with brief thanksgiving  
Whatever gods may be  
That no life lives for ever;  
That dead men rise up never;  
That even the weariest river  
Winds somewhere safe to sea.

Then star nor sun shall waken,  
Nor any change of light:  
Nor sound of waters shaken,  
Nor any sound or sight:  
Nor wintry leaves nor vernal,  
Nor days nor things diurnal;  
Only the sleep eternal  
In an eternal night.

***Algernon Charles Swinburne (1837-1909)***

# A Sea Symphony

## I      A Song for all seas, all ships.

Behold, the sea itself,  
And on its limitless, heaving breast, the ships;  
See, where their white sails, bellying in the wind, speckle the green and blue,  
See, the steamers coming and going, steaming in or out of port,  
See, dusky and undulating, the long pennants of smoke.  
Behold, the sea itself,  
And on its limitless, heaving breast, the ships.

To-day a rude brief recitative,  
Of ships sailing the seas, each with its special flag or ship-signal,  
Of unnamed heroes in the ships -of waves spreading and spreading far as the eye  
can reach,  
Of dashing spray, and the winds piping and blowing,  
And out of these a chant for the sailors of all nations,  
Fitful like a surge.

Of sea-captains young and old, and the mates, and of all intrepid sailors,  
Of the few, very choice, taciturn, whom fate can never surprise nor death dismay,  
Picked sparingly, without noise by thee, old ocean, chosen by thee,  
Thou sea that pickest and cullest the race in time, and unites nations,  
Suckled by thee, old husky nurse, embodying thee,  
Indomitable, untamed as thee.

Flaunt out, O sea, your separate flags of nations!  
Flaunt out visible as ever the various ship-signals!  
But do you reserve especially for yourself and for the soul of man one flag above  
all the rest,  
A spiritual woven signal for all nations, emblem of man elate above death,  
Token of all brave-captains and all intrepid sailors and mates,  
And all that went down doing their duty,  
Reminiscent of them, twined from all intrepid captains young and old,  
A pennant universal, subtly waving all time, o'er all brave sailors, all seas, all  
ships.

## II      On the beach at night alone.

On the beach at night alone,  
As the old mother sways her to and fro singing her husky song,  
As I watch the bright stars shining,  
I think a thought of the clef of the universes and of the future.

A vast similitude interlocks all,  
All distances of place however wide,

All distances of time,  
All souls, all living bodies though they be ever so different,  
All nations, all identities that have existed or may exist,  
All lives and deaths, all of the past, present, future,  
This vast similitude spans them, and always has spanned,  
And shall forever span them and compactly hold and enclose them.

### III. (Scherzo) The waves.

After the sea-ship, after the whistling winds,  
After the white-gray sails taut to their spars and ropes,  
Below, a myriad, myriad waves hastening, lifting up their necks,  
Tending in ceaseless flow toward the track of the ship,  
Waves of the ocean bubbling and gurgling, blithely prying,  
Waves, undulating waves, liquid, uneven, emulous waves,  
Toward that whirling current, laughing and buoyant with curves,  
Where the great vessel sailing and tacking displaced the surface,  
Larger and smaller waves in the spread of the ocean yearn fully flowing,  
The wake of the sea-ship after she passes, - flashing and frolicsome under the sun,  
A motley procession with many a fleck of foam and many fragments,  
Following the stately and rapid ship, in the wake following.

### IV. The explorers.

O vast Rondure, swimming in space,  
Covered all over with visible power and beauty,  
Alternate light and day and the teeming spiritual darkness,  
Unspeakable high processions of sun and moon and countless stars above,  
Below, the manifold grass and waters,  
With inscrutable purpose, some hidden prophetic intention,  
Now first it seems my thought begins to span thee.

Down from the gardens of Asia descending,  
Adam and Eve appear, then their myriad progeny after them,  
Wandering, yearning, with restless explorations,  
With questionings, baffled, formless, feverish, with never-happy hearts  
With that sad incessant refrain;

*' Wherefore unsatisfied soul? Whither O mocking life?'*

Ah who shall soothe these feverish children?  
'Who justify these restless explorations?  
Who speak the secret of impassive earth?

Yet soul be sure the first intent remains and shall be carried out,

Perhaps even now the time has arrived,  
After the seas are all crossed,  
After the great captains and engineers have accomplished their work,  
After the noble inventors,  
Finally shall come the poet worthy that name,  
The true son of 'God shall come singing his songs.

O we can wait no longer,  
We too take ship O Soul,  
Joyous we too launch out on trackless seas,  
Fearless for unknown shores on waves of ecstasy to sail,  
Amid the wafting winds (thou pressing me to thee, I thee to me, O Soul).  
Caroling free, singing our song of God,  
Chanting our chant of pleasant exploration,

O Soul thou pleasest me, I thee,  
Sailing these seas or on the hills, or waking in the night,  
Thoughts, silent thoughts, of Time and Space and Death, like waters flowing  
Bear me indeed as through the regions infinite,  
Whose air I breathe, whose ripples hear, lave me all over,  
Bathe me, O God, in thee, mounting to thee,  
I and my soul to range in range of thee.

O 'thou transcendent, nameless, the fibre and the breath,  
Light of the light, shedding forth universes, thou centre of them.  
Swiftly I shrivel at the thought of God,  
At Nature and its wonders, Time and Space and Death,  
But that I, turning, call to thee O Soul, thou actual me,  
And lo, thou gently masterest the orbs,  
Thou matest Time, smilest content at Death,  
And fillest, swellest full the vastnesses of Space.  
Greater than stars or suns, bounding O Soul thou journeyest forth;

Away O Soul! Hoist instantly the anchor!  
Cut the hawsers - haul out - shake out every sail!  
Sail forth - steer for the deep waters only.  
Reckless O Soul, exploring; I with thee, and thou with me,  
For we are bound where mariner has not yet dared to go,  
And we will risk the ship, ourselves and all.

O my brave Soul!  
O farther, farther sail!  
O daring joy, but safe! Are they not all the seas of God?  
O farther, farther, farther sail!

from *Leaves of Grass and Passage to India*  
**Walt Whitman (1819 – 1892)**

# Nantwich Choral Society – 2011/12

**Honorary Members:** Joy Roberts, Andrew Mildinhal, Jean Atkin

**Music Director:** John Naylor  
**Accompanist:** Simon Russell

## Sopranos

Anne Barnard  
Jan Brown  
Jo Butchart  
Joyce Clegg  
Tracey Coleman  
Glenda Colemere  
Gail Corfield  
Rita Davies  
Jenny Edwards  
Ann Ferguson  
Marlene Flannery  
Kay Foster  
Sian Gilding  
Margaret Harvey  
Rosemary Jones  
Bronwyn Kelly  
Helen Kerr  
Sheila Luke  
Maire Pedder  
Rachel Pentecost  
Rachael Reeves  
Debbie Rowlands  
Eileen Stuttard  
Barbara Waters  
Joyce West  
Jane Whiteman

Susan Bridge  
Sue Briscoe  
Christine English  
Joyce Foster  
Janet Geeson  
Cynthia Gorton  
Gillian Handford  
Grace Johnston  
Lucy Kibble  
Elizabeth McCrone

Jenny Naylor  
Steph Percy  
Eileen Robertson  
Barbara Shone  
Imogen Taylor  
Wendy Wren

## Altos

Susan Cooke  
Frances Durkin  
Fiona Field  
Rachael Hendry  
Lena Hogben  
Frances Hutchison  
Margaret Lansdell  
Vanessa Layfield  
Elizabeth Lea  
Anne Nicol  
Lucy Roberts  
Leslie Tuckwell  
Ros Wells  
Diane Wheatley

Shirley Burton  
Judith Dooley  
Joy Guest  
Ester Harries  
Marian Hay  
Anne McKay  
Brenda Midgley  
Janet Miller  
Brenda Morris  
Gwyneth Rollins  
Joan Shaddick  
Elizabeth Tilston  
Margaret Whitehurst  
Kathleen Willis

## Tenors

Martyn Colley  
Graham Harbage  
Patrick Hay  
Wal Kaye  
Mike Moores  
Barry Munslow  
Richard Percival  
Nick Smith  
Philip Trinder  
Adam Warner  
Joe Watson  
John Whittingham

## Basses

Roger Boulton  
Brian Cantrill  
Adrian Cope  
Christopher Findlay  
David Foster  
Glyn Griffiths  
Douglas Hollinshead  
David Johnston  
David Jones  
Martin Jones  
Ron Kelley  
Tony Moss  
Adrian Percy  
Ray Potts  
Bob Pugh  
Laird Ryan  
Simon Stubington  
Bill Vallance  
Ian Wells

**OFFICERS:** **Chairman:** Roger Boulton, **Vice Chairman 1:** Anne Barnard,  
**Vice Chairman 2:** (Vacant), **Secretary:** Adam Warner, **Treasurer:** Diane Wheatley

**ELECTED COMMITTEE MEMBERS:** **Minute Secretary:** Rachel Pentecost, **Membership Secretary**  
**and Posters / Tickets:** Ester Harries, **Publicity / Media:** Fiona Field, **Librarian:** Bob Pugh,  
**Concert Manager:** Eileen Robertson, **Committee Member:** Ron Kelley

**MEMBERS WITH SPECIAL ROLES:** **Publicity / Media:** Anne Nicol, **Webmaster:** Nick Smith,  
**Ticket Revenue:** Liz McCrone, **Grants and Sponsorships:** Martin Jones,  
**Social Events:** Vanessa Layfield, **Front of House:** Joy Guest

Website: [nantwichchoral.org.uk](http://nantwichchoral.org.uk)

# Market Drayton Choral Society

**Musical Director:** Ken Sterling

## **Sopranos**

Anna Simons  
Lynda Bright  
Mary Willicombe  
Margaret Chambers  
Pat Elliott  
Joan Fox  
Elizabeth Gardiner  
Angela Garratt  
Eunice Gibbons  
Nicola Kent  
Ann McCullagh  
Di Miller  
Mary Parry  
Anne Swinnerton  
Monica Weller  
Rosie Duncan  
Emma Westwood  
Diana Sillito  
Nicky Morgan  
Julia Schofield  
Sheila Swindale

## **Altos**

Sandra Barthorpe  
Chris Brown  
Jan Campbell  
Pauline Chevins  
Wendy Cooper  
Cynthia Dawson  
Margaret Hawkins  
Margaret Hopwood  
Karen Powell  
Nancy Stewart

## **Tenors**

Anthony Deere  
Richard Fish  
Peter Hammond  
Roger Legg  
Michael Riley  
Francis Peel

## **Basses**

Roger Bliss  
Brian Watson-Jones  
Bob Martin  
Harold Ousby  
Alan Parton  
Martin Pinfold  
Ian Platt

***(Members singing in this concert)***

**Chairman:** Francis Peel, **Treasurer:** John Upton, **Librarian:** Richard Fish

**Secretary/ Website:** Cynthia Dawson, **Social Secretary:** Caroline Lewis, **Publicity:** Carol Webb

Website: [www.draytonchoral.co.uk](http://www.draytonchoral.co.uk)

## The Northern Concordia Orchestra

|                      |                   |                     |                      |
|----------------------|-------------------|---------------------|----------------------|
| David Greed*         | Violin 1          |                     |                      |
| Dave Routledge†      |                   | Jane Evans          | Oboe                 |
| Freddie August       |                   | Cait Walker         | Oboe and cor anglais |
| Judith Van Ingen     |                   |                     |                      |
| Peter Leighton Jones |                   | Dan Bayley          | Clarinet             |
| Julie Edwards        |                   | Colin Blamey        |                      |
| Celia Goodwin        |                   |                     |                      |
| Sheila Taylor        |                   |                     |                      |
|                      |                   | Hazel Barrett       | Bassoon              |
|                      |                   | James Thomas        |                      |
| Sue Hall             | Violin 2          |                     |                      |
| Sarah Crouch         |                   | Alan Tokeley        | Horn                 |
| Carol Box            |                   | Andrew Maher        |                      |
| Therese Ohldin       |                   | David Garbutt       |                      |
| Margaret Duffy       |                   | Tim Page            |                      |
| Morris Saleh         |                   |                     |                      |
| Alison Loram         |                   | Jim Bulger          | Trumpet              |
|                      |                   | Tim Barber          |                      |
| Rachel Jones         | Viola             | Matt Palmer         |                      |
| Jacq Anthony         |                   |                     |                      |
| Jean Ambrose         |                   | Simon Powell        | Trombone             |
| Aimee Johnson        |                   | Kieran Joy          |                      |
|                      |                   | Adrian France       |                      |
| Cathie Bunting       | Cello             |                     |                      |
| Claire Miles         |                   | Ryan Breen          | Tuba                 |
| Graham Morris        |                   |                     |                      |
| Alexander Van Ingen  |                   | Julian Wolstencroft | Timpani              |
|                      |                   |                     |                      |
| Jonathan Thackeray   | Double bass       | Andrea Vogler       | Percussion           |
| Esther Stewart       |                   | Charlie Ashby       |                      |
|                      |                   | Mark Norman         |                      |
| Martyn Shaw          | Flute             |                     |                      |
| Nicola Phillips      | Flute and piccolo | Anna Christenson    | Harp                 |

\*Leader – *Sea Symphony*

†Leader – *The Garden of Proserpine* and *The Lark Ascending*

The Northern Concordia Orchestra is Nantwich Choral Society's fully professional associate orchestra. Recent performances have included Bernstein *Chichester Psalms*, Elgar *The Dream of Gerontius*, Haydn *The Seasons*, Karl Jenkins *The Armed Man*, Fauré *Requiem* and the premiere of Andrew Mildinhall's *Even Such is Time*.

## **Catherine Benson – soprano**

Cathy Benson studied at The Guildhall School of Music with Noelle Barker. After two years postgraduate opera study she embarked on a successful freelance career, singing opera, oratorio and recitals. Her operatic work included principal roles at Glyndebourne, Park Lane Opera, Holland Park Opera, English National Opera and The Royal Opera House, Covent Garden. She also performed at Snape Maltings, taking the part of Rowan in *The Little Sweep* by Benjamin Britten and later went on to record the opera for EMI.

Whilst with Glyndebourne she took part in many famous productions including Stravinsky's *Rake's Progress* designed by David Hockney and several productions directed by Sir Peter Hall including Gluck's *Orfeo* with Dame Janet Baker. She won The Glyndebourne Touring Opera singer's award which enabled her to study the role of Zerlina (*Don Giovanni*) which she then performed with the company.

Family life began to take priority but concert and oratorio work has taken her all over the country and she sings a wide variety of repertoire encompassing opera, operetta, lieder and French Mélodie. She joined Birmingham Conservatoire several years ago and teaches singing both at undergraduate and postgraduate levels and has a particular interest in the field of vocal pedagogy. She is a member of the auditions panel at the Conservatoire and both examines and adjudicates.

Cathy performs regularly in Shropshire with many local choral societies, most recently for Church Stretton and Oswestry. NCS recall with great pleasure her previous performances in their 2010 'Summer Serenade' concert and in *Petite Messe Solonelle* last summer. She performed Brahms' German Requiem with John Naylor and The Phoenix Singers in November 2010. Shrewsbury School in the autumn.

When not teaching or singing Cathy is an active member of her community, raising money for charities such as Help for Heroes, British Heart Foundation and Acorns Children's Hospice as well as for her local church.

## **David Greed – violin**

David studied at the Royal College of Music in London. In 1978 he was appointed Leader of the newly formed Orchestra of Opera North becoming the youngest leader in the country. He has appeared regularly as soloist, both with the Opera North Orchestra and with other orchestras throughout the region. David's repertoire is extensive, including the concertos of Britten, Menotti, Brahms, Elgar, Sibelius, Beethoven, Mendelssohn, Tchaikovsky, Prokofiev, Bruch, Barber, Mozart, Bach and Vivaldi, as well as other smaller works.

He has appeared as guest Leader with many orchestras – Philharmonia, City of Birmingham, BBC National Orchestra of Wales, BBC Philharmonic, Halle, Royal Liverpool Philharmonic, Northern Sinfonia, Bournemouth Sinfonietta, Royal Opera House, Orchestra of Welsh National Opera, Irish Chamber, Manchester Camerata, Northern Chamber Orchestra and English National Ballet. In 1999 he led the Orchestra of the Royal Opera on a concert tour of the U.S.A. In 2007 he visited Oslo for a 3 week period as guest leader of the Orchestra of the Norwegian Opera.

David has recorded 'The Lark Ascending' (Vaughan-Williams) for Naxos with David Lloyd-Jones and the Orchestra of Opera North. This recording was used as part of the sound-track to the movie 'Man on Wire' which won a BAFTA and an Oscar for 'Best British Documentary Film' in 2008! He has also recorded the Elgar Concerto with Hertfordshire Youth Orchestra.

In 2012 he performs Shostakovich 1<sup>st</sup> violin concerto and leads the BBC Scottish Symphony Orchestra for a 2 week period.

In his position as Music Director of the Sinfonia of Leeds David has completed recordings of the piano concertos of Bartok, Lutoslawski, Chopin, Rachmaninov's 3<sup>rd</sup> concerto and Beethoven's Emperor concerto. He has also held the position of Principal Conductor of the Cleveland Philharmonic Orchestra (Middlesbrough) and has conducted the Helix Ensemble (Loughborough), the City of Leeds Youth Orchestra, and at the Royal Northern College and Chetham's School, Manchester.

David has also made visits to the State of Kazakhstan and has held the position of Principal Guest Conductor with its National Symphony Orchestra. He coaches violin and conducts masterclass sessions for the National Youth Orchestra and was 1<sup>st</sup> violin coach at the 2008 summer course of the European Union Youth Orchestra..

He plays on a violin by J.B. Guadagnini owned by the Yorkshire Guadagnini 1757 Syndicate.

## **Christopher Booth-Jones – baritone**

Born at Castle Cary in Somerset and educated first at Tormore School, Deal and then at Dover College, Chris progressed through a series of jobs. These ranged from working in the City, importing and exporting, sales coordination for a plastics company, factory worker, working for the Evening Argos, swimming pool life guard and then schoolmaster at St Aubyn's Preparatory School teaching Latin, French, English, PE, Games, Shooting and Boxing!.

He then qualified as a short hand typist whilst preparing to enter Advertising and Public Relations – and finally 'got it right' thanks to his best friend, who

pushed him into applying and auditioning for the Royal Academy of Music to study singing and acting!

This led to winning various scholarships and finally entry into his chosen profession – work in opera, concert work, theatre, music theatre, films, videos, TV and broadcasting.

Chris has worked for most of the British Opera companies including Phoenix Opera, Welsh National Opera, Glyndebourne Festival and Touring Operas, Opera North, Kent Opera, English Music Theatre, London Musical Theatre Company, the Royal Opera House and English National Opera where he was Principal Baritone for 18 years.

He enjoys a busy concert career, both at home and abroad, and has performed at most of the major music festivals in Britain including – Bath, Chester, Aldeburgh, City of London, Newcastle, and Brighton. He has made many appearances at the South Bank at all three venues – The Festival Hall, The Queen Elizabeth Hall and The Purcell Room.

For many years Chris worked with Sir John Eliot Gardiner as soloist in various concerts and he has been a regular broadcaster for the BBC over the years. His repertoire ranges from Early Music to the 20<sup>th</sup> century and Music Theatre. Appearances have taken him abroad to the Americas, Russia, Hong Kong and Europe.

NCS recall his memorable performances in 2011 at the première of Andrew Mildinhall's Requiem *Even Such is Time* and Fauré's *Requiem*, and in *Summer Serenade* in 2010. With John Naylor and The Phoenix Singers his performances of Christus in Bach *St Matthew Passion* and in Brahms *German Requiem* were especially well received.

After 40 years of performing on stage, concert platform, television, videos and recordings (his most recent being a CD of English Song entitled "Great Things – Twentieth Century English song" 16 composers), Chris is currently working on his next recording and helping others to achieve success in their careers in the performing arts.

**John Naylor – conductor**

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 The Monteverdi Choir and Louis Halsey Singers, appearing at The Proms, The South Bank, The Aldeburgh Festival and in numerous recordings. He has sung in the cathedral choirs of Carlisle, Christ Church Oxford and Chester.

John has been Director of The Lydian Singers since founding the choir in 1980. They are now one of the leading chamber choirs in the North West and have performed extensively in the North West, Spain, France, Italy and in most of the cathedrals in Great Britain, often returning several times by invitation.

John was appointed Music Director of Nantwich Choral Society in September 2005 for whom he has now conducted highly acclaimed performances of works in the mainstream choral repertoire including Mendelssohn's *Elijah*, Bach's *St John Passion* (in Chester Cathedral), and Monteverdi's *Vespers of 1610*, Bernstein's *Chichester Psalms* Fauré's *Requiem*, Karl Jenkins' *The Armed Man* with Ensemble Vocal Arpège de Mâcon, Mozart's *Requiem* and Bach's *B minor Mass* with the 18<sup>th</sup> Century Concert Orchestra and in 2009 Haydn's *The Seasons* and *The Dream of Gerontius* in Chester cathedral with the Northern Concordia Orchestra and in 2010 Handel *Coronation Anthems* and the *Dettingen Te Deum* with the 18<sup>th</sup> Century Sinfonia..

John was also conductor of The Phoenix Singers of Shrewsbury from 2009 to 2011 with whom he performed works by Britten, Poulenc, Tavener and Hindemith, first performances of the winning works in The Phoenix International Choral Composition Competition and critically acclaimed performances of Bach's *St Matthew Passion* in Shrewsbury Abbey and Brahms' *Requiem* in St Chad's Shrewsbury.

John's conducting engagements in 2011 included several performances of *Messiah*, the first performance of *Even such is Time*, a new commissioned work by Andrew Mildinhall, three performances of Fauré's *Requiem*, Rossini *Petite Messe Solonelle*, Haydn's *Creation*, performances of Motets by Poulenc, Britten and Messaien, Blackburn and Liverpool Metropolitan cathedrals with The Lydian Singers, and most recently Monteverdi's *Vespers of 1610* with the Phoenix Singers and the English Sackbutt and Cornett Ensemble.

2012 plans include Mozart *Coronation Mass* and *Vespers* in Macon and Nantwich, *Messiah* with The 18<sup>th</sup> Century Sinfonia, Coventry cathedral with The Open University Chapel Choir and with the Lydian Singers works by Buxtehude, Monteverdi and Mozart followed by Lichfield Cathedral and Bangor Cathedral. In June he will conduct a new choir and orchestra version of Andrew Mildinhall's *Even Such is Time* with The Lydian Singers at The Lymm Festival.



## **purdies**

of nantwich

Exclusive Ladies Shoes.  
Handbags and Gifts

Official Ugg Stockist

29 Hospital St., Nantwich, CW5 5RL

Tel: 01270 625877

[www.purdiesshoes](http://www.purdiesshoes)

## think about IT

*for all your computing needs*

- computer hardware and software sales
- computer hardware repairs
- broadband installation
- ink and toner cartridges
- cables and accessories
- website design
- voice over IP
- telecom solutions
- network design and install
- virus detection and removal
- maintenance contracts



### 01270 624209

52 Hospital Street, Nantwich

[shop@thinkabout-it.co.uk](mailto:shop@thinkabout-it.co.uk) [www.thinkabout-it.co.uk](http://www.thinkabout-it.co.uk)

The Creamiest  
Porridge around...



Momflake

Family milling in Cheshire since 1675  
[www.momflake.com](http://www.momflake.com)

## Crewe Concert Band

Musical Director: Albert Dunseath

**Rehearsals held Thursdays  
at 7:30pm at Wistaston  
Memorial Hall.**

**Brass Players wanted.**

**All enquiries to 01270 505926**