

A portrait of George Frideric Handel, showing him from the chest up. He has a large, curly wig and is wearing a dark, patterned coat over a white cravat. He is looking slightly to the right of the viewer.

NANTWICH CHORAL SOCIETY

40th Anniversary Concert

George Frideric Handel

Messiah

Linda Richardson, soprano

Harriet Goodwin, mezzo-soprano

Stephen Newlove, tenor

Dingle Yandell, bass

The 18th Century Sinfonia

John Naylor, conductor

Saturday 10th November 2012

St Mary's Church, Nantwich

Programme £1.00

A MESSAGE FROM THE CHAIRMAN 2012

As Nantwich Choral Society's newly elected chairman may I extend a very warm welcome to you this evening as we celebrate tonight the society's 40th anniversary concert, Handel's *Messiah*. It is a repeat performance of the work chosen for the society's first ever public concert 1972, but on this occasion in 2012 we shall enjoy the opportunity to listen with the accompaniment of period instruments.

There exists amongst all members of any society a common bond which identifies and unites them. The Nantwich Choral Society singers share their musical adventure with friendship, journeying together towards magical and memorable choral experiences.

Under the direction of successive Music Directors the Nantwich Choral Society has grown from its early beginnings in 1972, into the distinguished choral society that exists today. 40 years on we celebrate a record membership of over 100 amateur but passionate mixed voice choral singers, an inspirational Music Director, John Naylor, and an accomplished accompanist and concert recitalist, Simon Russell. It is also our custom to engage professional musicians and soloists for all our performances.

We sing great choral music; we have an exciting, diverse and an expanding repertoire, some familiar works and some less so. In addition to performing our three major concerts in autumn, spring and summer we hold educational singing workshops and invite singers to join us for our annual "come and sing", and sing our ever popular Christmas carols in St Mary's Church.

We enjoy a fine reputation and excellent critical acclaim of our performances in Nantwich, the wider Cheshire area and in Chester Cathedral.

In all that we do we strive for excellence thus keeping the choral tradition alive.

Elizabeth Lea



Nantwich Choral Society 2012

Nantwich Choral Society

Mighty oaks from little acorns grow

It started with an evening class arranged by the Workers' Educational Association, Nantwich Branch. Mr Michael Bax was the course tutor, the subject was 'Choral Music', the venue County Primary School, Manor Road. The fee was £1.15. The course started on 12th April 1972 and on 28th June the choir was ready to give a concert. The programme listed Schubert's *Mass in G*, Purcell's *Magnificat in G minor*, Stravinsky's *Pater Noster*, some modern motets by Gordon Jacob and William Harris, and folksong arrangements by Vaughan Williams, Seiber, Redman and Whittaker.

There were 40 singers in the choir and about 120 in the audience. The concert was a success: *'the audience were impressed by the standard achieved under the directorship of Mr Michael Bax who had been the course tutor'*.

It did not end there – the choir was there to stay. On 20th September 1972 an inaugural meeting was held of the Nantwich and District Choral Society (NDCS). In the early years of the Society, the Conductor's podium was shared by Michael Bax, Michael Bridger and Edward Hewison. Joy Roberts was the Accompanist – a position she was to hold for 25 years!

The newly formed NDCS gave its first concert on 16th December 1972 in St Mary's Church, Nantwich, when they performed Handel's *Messiah*, with Michael Bridger at the organ and Michael Bax conducting. This was followed a few days later by a Carol Concert at Central Methodist Church, Nantwich. The programme included 8 carols as choir items in addition to the congregational carols.

The choir gave a third concert in its first year, on 24th March 1973, when it performed Mozart's *Coronation Mass* and Britten's *Saint Nicholas*.

From the very early days, the choir tackled a wide repertoire, including works by Monteverdi, Fauré, Vivaldi, Bach (*Magnificat*) and William Mathias (*Ave Rex*).

The BBC visited Nantwich for the Songs of Praise programme in February 1975. St Mary's church was packed with a number of church choirs, choral societies, school choirs and members of congregations from the district. The newspaper

reported '700 voices' assembled for each of the rehearsals and the recording session.

The BBC was back in Nantwich again in December 1976 for recording the Sunday Half Hour program.

The choir continued to present 3 or 4 concerts each season, as well as taking part in other musical events such as the Crewe Music Festival (1975) and the Queen's Silver Jubilee Service (1977).

The choir participated in *The Gothic Symphony* by Havergal Brian in Victoria Hall, Hanley on 21st May 1978. This symphony was billed as *'the largest symphony ever written'* and to perform it there were 800 performers drawn from 7 Choral Societies, 5 Children's Choirs, four brass bands and the Stoke Gothic Orchestra. One reviewer regarded it as *'a striking measure of success ... impressive testimony to the enthusiasm and musical accomplishment of the predominantly amateur performance, directed by Trevor Stokes.'*

Winsford Civic Hall was the venue for the Three Choirs Festival on 31st March 1979 when choirs from Nantwich, Winsford and Market Drayton presented Verdi's *Requiem*.

Other ambitious works were presented over the following seasons. The Vaughan William's *Sea Symphony* (June 1980) was well received: *'it is a difficult work but on this occasion it received a stunning performance. The difficulties of the orchestral score were surmounted with apparent ease. ... This must have been the finest performance given so far by the Choral Society. Their big climaxes had power without harshness and their more reflective passages were beautifully tuned and well controlled.'* Bach's *Mass in B Minor* (March 1981, with Market Drayton Choral Society) was also well received: *'Five-hundred patrons gave the musical cast an enthusiastic standing ovation in appreciation of the beauties of J S Bach.'*

The 10th Anniversary Concert in June 1982 included music by Gibbons, Bach, Fauré, Vaughan Williams, Stanford and Parry.

The programme for the concert in December 1982 consisted of Monteverdi's *Christmas Vespers* and *Magnificat*. It marked the end of 10 years as Principal Conductor for Michael Bridger as he left the district to take up a new appointment.

Stephen Buckman

Stephen Buckman was appointed Conductor and conducted his first concert with the Society in April 1983, Handel's *Messiah*. The established pattern of concerts continued with performances in Autumn, December (carols), Spring and Summer with the repertoire ranging from the serious (Bach *Mass in B minor* in March 1986) – to the more light-hearted (Gilbert & Sullivan *The Mikado* in June 1987).

The choir travelled to Vienna in November 1987 to perform in the Advent Celebrations, the first British Choir to sing in the Town Hall (Rathaus).

There was another journey abroad 20th – 23rd October 1989, this time a visit to Mâcon in France as part of the twinning with Crewe and Nantwich. The choir performed Handel's *Coronation Anthems* and Pergolesi's *Magnificat* in St Pierre Church, Mâcon. There was also a Civic Reception in Mâcon Town Hall and an official Banquet given by the town's twinning committee.

The choir gave a concert at Shugborough Hall – 'Shugborough at Sea' – in July 1990 as celebration of the 250th Anniversary of Admiral Anson circumnavigating the globe. A choir from Mâcon visited Nantwich in November 1990 as part of a return exchange.

Handel's *Messiah* featured quite regularly on the concert programmes during the 1980s and 1990s, several times raising funds for charities (NSPCC, Cancer Research, Multiple Sclerosis, St Luke's Hospice and others).

The choir changed its name from Nantwich and District Choral Society (NDCS) to Nantwich Choral Society (NCS) some time in the early 1990s.

The first Come and Sing (Haydn's *Creation*) took place on 5th October 1991 as part of the Voices for Hospices initiative. There were 108 simultaneous performances throughout the UK to support the hospice movement and the NCS event raised funds for St Luke's Hospice, Winsford.

The second twinning visit took place 25th – 28th October 1991, this time to Bischofsheim in Germany, like Mâcon twinned with Crewe and Nantwich. Works performed were Fauré's *Requiem* and Vivaldi's *Gloria*. The choir also sang Choral High Mass in the Parish Church of St. Valentin in Keidrich. The choir was welcomed by the Mayor at a Civic Reception and treated to wonderful

hospitality by their hosts Oekumenische Kantorei Bischofsheim.

Tippet's *Child of our Time*, Finzi's *Lo the Full Final Sacrifice* and Elgar's *Sursum Corda* featured in the concert programme in April 1992. In October 1992, the choir gave a Gala Concert in aid of St Mary's Church Restoration Festival to close the Preservation Appeal. Handel's *Dixit Dominus* and *Four Coronation Anthems* made up the programme.

21st Anniversary Season 1993 – 1994

To celebrate, the choir were invited to a buffet in the Mayor's Parlour. The Major of Crewe and Nantwich Richard Ellwood thanked the choir for its work in spreading goodwill in Cheshire and abroad through visits to the boroughs twin towns of Mâcon, France and Bischofsheim in Germany. The choir also held a Gala Dinner at Rookery Hall, Worleston on Saturday 19th February 1994.

North Staffs Symphony Orchestra celebrated its 90th Birthday in March 1994. NCS joined Stone Choral Society and Stoke-on-Trent Bedford Singers in a concert, performing Sir Granville Bantock's *National Anthem* and Mahler's *Symphony no 2 'The Resurrection'*, the first performance of this work in Hanley.

6th May 1995: Crewe & Nantwich Borough Council supported the 50th Anniversary Concert of Commemoration marking the end of the 1939-45 war. The NCS was joined by the Oekumenische Kantorei Bischofsheim, Germany - the Borough's Twin Town. The music was chosen to illustrate the theme of Commemoration, Peace, Reconciliation and Hope: Bainton's *And I saw a new Heaven*, Bruckner's *Locus Iste*, Schubert's *Gloria & Sanctus* from *The German Mass*, Finzi's *Lo the Full Final Sacrifice* and Fauré's *Requiem*. The concert was conducted by Hans-Joachim Steinbrück and Stephen Buckman. Joining the Mayor & Mayoress of Crewe and Nantwich Councillor & Mrs P Birchall were the Bürgermeister of Bischofsheim Herr Berthold Doss and Frau Christel Doss and the Chief Executive in Macon Monsieur Clame.

Bach's *St Matthew Passion* featured on the programme again in March 1996, and the *B minor Mass* in May 1997. The Choir received a National Lottery Grant for this Concert of £3937.

At the Annual Dinner in October 1997 there were Farewell Presentations to Stephen Buckman and

Joy Roberts who both were to leave at the end of the year. Joy had been the accompanist since the start of the choir in 1972 and it was Stephen's 15th year with the choir. They would both be sadly missed.

Before giving up the baton, Stephen conducted Tippett's *Child of our Time*, Vaughan Williams' *Dona Nobis Pacem* (November 1997), Handel's *Messiah* (December 1997) and the Carol Concert.

Patrick Larley and Andrew Mildinhall

In January 1998, Patrick Larley joined the NCS as Conductor and Andrew Mildinhall as Accompanist.

Performances in the following seasons included Monteverdi's *Vespers and Magnificat of 1610*, Finzi's *In Terra Pax*, Britten's *The Company of Heaven*, Patrick Larley's *A Mass of a Thousand Ages* (commissioned by the NCS to celebrate the Millenium in 2000).

In November 2002, the choir was joined by Patrick's other choir, Chudleigh's Company, for a performance of Vaughan Williams' *Mass in G minor for Double Choir* and Tavener's *Hymn to the Mother of God* and *Song for Athene*.

In June 2003, the choir led the Mass at Liverpool Metropolitan Cathedral, singing Haydn's *Little Organ Mass*.

The performances during 2004 included Maxwell Davies' *Solstice of Light*, Parry's *Blessed Pair of Sirens*, Vaughan Williams' *Five Mystical Songs*, and a Come and Sing *Belshazzar's Feast*.

A tradition became established in the early part of the decade where a small group of NCS members would sing Christmas Carols at Rookery Hall on Christmas Eve for a donation to the Choral Society funds.

Bentley Motors Limited sponsored the concert in July 2005 when the choir performed Carl Orff's *Carmina Burana* with '*precise execution and professionalism*'. This was the last concert conducted by Patrick Larley who left the NCS to join Birmingham Sinfonia.

John Naylor

John was appointed Music Director of the NCS from the beginning of the 2005/2006 season. The first concert under his baton was Mendelssohn's *Elijah* in St Mary's Church, Nantwich – '*... the three-hour*

performance kept the audience captivated despite freezing temperatures and hard wooden pews.'

The Family Carol Concert in December (at St Mary's) was followed by a Come and Sing Day in January 2006 when singers from other choirs (or none) were invited to join members of the NCS in singing a selection of items from the publication 'European Sacred Music'. This event was deemed a success and became the start of a series of annual 'Come and Sing' Days directed by John Naylor.

The March concert (2006) was held in Chester Cathedral when the NCS was joined by the Lydian Singers (John Naylor's other choir), soloists and The 18th Century Concert Orchestra for a performance of Bach's *St John Passion*. For the NCS, singing in the Cathedral was a 'first'. The concert was well received: '*The performance began well and simply got better and better as the music unfolded. The spacious tempi chosen by Naylor allowed Bach's score to live and breathe so that the meaning of both music and words could be clearly put across. Particularly noticeable in the choir was the ability to sing softly when directed to do so, and the moving interpretation of the final 'Sleep well' chorus.*'

A completely different mood characterised the Summer concert: *Captain Noah and his Floating Zoo*, songs by Gershwin, 'Fats' Waller and Gilbert and Sullivan.

The following season included music ranging over several centuries: Monteverdi's *Vespers of 1610*, Handel's *Messiah*, Vaughan Williams' *Five Mystical Songs*, Bernstein's *Chichester Psalms*, Fauré's *Requiem*.

Karl Jenkins' *The Armed Man* was performed with Ensemble Vocal Arpège de Mâcon during their visit to Nantwich in July 2007. The visit was to celebrate 50 years of the Twinning of the towns of Crewe and Nantwich with Mâcon. Members of the NCS had visited Mâcon in May that year and joined their hosts in a concert in Saint-Vincent Cathedral, Mâcon.

In 2007 NCS performed Mozart's *Requiem* in the Duncan Druce completion and a specially commissioned work *A Choral Suite* commissioned from John Benson. The 18th Century Concert Orchestra was led by Duncan Druce himself. The Family Carol Concert which followed in December 2007 included contributions from Nantwich Young Voices, directed by Victoria Palethorpe. This was

very successful and the beginning of a 'new tradition'.

Bach's *Mass in B minor* was performed in St Michael's Church, Coppenhall, in November 2008 when the Lydian Singers also took part. In the Family Carol Concert in December 2008, NCS and Nantwich Young Voices joined together in a new work by Andrew Mildinhall, *'Twas the night before Christmas*, illustrating the magic of Santa and his reindeer.

The Central Methodist Church had hosted a number of concerts in the earlier years. It was to close in January 2009 after which the newly refurbished facilities in the former School Room across the road would be brought into use. To mark the occasion, the NCS gave a performance of Handel's *Messiah* on 3rd January.

Later that year, on 7th November 2009, the choir was joined by members of the Border Singers, the Lydian Singers and Romsey Choral Society for a performance of Elgar's *The Dream of Gerontius* in Chester Cathedral. A total of 170 singers took part, accompanied by The Northern Concordia Orchestra.

A number of NCS members travelled to Romsey to take part in their performance of *The Dream of Gerontius* in Romsey Abbey a week later.

St Mary's Church, Nantwich, launched a £1m Appeal for Restoration work, and to show its appreciation of the support given by St Mary's over many years, the NCS arranged a Come and Sing performance of *Messiah* in January 2010 as part of the fundraising activities.

Simon Russell

We said farewell to Andrew Mildinhall after the Summer Concert in June 2010 as he was to move away from the area. Simon Russell was appointed Accompanist and took up his post in September 2010 as only the 3rd accompanist in the choir's history.

The Come and Sing *Messiah* was performed in January 2011, this time supporting St Luke's Hospice.

A notable premiere took place in March 2011 when the choir gave the first performance of Andrew Mildinhall's *Even Such is Time*, a work using the texts of the Requiem Mass interspersed by poems

reflecting on the transitory nature of time, the futility of war, God's love for humanity and the search for eternal life.

The Come and Sing Day in January 2012 involved students from the Royal Northern College of Music, Manchester who sang the solo parts in the performance of Mozart's *Requiem*.

The 40th Anniversary Season

The March concert included a performance of Vaughan Williams' *A Sea Symphony* and *The Garden of Proserpine* – only the second public performance of this newly discovered work – and a magical performance of *The Lark Ascending* played by David Greed. The NCS was joined by singers from Market Drayton Choral Society and The Northern Concordia Orchestra. The venue was Nantwich Civic Hall, the time was a Sunday afternoon. This was an experimental departure from the normal concert times and appeared to be welcome by many as the Civic Hall was full to capacity. Financial support from the Ralph Vaughan Williams Charitable Trust made it possible to stage such an ambitious programme.

Members of the NCS travelled to Mâcon in May and joined The Arpege in a performance of Mozart's *Coronation Mass*. In return, the Arpege visited Nantwich for the performance of the *Coronation Mass* and also Mozart's *Vespers* on 14th July. To celebrate both the Queen's Diamond Jubilee and the French National Day, the combined choir sang a special arrangement by John Benson of *The National Anthem* and *La Marseillaise*.

The first concert given by the newly-formed Nantwich and District Choral Society was Handel's *Messiah*. It has featured in many of the Society's concerts throughout the years and it seems entirely appropriate to mark the Anniversary year with a performance of this ever-popular work.

Nantwich Choral Society has now grown to some 100+ members who give three main concerts each year. We always engage professional soloists and usually two of our concerts each season have orchestral accompaniment, either our own fully professional orchestra *The Northern Concordia Orchestra* or the period instruments of *The 18th Century Sinfonia*. Most performances continue to be given in St Mary's Nantwich and the choir rehearses each Wednesday evening in the

congenial surroundings of the new Methodist Church in Hospital Street.

Each year there is now a 'Come and Sing' event in early January and a Singing Day near the beginning of each season to provide opportunities for members and guests to develop their singing technique.

The Society has a very committed and hard working committee who are supported by many other members who undertake specialist roles. As a result of fund raising by members and grants from a number of bodies, finances are currently on a sound footing. Musical standards remain high and the ethos is one of welcoming new members of whatever musical experience or standard.

Above all, Nantwich Choral Society retains the primary objectives of those who founded it – some of whom still sing with us today – to enjoy rehearsing and performing the best choral music to the best standards we can achieve. We look forward to the next forty years with great excitement!

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NANTWICH CHORAL SOCIETY

continued success in its 40th year with its
2012/13 concert programme

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Conductors

Michael Bax 1972 – 1975
Michael Bridger 1972 – 1982
Edward Hewison 1972 – 1981
Stephen Buckman 1983 – 1997
Patrick Larley 1998 – 2005
John Naylor 2005 –

Accompanists

Joy Roberts 1972 – 1997
Andrew Mildinhall 1998 – 2010
Simon Russell 2010 –

Commissioned works / Premieres

Patrick Larley *A Mass of a Thousand Ages*
(commissioned by the NCS to celebrate the
Millennium in 2000)

John Benson: *A Choral Suite* (2007)

Andrew Mildinhall: *'Twas the night before
Christmas* (2008)

Andrew Mildinhall *Even Such is Time* (2011)

Ralph Vaughan Williams: *The Garden of
Proserpine* (Composed 1897 – 9. Second public
performance)

John Benson: Arrangement of *The National
Anthem* and *La Marseillaise* (2012)

MESSIAH

'Messiah' was the first work to be performed by the fledgling Nantwich Choral Society and it is fitting to perform this great work once again to mark the Society's 40th Anniversary.

Indeed, Handel may have passed quite close to Nantwich on his way to give the first performance of Messiah in Dublin on April 13th, 1742? It is certainly possible, because he travelled from London to Chester (by which road remains unknown) where he was delayed by bad weather on the crossing route. Anxious to make good use of the time available, he prevailed upon the Cathedral organist to arrange a 'sing through' of his new work with some members of the cathedral choir who, quite reasonably, he expected to be proficient readers of music. He was very put out by one of them who, when the singer gave a very poor account of the music placed before him, told a dismayed Handel that he could sing at sight 'but not at first sight!'

We know that Handel wrote Messiah in an amazingly short burst of inspiration, between Saturday August 22nd, 1741 and Saturday September 12th 1741 in preparation for the series of concerts he was to give in Dublin, borrowing very little from previous compositions. He was uncertain what musical resources he would have at his disposal when he arrived, so he designed the work for very sparing orchestration – only continuo, strings and brief appearances by trumpets and kettledrums.

The majority of the arias have an obbligato accompaniment by a single instrumental part with continuo. The chorus, though planned to be relatively few in number, is given a much more prominent role than in most of Handel's previous compositions. All this was designed for economy of cost, especially since the first performance was presented to raise funds for Dublin's Charitable Music Society.

Charles Jennens, Handel's regular librettist, selected the words from the Authorised Version of the Bible and from the Book of Common Prayer. This combination of familiar Old Testament and New Testament texts illustrates the fulfilment of the Old Testament prophecies

of Messiah in the Gospel story. The work is divided into three parts:

Part One: Prophecies of Christ's coming, the Annunciation and the Nativity.

Part Two: Christ's Sacrifice, his Suffering, Resurrection and Ascension, the Evangelism of the Apostles and a glorious view of the Kingdom of God.

Part Three: Christ's redemption and the immortality of the Christian soul.

In order to accommodate as large an audience as possible, the Dublin Charitable Society's Stewards asked 'Ladies not to come with hoops' and Gentlemen 'to come without their swords'. On the day there were 700 people in the room, £400 was raised, and the Dublin Journal wrote: 'Words are wanting to express the exquisite delight afforded to the admiring crowded Audience. The Sublime, the Grand and the Tender, adapted to the most elevated, majestic and moving Words, conspired to transport the ravish'd Heart and Ear.'

But when Handel returned and gave the first London performance as part of his Lenten Oratorio season at Covent Garden Theatre in 1743, the reaction was underwhelming. Some critics piously questioned the suitability of a playhouse for the performance of sacred texts, and most patrons preferred Handel's 'Samson' which was 'received with uncommon applause' whilst Messiah 'was but indifferently relish'd.'

Handel was born in Halle (Germany) in February 1685, and after youthful appointments as organist at the local cathedral and harpsichord player / violin player at the local opera house, he went to Italy in 1706 where he wrote numerous operas and cantatas in the Italian style.

He returned to Germany, but between 1710 and 1716 he commuted regularly to London where Italian opera had become very popular. He eventually settled in England in the service of the Duke of Chandos who, like many rich noblemen, maintained his own small musical establishment.

In 1719 he became Music Director of The Royal Academy, formed by a group of noblemen to put on regular Italian opera performances.

This proved a musically successful but financially insecure venture, and so in 1729 he started seasonal programmes on his own account. During the 1730s he built up a flourishing and profitable reputation for seasons of Italian operas and English oratorios and odes at Covent Garden.

Thus Handel was essentially a man of the theatre, especially Italian opera, although he was also undoubtedly a man with a religious background. Biblical subjects (with which his audience would have been very familiar) proved a rich source for the libretti of very many of his compositions. After composing *Messiah* for Dublin he seems to have concentrated principally on oratorios to be performed in the theatre, but he did revive *Messiah* in 1745 and again in 1749.

Handel, by then 45 and more affluent, had become an establishment figure, and in 1750 began the English tradition of performing *Messiah* in support of good causes, in this case for the Foundling Hospital where he was a governor. All of a sudden *Messiah* 'was received with universal applause', its public reputation in England was transformed and it has enjoyed a uniquely unbroken history of performance ever since.

When King George II attended a performance he stood up at the beginning of the Hallelujah chorus, but nobody really knows why. The reasons may have been lofty, they may have been prosaic. However, the audience followed protocol and also stood, a tradition was begun, and most audiences have stood for this great chorus ever since!

In the 18th century Mozart famously produced a version with more lush orchestration; in the 19th century it became customary to give performances with staggeringly large resources (up to 2,500 performers). Every choral society included *Messiah* in its repertoire, and it is tempting to speculate that the sentiments attached to performances at this time were as

much socially worthy ('improving') as they were musical.

In the first part of the 20th century conductors including Thomas Beecham and Malcolm Sargent gave performances which today would be regarded as hopelessly romantic, but they were nevertheless very persuasive interpretations. In the latter part of the 20th century it became, and still is, more customary to perform baroque music with resources more closely aligned to those originally intended. Tonight's performance uses forces (including period instruments) almost exactly the same as in the first performance. Musical lines are clearer, and the drama of the performance comes from the impact of the text and music, not merely from sheer force of numbers.

Handel died in 1759, nine days after conducting his last performance of *Messiah*, and was buried in Westminster Abbey. He is regarded, with his contemporary J.S. Bach, as the greatest of all the many Baroque musicians and composers: certainly he is one of the greatest of all the English composers. In *Messiah* he left us a legacy which has truly stood the test of time.

Jennens quoted Virgil in the introduction to his libretto – *Majora canamus* (let us sing of Greater Things). *Messiah* was considered in Handel's day a 'Grand Musical Entertainment' and since then it has properly gained a unique place in musical performance. Even in a cynical and more secular age it has the power to move and inspire. The words are still well known by most of us, Handel's music is at once familiar and fresh and the work has a curious propensity to engage performers and audience alike in a corporate musical experience quite unlike any other.

Handel himself said of the audience at one performance: 'I should be sorry if I only entertained them; I wished to make them better.' In this performance tonight, may we all find a glimpse of some of the 'Treasures of Wisdom and Knowledge' to which Jennens so appositely also referred. May this occasion also inspire us to continue our wonderful tradition of music making for many years to come.

John Naylor

THE TEXT OF MESSIAH

MAJORA CANAMUS
(Virgil, Eclogue IV)

And without controversy, great is the mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory. In whom are hid all the Treasures of Wisdom and Knowledge. (1 Timothy iii, 16; Colossians ii, 3)

(These words, selected by Jennens, the librettist, formed a preface to the wordbook of the first performance of Messiah in April 1742 in Dublin.)

PART ONE

1. Symphony

2. Tenor recitative: Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. *Isaiah 40:1-3*

3. Tenor aria: Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain. *Isaiah 40:4*

4. Chorus: And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. *Isaiah 40:5*

5. Bass recitative: Thus saith the Lord of hosts; yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land, and I will shake all nations, and the desire of all nations shall come. *Haggai 2:6-7*

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of hosts. *Malachi 3:1*

6. Contralto aria: But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire. *Malachi 3:2*

7. Chorus: And He shall purify the sons of Levi that they may offer unto the Lord an offering in righteousness. *Malachi 3:3*

8. Contralto recitative: Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel. *Isaiah 7:14*

Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel, "God with us". *Matthew 1:23*

9. Contralto aria and Chorus: O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! *Isaiah 40:9*

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. *Isaiah 60:1*

10. Bass Recitative: For, behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *Isaiah 60:2-3*

11. Bass Aria: The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined. *Isaiah 9:2*

12. Chorus: For unto us a child is born, unto us a son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. *Isaiah 9:6*

13. Pifa (Pastoral Symphony)

14. Soprano Recitative: There were shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. *Luke 2:8-9*

15. Soprano recitative: And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. *Luke 2:10-11*

16. Soprano recitative: And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying: *Luke 2:13*

17. Chorus: Glory to God in the highest, and peace on earth, goodwill toward men! *Luke 2:14*

18. Soprano aria: Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour and He shall speak peace unto the heathen. *Zechariah 9:9-10*

19. Contralto recitative: Then shall the eyes of the blind be opened, and the ears of the deaf be unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *Isaiah 35:5-36*

20. Contralto aria: He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young. *Isaiah 40:11*

Soprano aria: Come unto Him, all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls. *Matthew 11:28-29*

21. Chorus: His yoke is easy, His burthen is light. *Matthew 11:30*

PART TWO

22. Chorus: Behold the Lamb of God, that taketh away the sin of the world. *John 1:29*

23. Contralto aria: He was despised and rejected of men; a man of sorrows, and acquainted with grief. *Isaiah 53:3*

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. *Isaiah 50:6*

24. Chorus: Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities: the chastisement of our peace was upon Him. *Isaiah 53:4-5*

25. Chorus: And with His stripes we are healed. *Isaiah 53:5*

26. Chorus: All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all. *Isaiah 53:6*

27. Tenor recitative: All they that see Him laugh Him to scorn: they shoot out their lips, and shake their heads, saying, *Psalms 22:7*

28. Chorus: He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him. *Psalms 22:8*

29. Tenor recitative: Thy rebuke hath broken His heart; He is full of heaviness: He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him. *Psalms 69:20*

30. Tenor Aria: Behold, and see if there be any sorrow like unto His sorrow. *Lamentations 1:12*

31. Tenor recitative: He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. *Isaiah 53:8*

32. Tenor aria: But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. *Psalms 16:10*

33. Chorus: Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in! Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of Glory shall come in! Who is this King of Glory? The Lord of Hosts, He is the King of Glory. *Psalms 24:7-10*

34. Tenor recitative: Unto which of the angels said He at any time, Thou art My Son, this day have I begotten thee? *Hebrews 1:5*

35. Chorus: Let all the angels of God worship Him. *Hebrews 1:6*

37. Chorus: The Lord gave the word: great was the company of the preachers. *Psalms 68:11*

38. Soprano Aria: How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! *Romans 10:15*

40. Bass Aria: Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against His anointed. *Psalms 2:1-2*

41. Chorus: Let us break their bonds asunder, and cast away their yokes from us. *Psalms 2:3*

42. Tenor recitative: He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. *Psalms 2:4*

43. Air: Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. *Psalms 2:9*

44. Chorus: Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! *Revelation 19:6*
The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah! *Revelation 11:15*
King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! *Revelation 19:16*

PART THREE

45. Soprano aria: I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God. *Job 19:25-26*
For now is Christ risen from the dead, the first fruits of them that sleep. *1 Corinthians 15:20*

46. Chorus: Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. *1 Corinthians 15:21-22*

47. Bass recitative: Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. *1 Corinthians 15:51-52*

48. Bass aria: The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. *1 Corinthians 15:52-53*

49. Contralto recitative: Then shall be brought to pass the saying that is written: 'Death is swallowed up in victory'. *1 Corinthians 15:54*

50. Alto and Tenor duet: O death, where is thy sting, O grave where is thy victory? The sting of death is sin and the strength of sin is the law. *1 Corinthians 15:55-56.*

53. Chorus: Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. *Revelation 5:12-14*

54. Chorus: Amen

Nantwich Choral Society – 2012/13

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Accompanist: Simon Russell

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Amanda Brewer
Jan Brown
Glenda Colemere
Gail Corfield
Rita Davies
Ann Ferguson
Marlene Flannery
Kay Foster
Margaret Harvey
Rosemary Jones
Bronwyn Kelly
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Sue Briscoe
Christine English
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Gillian Handford
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Jenny Naylor
Steph Percy
Eileen Robertson

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Imogen Taylor
Wendy Wren

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Elizabeth Tilston
Margaret Whitehurst
Kathleen Willis

Tenors

Martyn Colley
Graham Harbage
Patrick Hay
Wal Kaye
Mike Moores
Barry Munslow
Richard Percival
Philip Trinder
Joe Watson

Basses

Roger Boulton
Adrian Cope
Paul Durant
Christopher Findlay
David Foster
Glyn Griffiths
Douglas Hollinshead
David Johnston
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Rehearsals are held at 7.30pm each Wednesday during term time at the Nantwich Methodist Church, Hospital Street, Nantwich. New members are assured of a genuinely friendly and supportive welcome and the first term's membership is free of charge.

For more information about Nantwich Choral Society please visit our website
<http://nantwichchoral.org.uk>

or contact us by email at
enquiries@nantwichchoral.org.uk

Acknowledgements

Harriet Goodwin's performance is sponsored by a generous donation by Frances Hutchison, who has recently retired from the Society.

Nantwich Choral Society also acknowledges with thanks a grant from Nantwich Town Council towards the cost of production of the programmes for this concert.

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

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

The 18th Century Sinfonia

The 18th Century Sinfonia is a versatile ensemble of specialist period instrumentalists, and since their foundation in 2001 they have accompanied numerous choral societies throughout the UK. Much in demand, their engagements for 2012 alone include performances of Haydn's *Creation* and *Nelson Mass*, Handel's *Messiah*, and *Coronation Anthems*, Bach's *Magnificat* and Mozart's *Solemn Vespers* and *C minor Mass*. Other key works in their repertoire are Monteverdi's *Vespers of 1610*, Bach's *Passions*, *Christmas Oratorio*, *B-minor Mass*, Mozart's *Requiem* and a number of Handel's Oratorios, including *Samson* and *Solomon*. The principal players of the 18th Century Sinfonia also meet to comprise the 18th Century Concert Orchestra, whose performances combine period instruments, readings, candlelight and sumptuous 18th-century costume in uniquely atmospheric recreations of 18th century musical life.

Their website is www.18thcentury.co.uk

Orchestra

Violins	David Lewis Judith Van Ingen Julia Black Kelly McCusker Sam Kennedy Maria Becker
Viola	Ruth Player Tony Shorrocks
Cello	Rachel Grey Chris Howell
Bass	Mike Escreet
Oboe	Cait Walker Sarah Saunders
Trumpet	Howard Rowntree Wendy Jones
Timpani	Matt Green
Harpsichord	David Francis
Organ	Simon Russell

Linda Richardson – soprano

Linda Richardson was born in Cheshire and studied at the Royal Northern College of Music, where she was a Peter Moores Foundation Scholar and winner of the Frederic Cox Award, and then at the National Opera Studio.

An English National Opera Company Principal between 1997 and 2005, her roles there have included Virtue in *The Coronation of Poppea*, Fiordiligi in *Così fan tutte*, Lauretta in *Gianni Schicchi*, Micaela in *Carmen*, Gretel in *Hansel and Gretel*, Gilda in *Rigoletto*, Zerlina in *Don Giovanni*, Sophie in *Der Rosenkavalier*, Mimi in *La Bohème*, title roles in *The Fairy Queen* and *Alcina*, Violetta in *La Traviata*, Woglinde in *Rhinegold*, Helena in *A Midsummer Night's Dream* and Donna Anna in *Don Giovanni*. Elsewhere she has sung Karolka in *Jenufa*, Mimi and Nanetta in *Falstaff*, Pamina in *Die Zauberflöte*, Countess in *Marriage of Figaro*, Violetta in *La Traviata* with Opera North, Lisetta in *La Vera Constanza* at Garsington, Norina in *Don Pasquale* for Clonter Opera, Fairy Queen in Barcelona, First Niece in *Peter Grimes* at Netherlands Opera and Amina in Opera Holland Park's *La Sonnambula*.

She performs extensively on the oratorio and concert platform, and is a frequent recitalist, having sung at the Newbury, Three Choirs and Arundel Festivals. She was a regular soloist with the English Haydn Festival where she sang in world and British premieres of Haydn's unknown works. Other concert work includes *Missa Solemnis*, Brahms *Requiem* with the Northern Sinfonia, *Messiah* with the English Chamber Orchestra in Spain and Britten's *Les Illuminations* with the Netherlands Radio Chamber Orchestra. Recent concerts include an Italian Gala with the City of Birmingham Symphony Orchestra conducted by Carl Davis, *Carmina Burana* at the Royal Festival Hall and she has appeared as a guest soloist on *Friday Night is Music Night* on BBC Radio 2. Linda appeared as Annie in Jonathan Dove's TV opera *When She Died* on Channel 4. Recordings include *Hearts and Flowers*, a collection of Victorian Parlour Songs, and Oscar in *Un Ballo in Maschera* for Chandos.

Most recent and current plans include Gilda at Opera North, Countess throughout UK and France with Diva opera, *Katya Kabanova* with ETO, Mimi in *La Bohème* with Opera Holland Park, Alice in *Falstaff* and Cio-Cio San in *Madame Butterfly* Longborough Festival Opera, Mrs Coyle in *Owen Wingrave* Nuremburg International Music chamber Festival and Alice *Falstaff* with Holland Park Opera.

Harriet Goodwin – mezzo-soprano

Harriet 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 a scholarship 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. A solo artist of broad and varied repertoire, Harriet has performed at numerous venues throughout the country, including Cadogan Hall (Mozart's *Requiem* with the Southbank Sinfonia/Simon Over), 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) and Christ Church Cathedral, Oxford (Mozart's *Requiem* with Oxford Philomusica). She has also appeared at the English Haydn Festival, performing Mozart's *Litaniae Lauretanae* and Haydn's *St Nicholas Mass* and has sung 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 Mendelssohn's *Elijah* in Birmingham Town Hall with Birmingham Festival Chorus. Recital work has taken Harriet to St George's Church, Bloomsbury, the Adrian Boulton 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 and works with two experienced accompanists, Susie Allan and Jonathan French.

NCS audiences recall with great pleasure Harriet's contributions to performances of *Messiah*, Bach's *Mass in B minor* and Mozart's *Requiem*. Future engagements include

performances of Handel's *Messiah*, Haydn's *Paukenmesse*, Mozart's *Litaniae Lauretanae*, Haydn's *Stabat Mater*, Bach's *Mass in B Minor* and Elgar's *The Music Makers*.

Harriet was shortlisted for the BBC Cardiff Singer of the World Competition in 2003. She lives in Staffordshire with her husband and four children. Her first novel, *The Boy Who Fell Down Exit 43*, (a fantasy-adventure for 8-12 year olds) was published in September 2009 and shortlisted for the Blue Peter Book Award 2010. Her second book, a spooky ghost story entitled *Gravenhunger*, was published this spring.

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, Canzonetta and Chudleigh's Company.

Recent solo engagements include Monteverdi *Vespers* with the Orchestra of the Golden Age and His Majesty's Sackbutts and Cornetts, arias in Bach *St John Passion* with the English Haydn Orchestra, Evangelist in Bach *St Matthew* and *John Passions* and *Christmas Oratorio*, Handel *Messiah* and *Saul*, Haydn *Stabat Mater* and *Creation*, Puccini *Messe Di Gloria*, Janacek *Otcenas*, Sir George Dyson *Canterbury Pilgrims*, Britten *St Nicolas Cantata* and Sir Peter Maxwell Davies *Solstice of Light*. Future events include the solos in Bach *Mass in B minor* with Manchester Camerata Orchestra, Dvorak *Stabat Mater*, Haydn *Marie Theresa Mass* and Bach Cantata 78 - *Jesu, der du meine Seele* with Ripon Choral Society. Members of Nantwich Choral Society recall with great pleasure Stephen's superb performances of the notoriously challenging tenor arias in the Society's performance of Bach's *St John Passion* in April 2006 and Mozart's *Requiem* in November 2007.

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

Dingle Yandell – bass

Dingle's singing career began as a chorister at Westminster Abbey and continued at Oakham School where he was a music scholar. Dingle sang and recorded for the RSCM Millennium Youth Choir and in 2001 was awarded a place at the Guildhall School of Music and Drama. He graduated in 2005 with a first in both Opera and Electronic Music, a most unusual combination!

Recent solo appearances have included the role of Christus in Bach's *St John Passion*; Handel's *Dixit Dominus*; Bach's *Cantatas 105, 66 and 140* with Les Inventions at Dijon Opera House; Mozart's *Requiem*; Butterworth's *A Shropshire Lad*, Handel's *Messiah*; the role of Erpingham in the premiere of the contemporary opera *Erpingham's Camp*; as a soloist with the Orchestra of Opera North, and under the baton of John Wilson and the bass role in *The Sweeper*, one of E.N.O shortlisted mini operas.

In December Dingle will sing Bach's *Christmas Oratorio* and Vaughan Williams' *Fantasia on Christmas Carols* in the Izumi Hall Osaka and with the Tokyo Philharmonic Orchestra at Hitomi Hall Tokyo. Next year sees the release of the premier recording of Benedetto Marcello's *Psalms of David* on which Dingle is the bass soloist.

Dingle is a founding member of VOCES8, and greatly enjoys touring all over the world as part of the job. He relishes the challenges of mixed repertoire within the group, which requires huge flexibility and absolute control of one's instrument.

Dingle is also an electronic music producer and sound designer. His music has been used in online media for Jack Wills and Union Square Software.

John Naylor – conductor

As conductor, singer and organist, John 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 broadcasts and recordings. He has sung in the cathedral choirs of Carlisle, Christ Church Oxford and Chester where he can still be occasionally spotted on the back row!

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 18th 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 18th Century Sinfonia.

John was also conductor of Newport Male Voice Choir from 2004 – 2009 and of The Phoenix Singers of Shrewsbury from 2009 - 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 a memorable performance of Monteverdi's *Vespers of 1610* with the Phoenix Singers and the English Sackbutt and Cornett Ensemble.

2012 plans included *Vaughan Williams Sea Symphony* and *The Lark Ascending* with the Northern Concordia Orchestra, Mozart *Coronation Mass* and *Vespers* in Macon and Nantwich, *Messiah* with The 18th Century Sinfonia, Coventry cathedral with The Open University Chapel Choir and with the Lydian Singers works by Buxtehude, Monteverdi and Mozart followed by Bangor and Lichfield cathedrals. In June he conducted a new chamber orchestra version of Andrew Mildinhall's *Even Such is Time* with The Lydian Singers at The Lymm Festival.

2013 plans include Bach's *St Matthew Passion* in Chester Cathedral with The 18th Century Sinfonia, Karl Jenkins *The Armed Man* and Puccini *Messe di Gloria* with Nantwich Choral Society, St Alban's Blackburn and Coventry cathedrals with The Lydian Singers and Guildford cathedral with The Open University Chapel Choir.

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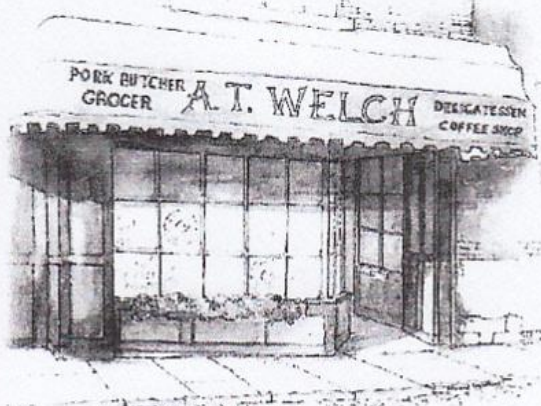
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Nantwich Choral Society – Future Events

22 December 2012

St Mary's Church, Nantwich

Family Christmas Concert

(with Nantwich Young Voices)

12 January 2013

St Mary's Church, Nantwich

Come and Sing: *The Armed Man*

23 March 2013

Chester Cathedral

Bach *St Matthew Passion*



29 June 2013

St Mary's Church, Nantwich

Puccini *Missa di Gloria*

NANTWICH & DISTRICT BAND



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Nantwich and District Band are a local friendly concert band with a love of playing and making music.



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Brass – Trombone, Euphonium, Tuba, Cornet and Trumpet.
Woodwind – Oboe, Flute, Bass Clarinet and Bassoon
Saxophone - Alto, Tenor and Bari Saxophone
Percussion, Kit Drummer, Timps



We have regular engagements throughout the year which include formal evening concerts, performances at summer fetes in the surrounding villages and towns, performances in Nantwich town square, Queens Park and Christmas carol concerts.

Rehearsals are on a Wednesday evening from 7.15pm to 9pm at Brookfield Hall, Shrewbridge Road, Nantwich.



If you are interested in joining us, please first contact:

Mr Dan Page, NDB Chairman, on 07734 706135

or Mr Ola Ness, Musical Director,
on 07946 448284 or : olaness@hotmail.com

www.ndband.co.uk

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