

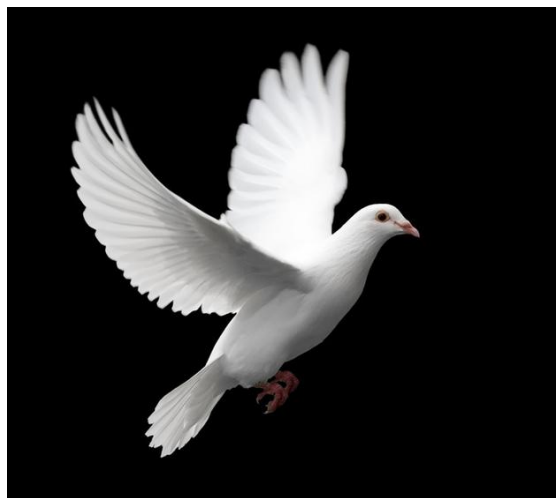
Nantwich Choral Society

Come and Sing

The Armed Man

A Mass for Peace

Composed by Karl Jenkins



Susan Marrs – mezzo soprano
The Northern Concordia Ensemble
John Naylor – conductor

St Mary's Church, Nantwich
Saturday January 12th 2013

We extend a warm welcome to all who have come to join the members of The Nantwich Choral Society for this 'Come and Sing' event. We have a record number of singers taking part, including visitors from France and some distant parts of the UK.

This is the 40th Anniversary Season for Nantwich Choral Society. We have grown and flourished from early beginnings as an educational local authority evening class in 1972 into the distinguished choral society that exists today and 40 years on we celebrate a record membership of 100+ mixed choral voices. Under the inspirational guiding baton of John Naylor, our music director, and our accomplished accompanist Simon Russell, we strive to keep the choral tradition alive by singing great choral music and by having a varied and expanding repertoire of music, some familiar and some less so. We enjoy a fine choral reputation and excellent critique of our performances in Nantwich, the wider Cheshire area and in Chester cathedral.

We perform three major concerts and a Carol Concert each year, as well as arranging an educational singing day workshop and a 'Come and Sing' event.

In the spring of 2012 we performed a landmark concert in NCS history of an all Vaughan Williams programme: *The Lark Ascending* played by Andy Long, Associate Leader of the Orchestra of Opera North, and the *Symphony No 1*, (A Sea Symphony) in which we were joined by The Northern Concordia Orchestra, our fully professional associate orchestra, and by Market Drayton Choral Society as our guests.

In the summer we visited Mâcon for a performance of Mozart's *Coronation Mass* with L'Ensemble Vocal Arpège de Mâcon. They in turn visited us on July 14th when the programme also included Mozart's *Vespers* and given the significance of the date, we performed a specially commissioned rendering of *La Marseillaise*.

In November 2012 we celebrated our 40th anniversary by performing the ever popular Handel's *Messiah*, the choral work chosen by the society in 1972 to be their first ever public performance. It was performed to great acclaim with our professional soloists and the 18th century Sinfonia orchestra playing period instruments and to a "full house" audience.

Our next concert will be in Chester cathedral for the performance of Bach's *St Matthew Passion*. We are proud to announce that for this performance we have been awarded a grant from the Arts Council England. The NCS thank the Arts Council most sincerely for without such generosity it would not be possible for our choral society to have the opportunity of taking part in, or for our audience to listen to, one of Bach's great Passions. We acknowledge too the receipt of legacies, sponsorships, grants and donations which help us to maintain and develop our musical standards, especially in these financially straightened times.

Thank you for supporting this event.

The Armed Man - A Mass for Peace

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



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

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

Of all the tunes used in such 'Parody' masses, *L'Homme Armé* was the most popular. More than 40 separate compositions based on the song survive, including compositions by Dufay, Josquin des Prez, Morales, Guerrero, Carissimi and two by Palestrina. The sheer popularity of the tune must

have outweighed any other consideration in its choice as a musical source by so many composers.

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

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

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

The mass begins with the beat of the drums of an advancing army before the choir introduces **The Armed Man** song, upon which the whole work is based. As more and more instruments join in and trumpet calls intersperse succeeding verses of the song, the dynamics become louder and louder until all the performers join together emphasising over and over again that The Armed Man must be feared.

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

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

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

As a final prelude to the forthcoming conflict the chorus sing the first two verses of Rudyard Kipling's **Hymn before Action** written in 1896 which end with the chilling words: 'Lord grant us strength to die'. Kipling is often thought of as an imperial jingoist, a vulgar flag waver. But as George Orwell put it in his review of T S Eliot's edition of Kipling's verse: "He is accused of glorifying war, and perhaps he does so, but not in the usual manner by pretending that war is a sort of football match. Like most people capable of writing battle poetry, Kipling had never been in a battle, but his vision of war is realistic. He knows that bullets hurt, that under fire everyone is terrified and that the ordinary soldier never knows what the war is about or what is happening except in his own corner of the battlefield."

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

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

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

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

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

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

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

In the final stanza of that poem Owen states that, should readers see what he has seen, see the deaths of so many soldiers, rulers would cease to send young men to war all the while instilling

visions of glory in their heads. No longer would they “tell their children the old lie, so long ago told by Horace – ‘Dulce et decorum est pro patria mori’ “.

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

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

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

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

After the horrors of mass destruction the focus turns to the individual. First, in **Agnus Dei**, there is reference to the suffering of Christ who died to redeem the sins of the whole world: a prayer for

peace is sung to him. Secondly, a poem by Guy Wilson **Now the Guns have Stopped**, (set for solo voice) examines the bereft and unaccountably guilty thoughts of those who have survived war as they think of their dead comrades.

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

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

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

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

John Naylor

1. The Armed Man

Words: Traditional, c 1450 - 63

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

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

2. The Call to Prayers (Adhaan)

Words: Traditional Arabic

Allahu Akbar
Allahu Akbar

Allahu Akbar
Allahu Akbar

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

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

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

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

Allahu Akbar
Allahu Akbar

La Illaha il la-hah

[Allah is the greatest.

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

3. Kyrie

Words: Ordinary of the Mass

Kyrie eleison
Christe eleison
Kyrie eleison

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

4. Save me from Bloody Men

Words : From Psalms 56 and 59

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

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

5. Sanctus

Words: Ordinary of the Mass

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

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

6. Hymn before Action

Words: Rudyard Kipling

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

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

7. Charge!

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

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

How blest is he who for his country dies!

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

How blest is he who for his country dies!

Charge, charge!

8. Angry Flames

Words: Togi Sanchiki, translated by Richard H Minne

Pushing up through smoke
From a world half darkened

By overhanging cloud –
The shroud that mushroomed out
And struck the dome of the sky
Black, Red, Blue –
Dance in the air,
Merge
Scatter glittering sparks
Over the whole city

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

9. Torches

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

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

10. Agnus Dei

Words: Ordinary of the Mass

Agnus Dei, qui tollis peccata mundi, dona nobis
pacem

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

11. Now the Guns Have Stopped

Words: Guy Wilson (b. 1950)

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

12. Benedictus

Words: Ordinary of the Mass

Benedictus qui venit in nomine Domine.
Hosanna in excelsis.

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

Hosanna in the highest.]

13. Better is Peace

Words from:

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

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

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

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

Praise the Lord!

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

Karl Jenkins

The Northern Concordia Orchestra

The Orchestra is Nantwich Choral Society's professional associated orchestra. Conducted by John Naylor, they have recently given memorable performances of Haydn *The Seasons*, Elgar *The Dream of Gerontius*, Vaughan Williams *Symphony No 1* (A Sea Symphony), *The Garden of Proserpine* (second public performance) and *The Lark Ascending* with David Greed as soloist, Karl Jenkins *The Armed Man* and Mozart *Vespers* and *Coronation Mass*.

On this occasion members of the Ensemble are:

Martyn Shaw, (Flute / Piccolo),
Jeff Brothwell, Jonathan Thomson, Felicity Bartholomew (Trumpets),
Cathie Bunting (Cello),
David Lewis, Michael Harper, James Taylor (Percussion),
Vivian Redfern (Piano),
Simon Russell (Organ)

SUSAN MARRS – mezzo soprano

Susan graduated from Trinity College of Music, London in 1993, after winning The Ricordi Opera Prize and The Trinity College Singing Department Prize. Her oratorio repertoire includes performances of Elgar's *The Dream of Gerontius* (at Ypres Cathedral, Belgium), *The Kingdom* and *The Apostles*, Verdi's *Requiem*, Dvorak's *Stabat Mater*, Mozart's *Requiem* and *C Minor Mass*, Bach's *Mass in B Minor* and *St. Matthew Passion*, Handel's *Messiah* and *Dixit Dominus*, Haydn's *Nelson Mass* and *Paukenmesse*, the Vivaldi *Gloria*, Rossini's *Petite Messe Solennelle* and *Stabat Mater* and Prokofiev's *Alexander Nevsky*. Opera roles have included *Cherubino* in Mozart's *Marriage of Figaro* for British Youth Opera and Mrs Noye in Britten's *Noye's Fludde* at The Royal Albert Hall.

Susan has enjoyed twelve years as a member of the Extra Chorus at The Royal Opera House,

Covent Garden and recent performances have included Wagner's *Parsifal*, Verdi's *Simon Boccanegra*, Britten's *Peter Grimes* and Mussorgsky's *Boris Godunov*. Susan has also sung for English National Opera in their production of *The Pearlfishers*.

Sue sings with "London Voices" under the direction of Terry Edwards, and has participated in numerous concerts and recordings in London and Europe of works by Bach, Stravinsky, Pierre Boulez, John Tavener and Sir Michael Tippett, among others, and several works conducted by the late Sir Georg Solti, Sir Simon Rattle, Seiji Ozawa and the late Richard Hickox. Film score recordings have included *Star Wars*, *Lord of the Rings*, *Harry Potter* and *The Phantom of the Opera*.

Recent solo appearances have included performances of Verdi's *Requiem*, Vaughan William's *Hodie*, Elgar's *Sea Pictures*, Bach's *B Minor Mass*, and *St. Matthew Passion*, and Elgar's *The Music Makers*. Appearances with Nantwich Choral Society have included *Elijah* in November 2005 and *Messiah* in 2005 and 2009 and *The Armed Man* in 2007. Susan is a Fellow of Trinity College, London

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 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 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 and Coventry cathedrals with The Lydian Singers and Guildford cathedral with The Open University Chapel Choir.

Nantwich Choral Society

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Music Director: John Naylor

Accompanist: Simon Russell

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Musical Director: Albert Dunseath

**Rehearsals held Thursdays
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Brass Players wanted.

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NANTWICH & DISTRICT BAND



Wanted...

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



To ensure the future of the band we are looking for new players who play the following instruments:

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

NANTWICH & DISTRICT BAND



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Nantwich Choral Society – Future Events

23 March 2013

Chester Cathedral

Bach *St Matthew Passion*



Coaches will be arranged from Nantwich to Chester for members of the audience. Further details to be published when available.

29 June 2013

St Mary's Church, Nantwich

Puccini *Missa di Gloria*