

Nantwich Choral Society

Chester Cathedral

St Matthew Passion

J S Bach



Saturday 23 March 2013

7.00 pm

Welcome!

As Chairman of Nantwich Choral Society, it is with very great pleasure that I welcome you all most warmly to tonight's performance.

Many would argue that there has never been a greater composer than Johann Sebastian Bach, and amongst his many compositions, none is more important than the St Matthew Passion. It is without doubt one of the greatest pieces of choral music ever written.

As one of the leading amateur choirs in the North West, Nantwich Choral Society is proud to be performing this great work whilst currently celebrating its 40th Anniversary year. 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: 40 years on, we celebrate a record membership of 100+ mixed choral voices. Under the inspirational guiding baton of our highly respected Music Director, John Naylor, and our accomplished accompanist Simon Russell, we strive to keep the choral tradition alive by singing great choral works and by performing a varied and expanding repertoire of music, some familiar and some less so.

We enjoy a fine choral reputation and excellent critiques of our performances in Nantwich, the wider Cheshire area and in Chester Cathedral. We are joined tonight by The Lydian Singers and the Chester Cathedral Nave Choir and together with our top professional soloists we are accompanied by the region's foremost period orchestra, The 18th Century Sinfonia.

The resources required to stage this performance are considerable - two choirs, two orchestras, a continuo group and six principal soloists. The choir has secured substantial funding for the performance from the Arts Council England and is very grateful to the Council for their support in putting on this iconic work in the splendid setting of Chester Cathedral. We are especially grateful to the Dean and Chapter for their permission to perform here.

We acknowledge too the receipt of legacies, sponsorships, grants and donations which help us to maintain and develop our musical standards, 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 very much hope that you enjoy this evening's performance.

Elizabeth Lea

Acknowledgements

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

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Johann Sebastian Bach: St Matthew Passion

Evangelist: Matthew Minter

Christus: Christopher Booth – Jones

Soprano: Ellie Laugharne

Mezzo soprano: Susan Marrs

Tenor: Tim Kennedy

Bass: Dmitry Yumashev

Pilate: James Hall

Peter: Mathieu Potot

Judas: John Lofty

False Witnesses: Diane Wheatley, Wal Kaye

1st and 2nd Servants: Janet Ollier, Kay Foster

1st and 2nd Priests: John Griffith, Tony Newell

High Priest: Michael Wright

Pilate's Wife: Rachael Reeves

Nantwich Choral Society

The Lydian Singers

Ripieno: Chester Cathedral Nave Choir
(Benjamin Chewter, chorusmaster)

The 18th Century Sinfonia

John Naylor – Conductor

Reflections on J.S.Bach's St Matthew Passion

In any consideration of the music of J S Bach and the composer's life, two characteristics are inescapable: his unshakeable religious faith and his industry. The latter, (invariably pragmatic, he did whatever his situation required), was always informed by and dedicated to the former. When Bach arrived in Leipzig in 1723 to take up his position as *Thomaskantor*, it followed six years in the service of the court at Köthen, some 45 miles to the North, a happy period save for the sudden death of Maria Barbara his first wife. There, though, Bach's duties had centred largely on instrumental music including the Brandenburg Concertos and Book 1 of the Well-Tempered Clavier. Nevertheless, Bach's devout Lutheran upbringing and his earlier church appointments ensured that when the opportunity arose, he would put his art fully in the service of the Church; inscribed on his manuscripts are the words *Soli Dei Gloria*, leaving us in no doubt as to his intentions.

Having undergone two rigorous examinations on the doctrines of the Lutheran church on arrival, Bach set to with alacrity and in the first few years composed three known and possibly five *Jahrgang*; cycles of cantatas for each Sunday in the church year. In the two hundred or so that survive can be found some of the most varied choral and instrumental writing from any composer. He frequently re-used or recycled music composed at other times in his life, but in the St Matthew Passion, Bach uses this *parody* technique only once. It is, for the rest, a completely new work. For the text he collaborated with the poet C F Henrici, who under his pseudonym Picander also provided the texts for many of Bach's later cantatas.

The tradition which Bach inherited of performing Passion settings or *Historiae* at Good Friday Vespers was long-established, but hitherto had generally used a 1682 version of a simple setting of St. John's Gospel by Johann Walther, Martin Luther's own musical adviser. Telemann, the great innovator, when he worked in Leipzig wrote a number of new settings. However, Johann Kuhnau, Bach's predecessor at St Thomas, and his 1721 St Mark Passion set the model that Bach adopted for his own Passions. The custom had been to alternate performances annually between the two main churches: St Nicholas and St Thomas, music for both of which was Bach's responsibility. In his enthusiasm - or innocence - Bach had the first of his many disputes with the city council when, in 1724, he scheduled the performance of his newly written St John Passion for St Thomas, whereas in fact it was the turn of the other church. Four days before it was given, Bach was obliged to change the venue, with much grumbling about the state of the harpsichord, relative lack of performance space in St Nicholas and the fact that the programme book was already printed. The council graciously saw to all that and even printed new flyers, but probably guessed at this early stage that there might well be trouble in store with their gifted new Kantor.

Bach's St John Passion was performed again the following year in a revised version and in 1726 he directed Friedrich Braun's St Mark Passion, composed for Hamburg Cathedral and first given by Bach at the court of Weimar twelve years previously. The fact that Bach had been able to acquire this music reflects an outlook that was not merely parochial. On April 11th 1727, it was again the turn of the Thomaskirche and that Good Friday saw the first performance of Bach's undisputed choral masterpiece: the St Matthew Passion, his "Great Passion." Altogether, Bach composed three settings of the Gospel accounts of the Passion, adding in 1731 his own St Mark, which drew very heavily on previously composed music from the cantatas. Although Picander's libretto survives, the last known copy of the music was lost, possibly in Allied bombing raids in 1945. If that is so, it is tragic, but almost equally sad is the fact that, with changing tastes in music,

tonight's work completely disappeared from the repertoire after Bach's death in 1750 and it is only due to the efforts of, among others, Felix Mendelssohn and his sister Fanny that it began to be heard again after 1829, paving the way for a revival of all Bach's other music.

Unlike other contemporary passion settings – Handel's or Telemann's Brockes-Passions for example – Bach's St Matthew Passion draws exclusively on the Gospel texts for the narrative and here Picander, a master of the *madrigalian* style of free verse, served Bach well. Essentially, the Passion contrasts the biblical narrative sung by soloists – the Evangelist, Jesus, Peter, Pilate – with the double choir who represent the *turbæ* or crowds, variously of High Priests, Roman soldiers Jews and others. The main narrative has a simple continuo accompaniment of organ and cello: but when Jesus speaks, his words are surrounded by the halo of the strings for the first orchestra.

This is all interleaved with commentaries in the form of reflective verses from Lutheran hymns – *Chorals* - which would have been very familiar to congregations of the time, although not necessarily sung by them, and solo arias setting the contemplative lyrics of Picander. Of course, much of the music will be very familiar to many of us, notably the "Passion Choral," and some much-loved solo arias in which the theme of bitterness occurs again and again.

The whole structure was divided into two parts to accommodate a lengthy preached sermon on the same Passion theme. It was, then, a particularly elaborate and especially significant event in the Lutheran church's year. Nowadays, the Passion is still frequently sung here in the original German, but whether as an act of worship or simply for a lay listener, it must surely speak more eloquently to us in the vernacular. However, English translations until recently have all involved compromise between Bach's music and the text; Neil Jenkins, himself a notable tenor soloist in numerous performances of the work, has made this completely new translation which is both faithful to Bach's notation and restores the rhyme schemes and stresses of the original.

The work's drama is driven by the characterisation and by the allocation of dramatic interjections to the choirs, but still the St. Matthew Passion is more a liturgical than a stage work. This is perhaps why a recent attempt at Glyndebourne to transform it into an opera was not wholly successful. From the moment that the orchestral introduction to the opening chorus, rising waves over sustained bass notes, ushers in Choir 1's appeal to the Daughters of Zion, interspersed later with the questions "Whom...how...what...where?" from the second choir, we are drawn into the inescapable unfolding of the story. As the third, soprano *ripieno* choir adds the *cantus firmus* (a Choral melody, ringing clear above the other choir parts), we can begin to identify with the powerful emotions which congregations and audiences from 1727 have experienced. The *ripieno* choir in the Leipzig performances sang from a "swallows nest" loft high above the other musicians in St Thomas and, with its G major tonality against the E minor of the main chorus, would truly have seemed to have been celestially inspired.

In the first of the *turba* scenes, No.5, both choirs (as priests and scribes) urge caution. Two beautiful arias for alto, "Grief for sin" and soprano "Break in grief," both accompanied by limpid flutes follow, while Choir 1 – now Disciples - ask about preparations for the Passover feast and Christ's prediction that he will be betrayed by one of them: "Lord is it I?" (This question is repeated eleven times – one of those present remaining ominously silent at this point.)

The first two appearances of the Passion Choral melody are heard soon after, first "Receive me my Redeemer" in bright E major, then after Peter's affirmation that he could never deny Christ, "Here would I stand beside Thee" in a darker Eb. Notable is the recitative No.25 "O grief..." and the following aria "I would beside my Lord..." where the tenor soloist is accompanied, magically, by

the second choir, first with a Choral then with comments looking ahead to Peter's human frailty "And so our sin will fall asleep." The bass aria, No.29, is but one reminder of Bach's lifelong use of dance-forms, with a triple-time string accompaniment in the style of a minuet. In spite of the outbursts, "Loose Him, leave Him, Bind Him not!" from Choir 2, Christ is captured, provoking the thrilling double chorus "Have lightnings and thunders..."

Unlike the many revisions he made over several years to the St John Passion, the only alteration made by Bach when he revisited the St Matthew in 1736, was to take the Choral fantasia "O Man, thy heavy sin lament" from his St John Passion to make a strikingly rich ending for Part One. Here again, the *ripieno* choir join the sopranos of both choruses to emphasise the words of the old hymn which embodies Christ's purpose on Earth, his good works and his ultimate betrayal and death...for us.

Regrets and false witnesses begin Part II, with more dramatic interjections from the chorus, followed by Peter's denial 'thrice before the cock croweth' and the sublime alto aria *Erbarme dich*, "Have mercy, Lord." Judas' remorse, the indifference of the chorus, the pieces of silver lead us to the pleading bass aria "Give, O give me back my Saviour." With a brutal fortissimo shout from the crowd, Barabbas is freed and the crowd, faced with Pilate's incomprehension or indifference, demand Christ's crucifixion, "Let him be crucified!" repeated again and again. In between these demands time appears to stand still, the whole cast captured in 'freeze frame' as the soprano sings "For love now my Saviour is dying", accompanied only by a sinuous flute solo and two oboes *da caccia*.

The taunting chorus of soldiers, "Hail, hail, King of the Jews" gives way to the most familiar version of the Passion Choral "O sacred head surrounded." The mocking is continued with the fugal chorus "Thou that destroyest the Temple," followed by Christ's agonising last appeal in Hebrew to God: "My God, why hast thou forsaken Me?" The end of his life is near, and the 'halo' of the strings accompaniment deserts him to be replaced by the simple sound of an organ. Immediately after the moment of death comes the final, hushed appearance of the Passion Choral "Be near me Lord, when dying," and the realisation that "Truly, this was the Son of God."

Most affecting is the final recitative and chorus, when one by one, the soloists bid farewell to Jesus as the choir sings the hushed adieu "Lord Jesu, fare Thee well." When the chorus "We bow our heads" – sung as "In tears of grief" in earlier translations – finally signals the conclusion of the story, it comes as welcome consolation after the tensions and drama of all that has gone before..."Rest Thou sweetly," with the hope that death "shall become a portal, leading man to life immortal." But the sweetness of Christ's final rest is tinged with the bitterness which has pervaded the whole story and is illustrated by the discordant B natural played in the final chord of the whole work by the flutes, which only resolves into C minor at the very last moment.

And so, with lullabies, this greatest drama of all is concluded and, whatever our personal beliefs, it will be difficult not to be moved by what is arguably the finest of all sacred musical settings. We are touched not simply by the copious musical gifts of the man who composed it: humble of birth yet prodigiously talented and fervently devout throughout his whole life. Like Bach's congregations, we too will want to meditate on our own attitudes towards faith, guilt, individual courage, collective weakness, conscience, compassion, acceptance and...ultimately...hope.

Adrian Lloyd Hughes March 2010

PART I

1. Chorus and Choral

Come ye daughters, share my weeping:
See him! Whom? The Bridegroom Christ,
See him! How? The Lamb of God.
See it! What? His innocence.
Look! Look where? On our offence.
See him filled with love intense
As the accursed tree he's bearing.
See him! How? The Lamb of God.

O Lamb of God most holy,
Who on the cross didst languish.
O Saviour, meek and lowly,
Condemned to suffer anguish;
Our sins thou bearest for us.
Have mercy on us, O Jesu.

2. *Evangelist:* When Jesus had finished all these sayings, He said to His disciples:

Jesus: Ye know that after two days is the Passover, and the Son of Man shall then be delivered over that they may crucify Him.

3. Choral

O blessed Jesu, how hast thou offended,
That such oppression on thee has descended?
Of what misdeed hast thou to make confession?
Of what transgression?

4. *Evangelist:* At that time there assembled all the chief priests and scribes together, with the elders of the people, unto the palace of the High Priest whose name was Caiphas, and they consulted to take Jesus by subtlety and kill him. But thus they answered:

5. *Chorus:* Not upon the feast, lest haply there be an uproar among the people.

6. *Evangelist:* Now when Jesus was in Bethany in the house of Simon the leper, came to him a woman having a box of very precious ointment and poured it on His head as He sat at meat. But when his disciples saw it, they had indignation and said:

7. *Chorus:* To what purpose is this waste? For this ointment might have been sold for much and given to the poor.

8. *Evangelist:* When Jesus understood it He said unto them:

Jesus: Wherefore trouble ye the woman? For she hath wrought a good work on Me. For ye have always the poor with you here but Me ye have not always with you. For in that she hath poured this ointment on my body, it hath been done to prepare Me for My burial. Verily I say to you, Wherever in time to come this Gospel is preached in the whole world, there also shall this, that this woman hath done, be told of her.

9. Alto Recitative

My Master and my Lord, if Thy disciples vainly chide thee because these pitying hands with ointment sweet outpoured for burial will prepare Thee, O grant to us, beloved Lord, that we, with tearful eyes adoring, such unction o'er Thee may be pouring.

10. Alto Aria

Grief for sin rends the guilty heart within. May this weeping and this sighing be a pleasing sacrifice. Gracious Jesus, hear our crying.

11. Evangelist: Then went one of the disciples whose name was Judas Iscariot to the chief priests and said:

Judas: How much will ye give me if I deliver Him unto you?

Evangelist: And they offered him thirty silver pieces. And from that time he sought opportunity that he might betray Him.

12. Soprano Aria

Break in grief, thou loving heart. For a child whom thou didst nourish, yea a friend whom thou didst cherish gathers wicked foes around thee and doth like a serpent wound thee.

13. Evangelist: Now on the first day of unleavened bread came the disciples to Jesus and said unto him:

14. Chorus: Where wilt Thou that we prepare for Thee to eat the Passover?

15. Evangelist: He said,

Jesus: Go to such a man in the city and say to him: "The Master bids us tell thee, My time is at hand, I will keep the Passover at thy house with my disciples."

Evangelist: The disciples went and did as Jesus had appointed and made ready for the Passover. Now when even was come,

He sat down at meat with the twelve, and as they did eat he said:

Jesus: Verily I say to you, one among you shall this night betray Me.

Evangelist: And they were exceeding sorrowful and began, every one of them, to say unto him:

Chorus: Lord, is it I?

16. Choral

'Tis I, whose sin hath bound Thee,
With anguish did surround Thee
And nailed Thee to the tree.
The torture thou art feeling
Thy patient love revealing,
Thou hast endured it all for me.

17. Evangelist: He answered them and said:

Jesus: He that shall dip his hand in the dish with Me, even he betrays Me. The Son of Man goeth on his way, as of him it hath been written: 'But woe unto that man by whom the Son of Man shall be betrayed. It had been better for that man if he had never been born'.

Evangelist: Then answered Judas which did betray him and said:

Judas: Is it I master?

Jesus: Thou sayest.

Evangelist: And as they were eating, so Jesus took bread, blessed it and brake it, and gave it to them and said:

Jesus: Take, eat, this is My Body

Evangelist: And he took the cup, and gave thanks, and gave it to them saying:

Jesus: Drink ye all of it: this is my blood of the New Testament which is shed for you and for many for the remission of sins. I say to you, that I will not drink henceforth of this fruit of the vine until that day when I drink it with you within My Father's realm.

18. Soprano Recitative

Although our eyes with tears o'erflow,
Since Jesus now from us must go,
yet doth His Testament the soul uplift.
His Flesh and Blood (O precious gift)
He hath bequeathed for our salvation.
He came on earth to be the sinner's
friend;
And from the highest heaven
He loves them still unto the end.

19. Soprano Aria

Jesu, Saviour, I am thine,
Come and dwell my heart within.
All things else I count but loss
And I glory in thy cross
Dearer than the world beside
Is the Saviour who hath died.
All things else I count but loss,
And I glory in thy cross.

20. Evangelist: And when they had sung a hymn of praise together they went out into the Mount of Olives. Then saith Jesus to them:

Jesus: All ye shall be offended because of Me this night; for it is written 'I will smite the shepherd and the sheep of the pasture shall be scattered abroad'. But

when I am risen again, then I will go before you to Galilea.

21. Choral

Receive me my Redeemer, my Shepherd
make me Thine:
Of every good the fountain, Thou art the
spring of mine.
How oft Thy words have fed me on earth
with angels' food;
How oft Thy grace hath led me to
highest, heavenly good.

22. Evangelist: Peter then gave him answer and said to him:

Peter: Yea, thou all men were offended because of Thee, e'en so shall I be never offended.

Evangelist: Jesus said to him

Jesus: Verily I say to thee that this same night, ere the cock croweth, thou shalt deny me Thrice.

Evangelist: Peter said to him

Peter: Yea, though I should die with Thee, yet will I not deny thee.

Evangelist: And likewise said all the disciples.

23. Choral

Here would I stand beside Thee;
Lord bid me not depart!
From Thee I will not sever,
Though breaks Thy loving heart.
When bitter pain shall hold Thee
In agony oppressed,

Then, then will I enfold Thee
Within my loving breast.

24. Evangelist: Then cometh Jesus with them unto a garden called Gethsemane and saith to his disciples:

Jesus: Sit ye here, while I go yonder and pray.

Evangelist: And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy. Then saith Jesus to them:

Jesus: My soul is exceeding sorrowful even unto death: tarry here and watch with me.

25. Tenor Recitative and Choral

O grief! How throbs his heavy laden breast!
His spirit faints, His countenance how pale.
They lead him to the Judgment Hall;
There is no help, no comfort near.
The powers of darkness overtake him,
His dearest friends will soon forsake Him.
Ah, if my love Thy stay could be,
If I could weigh Thy grief and share it,
How gladly would I watch with Thee.
(O Saviour, why must all this ill befall Thee?
My sin, alas! From highest heaven did call Thee.
'Tis I should offer to endure the torment which thou dost suffer.)

26. Tenor Aria and Chorus

I would beside my Lord be watching.
(And so our sin will fall asleep.)
From the grave 'tis His cross my soul will

save.

His sorrows make me free and joyful.
(The griefs that he for us endureth
How bitter yet how sweet are they.

27. Evangelist: And He went yet farther, and falling down upon His face he prayed aloud and said:

Jesus: My Father, if possible, let this cup pass hence from Me. Yet not as I will, but as Thou wilt.

28. Bass Recitative

The Saviour, low before His Father bending,
Would bring to pass by His oblation a full salvation,
The love of God to man commending.
He is prepared the cup of death and bitterness to drink,
Which with the sin of man is filled and overflows.
He would not shrink, but suffer all that God hath willed.

29. Bass Aria

Gladly would I leave Him never,
Cross and cup be mine for ever
Could I follow Christ my Lord.
He in love our heavy burden will borrow
Bearing the cross with all its bitter shame;
Freely sharing all our sorrow.

30. Evangelist: And he came to the disciples and found them sleeping, and saith to Peter:

Jesus: Could ye not watch with me one single hour? Watch, and pray, that ye

enter not into temptation. The spirit is willing, but the flesh is weak.

Evangelist: A second time he went away, prayed aloud and said:

Jesus: My Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

31. Choral

O Father, let thy will be done, for all things well thou doest,
In time of need refusest none, But helpst e'en the lowest.
In deep distress Thou still dost bless, in wrath remembrest mercy;
Who trusts in Thee shall ever be in perfect peace and safety.

32. Evangelist: And he came again and found them sleeping because their eyes were heavy with sleep. And he left them, and he went away again and prayed for the third time, and said again the self same words. Then cometh He to his disciples and saith to them:

Jesus: Ah! Why are ye sleeping and resting? See, the hour is at hand and the Son of man is delivered up into the hands of sinners. So arise, let us be going: see now, he is here that doth betray Me.

Evangelist: And while he spake came Judas, who was one of the twelve disciples, and with him a great host of men with swords and with staves, from the chief priests and the elders of the people. Now he that betrayed Him gave a sign unto them that were with Him there and saith 'Whomsoever I shall kiss,

that is He: hold him fast'. Forthwith he came unto Jesus and said

Judas: All Hail to thee my Master!

Evangelist: And kissed Him. Jesus said unto him:

Jesus: My friend, wherefore art thou come?

Evangelist: And thereupon they came and laid their hands on Jesus and took Him.

33. Aria and Chorus

Behold my saviour now is taken
(Loose him, leave Him, bind Him not!)
Moon and stars have for grief the night forsaken
Since my Saviour now is taken
(Loose him, leave Him, bind Him not!)
They hold Him fast and bind him surely.

Have lightnings and thunders forgotten their fury?
Then open O bottomless pit, all thy terrors!

Destroy them, despoil them, devour them.
Despatch them with fire and with flood,
The treacherous betrayer, the murderous blood.

34. Evangelist: And behold, one of the disciples which were there with Jesus stretched his hand out and struck a servant of the Priests and smote off his ear. Then said Jesus to him:

Jesus: Put up thy sword into its place; for all that take the sword shall perish with the sword. Or thinkest thou that I

cannot now pray unto My Father, and that he shall give Me more than twelve legions of angels? But how shall the scriptures then be fulfilled, that thus it must be?

Evangelist: In that hour spake Jesus to the multitudes:

Jesus: Are ye all come out then as against a robber with swords and with staves that ye may take me? For have I not daily sat among you and openly taught in the temple, and ye laid no hold on Me. But I tell you all this was done that might be fulfilled the Scriptures of the Prophets

Evangelist: And then all the disciples fled and forsook him.

35. Choral

O man thy heavy sin lament
For which the Son of God was sent
To earth from highest heaven;
He left his Father's throne above,
To ransom us with tender love
And make our intercession.

He healed the sick, he raised the dead
And hungry multitudes he fed,
Until the time appointed
When he should be betrayed and slain;
That we God's pardon might obtain
For all Mankind's transgression.

INTERVAL of 20 Minutes

Part II

36. Alto Aria and Chorus

Ah! Now is my Saviour gone!
(Whither is thy loved one gone from thee,
O thou fairest among women?)
Whither went he? Can I bear it?
(Whither has thy Friend turned aside?)
Ah! My Lamb in tiger's clutches,
Ah, where is my Saviour gone?
(For we would go with thee to seek Him.)
Ah, how shall I find an answer to assure
my anxious spirit?
Ah, where is my Saviour gone?

37. *Evangelist:* And they that had laid hold on Jesus led him away to the High Priest Caiphas, where all the scribes were gathered together with the elders of the people. Simon Peter followed Him from afar unto the Court of the High Priest, and entered in, and sat down among the servants, that he might watch and see the end. The chief priests and elders of the People, and the Council all sought to find false witness against Jesus, that he might be put to death. But found they none.

38. Choral

How falsely doth the world accuse!
How ready justice to refuse!
How eager to condemn me!
In danger's hour, Lord show thy power,
From every ill defend me.

39. *Evangelist:* Yea though many false witnesses came forward, yet found they none. At last came to them two that bore false witness and said:

False witnesses: This fellow said, 'I am able to destroy the temple of God and to build it in three days.'

Evangelist: And the High Priest therefore arose and said unto Him:

High Priest: What answerest Thou to that which these men witness against Thee?

Evangelist: But Jesus held his peace.

40. Tenor Recitative

He holds his peace despite this
accusation;
That thereby He may show us the pain
he bears for our salvation.
In loving mercy, will not cease.
So we, whene'er our spirits break,
Should his example take
And hold our peace in tribulation.

41. Tenor Aria

Endure, endure! Yea though lying
tongues upbraid Thee. Suffer thou, in
faith secure, scourge and rod. Yea, a
great and living God justly shall to
vengeance aid thee. Endure, endure!

42. Evangelist: And the High Priest answered and said unto Him:

High Priest: I adjure Thee by the ever living God that thou tell us if Thou be the Christ, the Son of God.

Evangelist: Jesus said to him:

Jesus: Thou sayest: But I say to you, that it shall come to pass that ye see hereafter the Son of Man sit at the right

hand of power and coming in the clouds of heaven.

Evangelist: Thereupon the High Priest rent his garments and said:

High Priest: He hath spoken blasphemy. What need then of further witness? See now, for ye have heard Him utter blasphemy yourselves. What do ye think?

Evangelist: They answered him and said,

Chorus: He guilty is of death.

43. Evangelist: And then with one accord did they spit on Him, and smote him with their hands. Some of the others buffeted him upon the face, and said:

Chorus: Now tell us, Thou Christ who's he that smote thee?

44. Choral

O Lord who dares to smite Thee,
Thus falsely to indict Thee
Deride and mock Thee so?
Thou canst not need confession,
Who knowest not transgression
As we and all our children know.

45. Evangelist: Simon Peter sat outside in the court. And there came to him a maid and said:

First maid: Thou also wast surely with Jesus of Galilea.

Evangelist: But he denied it before them all and said:

Peter: I know not what thou sayest

Evangelist: And when he was gone out to the porch he was seen by another maid, who said unto them that were there:

Second maid: This man also was with Jesus of Nazareth.

Evangelist: He denied it again a second time, and swore an oath:

Peter: I do not know the man

Evangelist: And after a little while there came to him them that stood by and said unto Peter:

46. Chorus: Surely thou also art one of them, for thy speech bewrayeth thee.

Evangelist: And then began he to curse and to swear:

Peter: I do not know the man,

Evangelist: And immediately the cock crew. Then Peter remembered the word of Jesus, which said unto him: 'Before the cock croweth shalt thou deny me thrice.' And he went out and wept bitterly.

47. Alto Aria

Have mercy on me O Lord, regard my bitter weeping. Look on me; heart and eyes both weep to thee bitterly.

48. Choral

Lamb of God I fall before Thee
Humbly trusting in Thy cross.
That alone be all my glory,

All things else I count but loss.

Jesu, all my strength and joy
Flows from Thee, thou sovereign good.
Hope and love and faith and patience
All were purchased by thy passion.

49. Evangelist: Now when the morning came, all the chief priests and scribes and elders of the people took counsel against Jesus to put Him to death. And binding Him, they led him away that they might deliver him to the Governor, Pontius Pilate. Then Judas Iscariot, the one who had betrayed him, when he saw that he was condemned repented himself, and brought again the thirty silver pieces unto the Priests and the Elders and said:

Judas: I have done evil, in that I have betrayed the innocent blood. They answered:

Chorus: But what is that to us? See thou to that!

Evangelist: And he cast the silver pieces down in the temple and turned away and went and hanged himself. And the Chief Priests took the silver pieces, and said:

Priests: It is not lawful for to put them in the treasury because it is the price of blood.

51 Bass Aria

Give, O give me back my Saviour. See with shame the price of blood at your feet in horror poured by the lost betrayer. Give me back my Saviour.

52. *Evangelist:* Jesus therefore stood before the Governor, and the Governor asked him and said:

Pilate: Art Thou the King of the Jews?

Evangelist: Jesus said unto him:

Jesus: Thou sayest.

Evangelist: And when he was questioned by the chief priests and the elders, He answered them nothing. Then Pontius Pilate said unto Him:

Pilate: Hearest not thou the things they charge against Thee?

Evangelist: And he answered him to a never a word: insomuch that the Governor marvelled greatly.

53. Choral

Commit thy way to Jesus, thy burdens
and thy cares.

He from them all releases, He all thy
sorrow shares.

Who gives the winds their courses and
bounds the ocean's shore,
Will suffer not temptation to rise beyond
thy power.

54. *Evangelist:* Now at that feast, the Governor had a custom to release unto the people one of the prisoners whom they would. And at that time there was among the prisoners one more notable than the rest whose name was Barabbas. And when they were met together, Pilate said to them:

Pilate: Whom will ye that I release unto you? Barabbas, or Jesus to whom they give the name of Christ?

Evangelist: For he knew full well that it was for envy that they had delivered him. And when he was set down upon the Judgement Seat, his wife sent unto him, saying:

Pilate's wife: Have thou nothing to do with that just person: for I have suffered many things in a dream because of Him.

Evangelist: But the chief priests and the elders persuaded the people to ask that Barabbas be released and that Jesus should perish. So the Governor made answer to the people, saying:

Pilate: Tell me whether of the twain will ye that I release unto you?

Evangelist: They answered: (Chorus: Barabbas!) And Pilate said to them:

Pilate: What shall I do unto Jesus, to whom they give the name of Christ?

Evangelist: They all say:

Chorus: Let him be crucified!

55. Choral

O wondrous love, this sacrifice to offer:
The shepherd for the sheep to suffer:
The righteous Lord the sinner's debt
repaying
While they betray Him!

56. *Evangelist:* The Governor answered:

Pilate: But tell me, what evil hath he done?

57. Soprano Recitative

To all men Jesus good hath done: the blind man hath he given sight, the lame man walketh upright. He told us of his Father's word. He sent the devils forth; the mourners hath he comforted. By him the sinner hath been led: naught else, save good, hath Jesus done.

58. Soprano Aria

For love now my Saviour is dying. Of sin and guilt he knoweth naught. From eternal retribution and the terrors of the grave He hath saved my soul for ever.

59. Evangelist: But they all cried out the more and said:

Chorus: Let him be crucified!

Evangelist: When Pilate therefore saw that he could prevail nothing, but that rather a greater tumult rose, he took water and washed his hands before them all and said:

Pilate: I am innocent of the blood of this just person, see ye to it.

Evangelist: And they answered with one accord and said:

Chorus: His blood be on us and on our children.

Evangelist: And Pilate then set Barabbas free, and when Jesus had been scourged he delivered Him over to them that they might crucify Him.

60. Alto Recitative

All gracious God! Behold the Saviour standeth bound. They scourge him now, and smite and wound him. Ye murderers stay your hands! Are not your hearts with pity touched to see such anguish meekly borne? Ah no! Your hearts are hard, and must be like the rock itself, that all unyielding stands: Have pity! Stay your hands!

61. Alto Aria

If my weeping and my wailing be unavailing,
Take the very heart of me.
So my heart, if vain my pleading,
When the sacred wounds are bleeding,
May a very chalice be.

62. Evangelist: And then did the soldiers of the Governor take Jesus into the common hall, and gathered unto him the whole band of men, and stripped off his clothes, and put on him a scarlet robe, and plaited a crown of thorns and put it on his head and a reed in his right hand and bowed the knee before Him and knocking Him and said:

Chorus: Hail King of the Jews!

Evangelist: And spit upon his face, and taking the reed, they smote him upon the head.

63. Choral

O sacred head surrounded by crown of piercing thorn!
O bleeding head so wounded, reviled and put to scorn.
Death's pallid hue comes o'er thee, the

glow of life decays,
Yet angel hosts adore Thee and tremble
as they gaze.

In this Thy bitter Passion good Shepherd
think of me
With Thy most sweet compassion,
unworthy though I be.
Beneath Thy cross abiding for ever would
I rest,
In thy dear love confiding, and with thy
presence blest.

64. *Evangelist:* And after they had
mocked Him thus, they took off from
Him the scarlet robe, and putting His
own raiment on, they led Him away to
be crucified. And as they were going
out, they found by the way a man of
Cyrene whose name was Simon,
compelling him that he should bear his
cross.

65. *Bass:* In truth, to bear the cross, our
flesh and blood has need to be
compelled: for that which marks our
greatest good in least esteem is held.

66. *Bass:* Come healing cross; for me
prepare it! My Saviour, lay on me its
weight. And if the burden grow too
great, I'll seek thy help to bear it.

67. *Evangelist:* When they were come to
a place that is called Golgatha, that is the
place of a skull, they gave him vinegar to
drink that was mingled with gall: and
when He tasted it, He would not drink it.
And when the soldiers had crucified
Jesus they divided His garments, and cast
lots for them that it might be fulfilled
which was spoken by the prophets; 'They
parted my garments among them and

upon my vesture did they cast lots'. And,
sitting down, they watched Him there.
And over above his head was set up the
inscription of his accusation, namely:
'This is Jesus the King of the Jews'. And
then were there two thieves with Him
crucified, one on the right hand and one
on the left. And they that were passing
by reviled Him, and wagging their heads
they mocked Him and said

Chorus: Thou that destroyest the
Temple of God and buildest it in three
days, save thyself if Thou be the Son of
God. Come down from the cross!

Evangelist: And likewise also came the
chief priests mocking at Him with the
scribes and with the elders and said:

Chorus: He saved others, Himself He
cannot save. If He be King of Israel let
him now come down from the cross and
we will believe him. He trusted in God,
let him deliver him if He will have him:
for He hath said, 'I am the Son of God'.

68. *Evangelist:* The robbers also which
had been crucified with Him cast the
same in his teeth.

69. *Alto Recitative*

Ah Golgatha! Unhappy Golgatha! The
Lord of Glory here must suffer pain and
agony; the blessed Saviour of the world
now hangs upon the accursed tree. The
Lord, who heaven and earth created, on
thee, 'mid shame and scorn is lying: the
Sinless here for sin is dying. Ah, how this
grief afflicts my soul. Ah Golgatha!
Unhappy Golgatha!

71. Evangelist: Now from the sixth hour onward there was darkness over all the land unto the ninth hour. And about the ninth hour, Jesus cried aloud and said:

Jesus: Eli, Eli, lama, lama sabachthani?

Evangelist: That is: 'My God, my God, why hast thou forsaken Me?' But some of them that stood there and watched Him, when they heard that, they all said:

Chorus: He calleth for Elias.

Evangelist: And straightway one of them ran and took a sponge, and filled it full of vinegar, and put it upon a reed and gave him to drink. But others of them answered:

Chorus: Wait, wait, let us see if Elias now will come to save Him.

Evangelist: But Jesus, having cried again aloud, yielded up the Ghost.

72. Choral

Be near me Lord when dying, O part not
Thou from me!
And to my succour flying, come Lord and
set me free!
And when my heart must languish in
Death's last awful throe,
Release me from mine anguish by thine
own pain and woe.

73. Evangelist: And then behold, the veil of the temple was rent in twain, e'en from the top unto the bottom. And the earth did tremble and the rocks were rent. And the graves were opened up, and there arose many bodies of the Holy Ones which had slept and came out of

the graves after Jesus' resurrection and went into the holy city and appeared unto many.

But the Centurion, and they that were with him, keeping watch over Jesus, when they saw the earthquake and those things that were done, they feared greatly, saying:

Chorus: Truly this was the Son of God.

Evangelist: Now when the even was come there came a rich man from Arimathea whose name was Joseph, who was also one of Jesus' disciples. He went unto Pilate and begged of him the body of Jesus. Pilate then commanded the body to be delivered.

74. Bass Recitative

At evening, hour of calm and rest, was
Adam's fall made manifest, at evening,
too, the Lord's redeeming love.
At evening homeward turned again the
dove and bore the olive leaf in token. O
beauteous time!
O evening hour! Our peace with God is
evermore assured, for Jesus hath his
cross endured. His body sinks to rest.
Ah, faithful servant, be thou blest: Go,
beg for those limbs the cross hath
broken.
O precious gift! O sacred, holy burden!

75. Bass Aria

Make thee clean from sin my heart,
giving welcome unto Jesus.

76. Evangelist: And Joseph took the body and wrapped it in a clean linen cloth, and laid it in his own new tomb,

which had been hewn out of the solid rock: and rolled a great stone up to the door of the sepulchre and went his way.

77. Recitatives and Chorus

And now the Lord to rest is laid,
His sorrows o'er, for all our sins
atonement made.

O weary broken body, see, with
repentant tears we would bedew it,
Which our offence to such a death has
brought.

While life shall last, let us adore and
praise the Lord,

Since He for man has full salvation
wrought.

(Lord Jesu, fare Thee well)

78. Chorus

We bow our heads in tears and sorrow.
Hearts cry to Thee, O Saviour blest,
Rest thou sweetly, sweetly rest.

Death that holds Thee in its keeping,
When its bonds are loosed by Thee,
Shall become a welcome portal,
Leading man to life immortal
Where he shall Thy glory see.

Saviour blest, slumber on Thy Father's
breast.

We bow our heads in tears and sorrow.
Hearts cry to Thee, O Saviour blest,
Rest thou sweetly, sweetly rest.

Nantwich Choral Society

Honorary Members: Joy Roberts, Andrew Mildinhall, Jean Atkin

Music Director: John Naylor

Accompanist: Simon Russell

Soprano

Anne Barnard
Amanda Brewer
Jan Brown
Glenda Colemere
Gail Corfield
Rita Davies
Ann Ferguson
Marlene Flannery
Kay Foster
Margaret Harvey
Rosemary Jones
Bronwyn Kelly
Helen Kerr
Sheila Luke
Maire Pedder
Rachel Pentecost
Rachael Reeves
Debbie Rowlands
Doreen Sillitoe
Barbara Waters
Joyce West
Jane Whiteman

Sue Bridge
Sue Briscoe
Christine English
Joyce Foster
Janet Geeson

Cynthia Gorton
Gillian Handford
Grace Johnston
Lucy Kibble
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Steph Percy
Eileen Robertson
Barbara Shone
Imogen Taylor
Wendy Wren

Alto

Susan Cooke
Frances Durkin
Fiona Field
Rachael Hendry
Lena Hogben
Vanessa Layfield
Elizabeth Lea
Geraldine Leighton
Anne Nicol
Helen Pile
Lucy Roberts
Ros Wells
Sarah Worth
Diane Wheatley

Shirley Burton
Judith Dooley
Mary Goodman
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Ester Harries
Marian Hay
Cate Howell
Sue Leadbetter
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Brenda Morris
Gwyneth Rollins
Barbara Schultz
Joan Shaddick
Elizabeth Tilston
Margaret Whitehurst
Kathleen Willis

Tenor

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

Bill Vallance
Joe Watson
John Whittingham

Bass

Roger Boulton
Adrian Cope
Paul Durant
Christopher Findlay
David Foster
Glyn Griffiths
Douglas
Hollinshead
David Johnston
David Jones
Martin Jones
Ron Kelley
Adrian Percy
Ray Potts
Anthony Powell
Bob Pugh
Laird Ryan
Simon Stubington
Ian Wells

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Vice Chairman 2: Ron Kelley, **Secretary:** Rosemary Jones, **Treasurer:** Diane Wheatley

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Alison Loram
Averil Newell
Gill Oakley
Janet Ollier
Caroline Robb
Caroline Sellers
Suzanne Winter

Alto

Ruth Anderson
Pat Davis
Caroline Spurry
Elisabeth Sullivan
Pam Venables
Val Wilkes

Tenor

Martin Colley
Suzanne Edwards
Gordon Fielding
Wal Kaye
Roger Wilkes

Bass

Patrick Anderson
John Griffith
Adrian Hughes
John Lofty
Tony Newell
Bob Pugh
Mike Sullivan
Michael Wright

18th Century Sinfonia

Orchestra 1

Orchestra 2

Violin

David Lewis
Judith Van Ingen
James Ellis
Rebecca Coleman

Ben Sansom
Iva Fleischansover
Maria Becker
Catherine Porter

Duncan Druce
Ivana Cetkovic
Brian Smith

Alison Balfour-Paul
Claudia Norz
Gail Hernandez Rosa

Viola

Leon King
Jane Metcalfe

Alexandria Lawrence
Tony Shorrocks

Cello

David Hatcher
Rachel Gray

Rob Glenton
Deb Thorne

Bass

Mike Escreet

Gemma Ashcroft

Flute

Martyn Shaw
Jenny Thomas

Edwina Smith
Sarah McNulty

Oboe

Cait Walker
Karen Gibbard

Ellie Robertson
Nicola Eareagli

Bassoon

Frances Eustace

Harpsichord

Simon Russell

Organ

David Francis

MATTHEW MINTER – tenor (Evangelist)

Lyric tenor Matthew Minter was educated at The Windsor Boys' School where he excelled in music. At the age of 15, he became the youngest member of the National Youth Choir of Great Britain and joined the World Youth Choir when he was 19. Matthew continued his studies at Salford University and furthered them at The Royal Northern College of Music.

Renowned for his versatility, Matthew is in great demand both at home and abroad. He has sung at a number of the most prestigious venues including the Royal Albert Hall, Queen Elizabeth Hall, Bridgewater Hall and The Lincoln Center. He works regularly as a concert soloist with many of Britain's leading orchestras, including The Royal Philharmonic Orchestra, Northern Sinfonia, Royal Liverpool Philharmonic Orchestra and the English Symphony Orchestra. Matthew has had the privilege of working under the direction of such distinguished conductors as Sir John Eliot Gardiner, Richard Hickox, Sir David Willcocks and Pierre Boulez. Matthew has made numerous recordings and broadcasts for BBC radio and television, notably singing live on Christmas Day morning, broadcast on BBC1.

In 1993 Matthew became a founder member of the BBC Daily Service Singers and has since been established as their principal tenor. He sings regularly with the BBC Singers, The Dutch Radio Choir, London Voices and The Sixteen. Matthew is also a member of the Opera on the run company with whom he has toured extensively in the production of 'Spaghetti Opera'. He is delighted to be working for Premier Singers with whom he sang on the Karl Jenkins 'Stabat Mater' UK tour and also provided the sound for 'All The Small Things' screened on BBC1 in 2009. Other work as a session artist includes soundtracks to the films 'Hellboy II' and 'The Golden Compass'.

Future engagements include starring in a new theatrical adventure for Premier Singers called 'Son of Secombe'.

CHRISTOPHER BOOTH-JONES – baritone (Christus)

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 20th 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 Requiem*, in *Summer Serenade* in 2010 and Vaughan Williams *Sea Symphony* in 2012. With John Naylor and The Phoenix Singers his performances 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.

ELEANOR LAUGHARNE – soprano

Ellie Laugharne studied on the Opera Course at the Guildhall School of Music & Drama. She began her vocal training at the Birmingham Conservatoire having previously completed a music degree at Birmingham University. She has since sung the title role in Stephen Oliver's *Euridice* (Peri orch. Oliver) for BYO, Edna *Tobias and the Angel* (Dove) at the Buxton Opera Festival and Pamina *Die Zauberflöte* whilst at University. She has also performed a variety of roles in scenes at GSMD and with BYO including Sophie *Werther*, Sophie *Der Rosenkavalier*, Frasquita *Carmen*, Morgana *Alcina*, Nanetta *Falstaff* and Marzelline *Fidelio*.

Ellie won the 2011 Musicians' Benevolent Fund Maggie Teyte Prize and Miriam Licette Scholarship and performed a recital in the Crush Room at the Royal Opera House. She has also performed a number of concerts at the last two Ryedale Festivals (accompanied by Christopher Glynn).

Ellie's studies at GSMD were generously supported by the Worshipful Company of Fishmongers, the Music Students' Hostel Trust, the John Wates Charitable Trust and Serena Fenwick. Recent engagements have included Susanna in *Le nozze di Figaro* for BYO, Anna Reich in *Die Lustigen Weiber von Windsor* and Tytania in *A Midsummer Night's Dream* both for GSMD, a pre-LSO recital at the Barbican Hall, a concert with pianist John Reid at Kings Place in London and First Bridesmaid in *Le nozze di Figaro* for Glyndebourne Festival Opera and at the 2012 BBC Proms.

Future plans include Barbarina and Susanna in *Le nozze di Figaro* for the Glyndebourne Tour, Yum Yum in concert performances of *The Mikado* in Birmingham, Manchester and London's Royal Festival Hall, Mabel in *The Pirates of Penzance* for Scottish Opera and Sandrina in *La Finta Giardiniera* for the Buxton Festival.

Ellie was one of Glyndebourne's Jerwood Young Artists for the 2012 Festival and will sing Lucia in *The Rape of Lucretia* for Glyndebourne Touring Opera in 2013.

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, *The Dream of Gerontius* in 2009, *Even Such is Time* in 2011 and *The Armed Man* in 2007 and 2013. Susan is a Fellow of Trinity College, London.

TIM KENNEDY – tenor

Tim is a freelance lyric tenor soloist, specialising in oratorio and recitals. Recent oratorio engagements have been with a wide variety of choirs and choral societies across England and Wales. This oratorio work has included Handel's *Messiah* and *Semele*, Bach's Passions and Oratorios, Mozart's *Requiem* and *Vespers*, Mendelssohn's *Elijah*, Britten's *St Nicholas* and Rossini's *Petite Messe Solennelle*. He gives regular solo recitals, and also very much enjoys the chance to sing at weddings and other such events.

Tim studies singing principally with Colin Iveson, Principal Vocal Tutor at the Royal Northern College of Music, on a private basis, but has worked extensively with a number of coaches including Martyn Parkes, John Powell, Angela Rowley, Helen Francis, Alec Crowe, Martin Bussey and Rosemary Hill. Tim has twice attended the prestigious Abingdon Summer School for Solo Singers, studying with internationally renowned artists such as Robin Bowman, Sue McCullough and James Gilchrist. This summer, however, he attended the renowned AIMS singing course run by Neil Jenkins. He recently sang the premiere of a work by Anthony Burgess, *La pioggia del pineto*, with composer Gavin Wayte at the piano. In recitals he has worked with pianists Catherine Hall-Smith, Christopher Stokes, and Elena Nalimova.

Tim also works as a consort singer. He is a lay clerk at Manchester Cathedral, where the choir sings day-to-day services, broadcasts, concerts and recordings. He also sings regularly on BBC Radio 4 with the BBC Daily Service Singers, and has also sung for other ensembles such as Ex Cathedra and the Armonico Consort. Over the years he has also sung with the World Youth Choir, the Coupland Consort, Manchester Baroque, and many other excellent professional ensembles. He regularly records rehearsal CDs for the company *Sing Live*, recording tenor and bass choral parts for musical theatre arrangements, often in one take! Tim has perfect pitch, and is therefore an excellent sight-reader.

DMITRY YUMASHEV – baritone

Russian-born baritone Dmitry Yumashev graduated from the Moscow Institute of Physics and Technology in 2005. Whilst working on a PhD in mathematics at the University of Manchester, he continued to develop an interest in classical singing. This resulted in a successful audition for a two-year MMus course in Solo Performance (voice) at the Royal Northern College of Music in 2008. Dmitry

received the Marjorie and John Brooks Award as well as a grant from the Stapley Trust in support of his studies at the RNCM, and completed the Masters Degree in 2011.

Just before joining the RNCM in 2009, Dmitry performed one of the leading parts in its production of Peter Wiegold's *The End of the Line* (A Brief Encounter). Recent highlights include several performances of Bach's cantata *Ich Habe Genug* with an instrumental ensemble, a leading male role (Aegisthus) in the UK premiere of Act I from Taneyev's opera *Oresteia* in Leeds, the bass-baritone part in Stravinsky's *Pulcinella* with the Constella Orchestra, and the role of Enrico VIII in Opera Seria's production of Donizetti's *Anna Bolena*.

Dmitry enjoys performing, equally, in recitals, oratorio, opera, and also with chamber ensembles and choirs. He has sung as an oratorio soloist with choirs across Greater Manchester and beyond, performing a variety of works including Brahms' *Requiem*, Durufle's *Missa cum Jubilo* and V. Williams' *Dona Nobis Pacem*. Dmitry has also performed for a number of special events such as the VE Day in Manchester. He maintains strong links with academia, working as a researcher and lecturer in applied maths at the University of Manchester, and continues his vocal studies with Nataliya Kompaniyets-Jouri and Susan McCulloch.

JAMES HALL – baritone (Pilate)

Born in Oxfordshire, James practices as a Chartered Surveyor in Cheshire. As a chorister at Christ Church Cathedral School in Oxford, he sang at Exeter College Chapel and Christ Church Cathedral under the direction of Simon Preston and Francis Grier. During that period he toured with the choir in Belgium and performed at its first promenade concerts with Christopher Hogwood and The Academy of Ancient Music, together with the Soprano, Emma Kirkby. James also sang with Peter Pears in St Nicholas and performed in Benjamin Britten's *Gloriana*.

After leaving Oxford, James attended Pangbourne Nautical College where the choir toured in Holland and he joined a choral course at Uppingham College, under the direction of Ralph Allwood. He then studied Land Agency at the Royal Agricultural College, Cirencester where he directed the College Choir.

Based near Whitchurch, James now sings and is assistant conductor with the Border Singers under Simon Davis. Recently, he has also been Baritone soloist with the Cradely Singers in Herefordshire in performances of Mozart's *Requiem*, Vivaldi's *Gloria* and J S Bach's *Magnificat*.

MATHIEU POTOT – bass/baritone (Peter)

After initial piano and singing studies at the Conservatoire du Mâconnais Val de Saône Mathieu was successively winner of the first prize for music studies and singing in 2008-2009. In 2010 he was awarded the State Diploma in Music Studies and for three years he has taught at the Conservatoire à Rayonnement Régional de Chalon sur Saône.

Mathieu directs several choirs (a male voice choir, ladies choir, mixed voice choir and children's choir) and he has been Music Director of L'Ensemble Vocal Arpège de Mâcon since September 2010 with whom he has performed Charpentier's *Messe de Minuit* and works by J.S. Bach. He is also professor of vocal technique at Autun Cathedral Choir School.

In May this year Mathieu conducted the Arpège de Mâcon and NCS in a joint performance of Mozart's *Coronation Mass* in St Vincent's Cathedral Mâcon and appeared as the bass soloist in a return performance in St Mary's Nantwich.

Mathieu is currently following a course of advanced vocal studies at The Haute Ecole de Musique de Genève (Geneva University of Music).

THE LYDIAN SINGERS

Conductor: John Naylor

Accompanists: William Nicholson (organ), Amy Wakefield (piano).

The Lydian Singers are a mixed voice chamber choir based at Knutsford in Cheshire who draw their membership from a far surrounding area. The choir was founded following an ad hoc carol concert at Loreto School Altrincham in aid of the NSPCC in 1979, and the four original founder members of the choir are all singing in tonight's performance. Little did they imagine where that first initiative would lead them!

From very modest beginnings, The Lydian Singers have developed into one of the leading chamber choirs in NW England performing a wide variety of music in a wide variety of venues. The Lydian Singers have established a specialism in church music performed in liturgical settings.

Over the years they have sung in most of the cathedrals in the North and Midlands, Scotland and Eire. Particular highlights have been visits to York Minster, and Chester, Durham, Lincoln, Norwich, Ely, Peterborough, Lichfield, Exeter, Worcester and Gloucester cathedrals.

In the recent past they have also sung in Segovia, Avila, Perugia, Spoleto, Orvieto and Assisi cathedrals, Salisbury cathedral and as the semi-chorus in *The Dream of Gerontius* in Chester cathedral. Engagements in 2012 included Chester, Bangor and Lichfield cathedrals and in 2013 will include St Albans and Coventry cathedrals and The Lymm Festival in June.

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 included 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.

Memorable performances with NCS have included Mozart *Vespers*, Monteverdi *Vespers*, Handel *Messiah*, *Coronation Anthems* and *Dettingen Te Deum*.

Their website is www.18thcentury.co.uk

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 until recently he could 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 Elgar's *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 recent conducting engagements have 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 NCS and 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 and Coventry cathedrals with The Lydian Singers and Guildford cathedral with The Open University Chapel Choir.

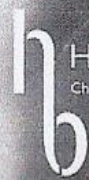
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To ensure the future of the band we are looking for new players who play the following instruments:

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





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Nantwich Choral Society – Future Events

29 June 2013 - St Mary's Church, Nantwich
Puccini: *Missa di Gloria*

5 October 2013
Singing Day – St Oswald's Malpas
English Church Music

9 November 2013 – St Mary's, Nantwich
Handel: Israel in Egypt

21 December 2013– St Mary's, Nantwich
Family Christmas Concert

11 January 2014– St Mary's, Nantwich
Come and Sing: ***Brahms Requiem***

Sunday 23 March 2014 – Nantwich Civic Hall
Elgar: ***From the Bavarian Highlands, Enigma Variations***
Coleridge Taylor: ***Hiawatha's Wedding Feast***

28 June 2014 – St Mary's Nantwich
Contemporary Choral Music by Lauridsen, Whitacre, Chilcott and MacMillan

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