

NANTWICH CHORAL SOCIETY

St Mary's Church, Nantwich

Saturday 21 March 2015



G F Handel

Judas Maccabaeus

Catherine Benson - soprano
Kathryn Turpin - mezzo soprano
William Wallace - tenor
Jonathan Hyde - baritone

Northern Concordia Orchestra
Simon Russell - organ and harpsichord

John Naylor - conductor

Welcome

On behalf of Nantwich Choral Society may I welcome you most warmly this evening to our spring concert of Handel's *Judas Maccabaeus* here in the magnificent church of St Mary's, Nantwich. First performed in 1747 at Convent Garden, *Judas Maccabaeus* became one of Handel's most popular oratorios. In 2013 we very much enjoyed performing Handel's *Israel in Egypt* which was at one time more often performed than that great choral stalwart, his *Messiah*. We hope you will equally enjoy another of that great composer's most important works tonight.

Each year we perform three major concerts and our Christmas concert. In November 2014 we sang Karl Jenkins' *The Peacemakers* to commemorate the outbreak of the First World War and Nantwich Young Voices joined us again in December for our Christmas concert. In June we will join with a German choir, Lüdenscheid Oratorio, to sing Haydn's *Harmoniemesse* and *Missa in Tempore Belli*. In addition to our concert programme we offer an educational singing day workshop each autumn and invite any and all fellow singing enthusiasts to join us for our annual 'Come and Sing' event each January.

Nantwich Choral Society is now in its 43rd season of performing choral works. From humble beginnings in 1972 the Local Authority evening class has now become one of the leading and most distinguished choirs in the North West with 100 + mixed choral voices. Under the inspirational baton of our Music Director John Naylor, ably assisted by our accomplished accompanist Simon Russell, we strive to keep the choral tradition alive by singing great choral works and by having a varied and expanding repertoire of music, some familiar and some less so. We enjoy a fine choral reputation and are proud of the excellent critiques of our performances in the Nantwich and wider Cheshire area.

We are delighted to be joined tonight by our own Northern Concordia Orchestra, composed entirely of professional musicians drawn from across our region.

It is quite an achievement that this year we will have had the enormous pleasure of being accompanied by our orchestra for all of our concerts. The resources required to stage performances with orchestras are not inconsiderable and it is due to the enormous generosity of one of our long-standing and loyal supporters that, through a kind and most generous donation, we are able to engage our orchestra this evening. We wish to 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, these wonderful concerts. Long may they continue.

Elizabeth Lea
Chairman

JUDAS MACCABAEUS

An Oratorio by Georg Frideric Handel with words by Thomas Morell (1703-1784)

Dramatis Personae:

Judas Maccabaeus, commander of the Israelite army	Tenor
Simon, brother to Judas; religious leader of the Israelites	Bass
Israelitish Woman	Soprano
Israelitish Man	Mezzo-soprano
Israelitish Priest	Mezzo-soprano
Messenger	Mezzo-soprano
Eupolemus, Israelite Ambassador to Rome	Bass

Chorus of Israelites

The oratorio was written in 1746, five years after *Messiah*, when Handel was 61, and was first performed in London at the Covent Garden Theatre the following year. It owes its inception to the victory of William, Duke of Cumberland over Charles Edward Stuart the Pretender at the battle of Culloden on 16th April, 1746, and was planned as a compliment to the Duke upon his victorious return from Scotland.

The oratorio relates to the period 170-160 BC when Judea was under occupation by the Seleucids (a dynasty of Hellenistic kings ruling throughout Asia Minor, Syria and Persia). In 167 BC the new Seleucid ruler, Antiochus IV, set about the destruction of the Jewish religion.

Handel's oratorio is in three parts and describes the changing moods of the people as the fortunes of the Jews vary, feeling sometimes dejected, sometimes jubilant.

THE HISTORICAL BACKGROUND

The Maccabean Revolt in the second century BC provides the background to the story which unfolds in Judas Maccabaeus. It is part of the history of the Ptolemaic and Seleucid Empires. Following the death of Alexander the Great in Babylon in 323 BC, his empire disintegrated. When his own descendants were unable to succeed him effectively, the kingdom went to his Generals. Two of these were Ptolemy, who assumed the Kingship of Egypt, and Seleucus, who established himself first as master of Babylonia, and later of the northern part of Syria, where he made Antioch his capital.

Palestine initially remained under Ptolemy, but by 198 BC, in the reign of Antiochus the Great, Palestine was finally conquered by the Syrians. Under Antiochus the Jews were favourably treated, but later, under his successor Antiochus IV (Antiochus Epiphanes), the

Jewish people suffered great hardship. Like Alexander the Great, he sought to impose both a common Greek culture and its religion (Hellenism) on his empire. In 169 BC Jerusalem was attacked. In 167 BC Jewish religious customs were forbidden, the Temple was defiled and pagan rites were instituted. Worship of Zeus took place in the Temple, and observance of the Sabbath and adherence to Jewish laws was forbidden. Every settlement was ordered to worship Zeus and other foreign deities. While some Jews refused to abandon their faith, the threat of persecution meant that inevitably many obeyed the new laws.

There followed a rebellion led by Mattathias, an old priest of the Joarib family from Jerusalem, who had settled in Modin. Mattathias became so angry at seeing a Jew about to obey an order to offer pagan sacrifice that he killed him, together with the official who had been sent to the town to ensure that the sacrifices were being carried out. Mattathias then had the pagan altar pulled down. This action led to the priest and his family taking to the hills where they gathered together others who were willing to fight for their faith. The rebellion was continued by his sons John, Simon, Judas Maccabaeus, Eleazar and Jonathan after Mattathias's death in 166 BC. Morell's libretto begins here and continues the outline of the Maccabean struggle until 161 BC.

Having dealt with the appointment of Judas as the military leader of the nation, the librettist Morell takes the story, in a condensed form, down to 164 BC, when Judas marched on Jerusalem and regained the Temple for the Jews; subsequently the Temple was purified and reconsecrated. Further wars were fought by the armies of Judas and his brothers during the reigns of Antiochus IV, who died in 163 BC, and his successor, Antiochus V, but these were not recorded with historical accuracy in the libretto: Judas's victory as outlined in Part Three is a fanciful amalgam. In a footnote before the recitative 'From Capharsalama' in the original printed word-book Morell explained:

Several Incidents were introduced here by way of Messenger, and Chorus, in order to make the Story more compleat, but it was thought they would make the Performance too long, and therefore were not Set, and therefore not printed; this being design'd, not as a finish'd Poem, but merely as an Oratorio.

SYNOPSIS

PART ONE

The Israelites mourn the death of Mattathias, their leader in the struggle against the persecution of Antiochus Epiphanes, King of Syria. They appeal to God to grant them another leader. Simon, one of Mattathias's sons, rallies the Israelites, telling them to put their trust in God. Claiming divine inspiration, he proclaims his brother, Judas Maccabaeus, the new commander.

Judas addresses his followers, calling on them to be inspired by the battle honours of their forefathers. The Israelites offer prayers for their newly appointed leader and for the restoration of their liberty. Judas demands that his troops face the enemy resolved on liberty or death. Part One ends with the Israelites imploring the Almighty to support them in their struggle.

PART TWO

Judas receives the acclaim of his people, having defeated one group of invaders from Samaria led by Apollonius, and another from Syria under the command of Seron. Judas acknowledges their acclaim, but tells them to give thanks to Almighty God. News then arrives that King Antiochus has decided to dispatch an army from Egypt under General Gorgias to destroy the Jewish nation. The Israelites are in despair, but Simon tries to comfort them, telling them to turn to God, since He alone can work wonders.

Declaring Jehovah his leader, Judas once again calls on his troops to fight. They declare their loyalty to him and their willingness to die for their laws, their religion and their liberty. Simon, approving of his brother's rallying call, tells him that he will be responsible for restoring the Temple recently desecrated by the Syrians. He believes that its restoration is vital if God is to give Israel success in battle. The Israelites vow not to worship heathen idols, as ordered by the Syrian king, but to worship God, and God alone.

PART THREE

Part Three opens after the Temple has been returned to the Israelites and reconsecrated. In commemoration, a Festival of Thanksgiving is to be celebrated, and since the ceremonial lighting of lamps was a prominent feature of this, it became known as the Feast of Lights.

In the next scene an Israelitish Messenger arrives bearing the news of the rout of the invaders by Judas at Capharsalama. The Israelites sing unto God 'with unmeasured praise'. Judas enters in triumph and is greeted enthusiastically by his countrymen. He asks for those killed in battle to be remembered, and especially Eleazar, his brother, who triumphed in a glorious death. He had attacked a heavily guarded armoured elephant which he assumed to be carrying the enemy's king. Getting under the elephant, he stabbed it; whereupon the elephant collapsed on top of Eleazar, killing him.

In the final scene Eupolemus, the Israelite Ambassador, returns from a mission to Rome with a treaty ensuring protection for Judea as an independent nation. With grateful hearts the Israelites pay tribute to God for the blessings they have received: they also show their gratitude to Judas Maccabaeus.

The story ends with the Israelites looking forward to peace and prosperity. On Simon's orders the Israelites rejoice with the celestial spirits, Cherubim and Seraphim, singing 'songs divine'. A fine Hallelujah Chorus ends the oratorio.

PART 1

OVERTURE

SCENE - *Modin.*

*Israelites, men and women, lamenting
the death of Mattathias, father of Judas
Maccabaeus.*

CHORUS

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn
strains;
Your sanguine hopes of liberty give o'er;
Your hero, friend, and father is no more.

RECITATIVE - *Israelitish Man*

Well may your sorrows, brethren, flow
In all th' expressive signs of woe;
Your softer garments tear,
And squalid sackcloth wear,
Your drooping heads with ashes strew,
And with the flowing tear your cheeks
bedew.

Israelitish Woman

Daughters, let your distressful cries
And loud lament ascend the skies;
Your tender bosoms beat, and tear
With hands remorseless, your dishevell'd
hair;
For pale and breathless, Mattathias lies,
Sad emblem of his country's miseries.

CHORUS

For Sion lamentation make with words
that weep and tears that speak.

RECITATIVE - *Simon*

Not vain is all this storm of grief,
To vent our sorrows gives relief.
Wretched indeed; but let not Judah's race

Their ruin, with desponding arms,
embrace;

Distractful doubt, and desperation,
Ill become the Chosen Nation,
Chosen by the great I AM,
The Lord of Hosts, who, still the same,
We trust will give attentive ear
To the sincerity of pray'r.

AIR - *Israelitish Woman*

Pious orgies, pious airs,
Decent sorrow, decent pray'rs,
Will to the Lord ascend, and move
His pity, and regain his love.

CHORUS

O Father, whose Almighty pow'r
The heav'ns, and earth, and seas adore,
The hearts of Judah thy delight,
In one defensive band unite,
And grant a leader bold and brave,
If not to conquer, born to save.

RECITATIVE - *Simon*

I feel the Deity within,
Who, the bright Cherubin between,
His radiant glory erst display'd.
To Israel's distressful pray'r
He hath vouchsaf'd a gracious ear,
And points out Maccabaeus to their aid.
Judas shall set the captive free,
And lead us on to victory.

AIR

Arm, arm, ye brave; a noble cause,
The cause of Heav'n, your zeal demands;
In defence of your nation, religion, and
laws,
The Almighty Jehovah will strengthen
your hands.

CHORUS

We come, we come, in bright array,
Judah, thy sceptre to obey.

RECITATIVE - *Judas*

'Tis well, my friends; with transport I
behold
The spirit of our fathers, famed of old
For their exploits in war; - Oh, may their
fire
With active courage you, their sons,
inspire;
As when the mighty Joshua fought,
And those amazing wonders wrought:
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms
won.

AIR

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war:
Great is the glory of the conquering
sword
That triumphs in sweet liberty restor'd.

RECITATIVE - *Israelitish Woman*

To Heav'n's Almighty King we kneel,
For blessings on this exemplary zeal.
Bless him, Jehovah, bless him, and once
more
to thy own Israel liberty restore.

DUET

Come, ever smiling Liberty,
And with thee bring thy jocund train;
For thee we pant and sigh for thee,
With whom eternal pleasures reign.

CHORUS

Lead on, lead on, Judah disdains
The galling load of hostile chains.

RECITATIVE - *Judas*

So will'd my Father, now at rest
In the eternal mansions of the blest:
"Can ye behold," said he, "the miseries
In which the long-insulted Judah lies?
Can ye behold their dire distress,
And not, at least, attempt redress?"
Then faintly, with expiring breath,
"Resolve, my Sons, on liberty or death."

We come, O see, thy sons prepare
The rough habiliments of war,
With hearts intrepid and revengeful
hands,
To execute, O Sire, thy dread commands.

CHORUS

Disdainful of danger, we'll rush on the
foe,
That thy pow'r, O Jehovah, all nations
may know.

RECITATIVE - *Judas*

Ambition! if e'er honour was thine aim,
The glorious cause gives sanction to thy
claim.

AIR

No unhallow'd desire our breasts shall
inspire,
Nor lust of unbounded power;
But peace to obtain, free peace let us
gain,
And conquest shall ask no more.

RECITATIVE - *Judas*

Haste we, my brethren, haste we to the
field,
Dependant on the Lord, our strength and
shield.

CHORUS

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

PART 2

SCENE - The Same.

*The Israelites celebrating the return of
Judas from the victories over Apollonius
and Seron.*

CHORUS

Fall'n is the foe; so fall thy foes, O Lord,
Where warlike Judas wields his righteous
sword.

RECITATIVE - Israelitish Man

Victorious hero! fame shall tell,
With her last breath, how Apollonius fell;
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of
blood;
While thy resistless prowess dealt
around
With their own leader's sword the
deathful wound;
Thus, too, the haughty Seron, Syria's
boast,
Before thee fell, with his unnumber'd
host.

RECITATIVE - Israelitish Woman

Well may we hope our freedom to
receive,
Such sweet transporting joys thy actions
give.

RECITATIVE - Israelitish Woman

O let eternal honours crown his name,
Judas, first Worthy in the rolls of fame;
Say, "He put on the breast-plate as a
giant,

And girt his warlike harness about him.
In his acts he was like a lion,
And like a lion's whelp roaring for his
prey."

DUET and CHORUS

Hail, hail, Judea, happy land!
Salvation prospers in his hand.

INTERVAL 15 minutes

RECITATIVE - Judas

Thanks to my brethren: but look up to
Heav'n!
To Heav'n let all glory and all praise be
giv'n;
To Heav'n give your applause, nor add
the second cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for his Israel fought,
And this our wonderful salvation
wrought.

AIR

How vain is man who boasts in fight
The valour of gigantic might.

Enter an Israelitish Messenger.

RECITATIVE - Messenger

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare,
Or soon we fall a sacrifice
To great Antiochus: From th' Egyptian
coast
(Where Ptolomy hath Memphis and
Pelusium lost)
He sends the valiant Gorgias, and

commands

His proud victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

AIR and CHORUS

Ah! wretched, wretched Israel! Fall'n
how low,
From joyous transport to desponding
woe.

RECITATIVE - *Simon*

Be comforted - Nor think these plagues
are sent
For your destruction, but for
chastisement.
Heav'n oft in mercy punisheth, that sin
May feel its own demerits from within,
And urge not utter ruin - Turn to God,
And draw a blessing from his iron rod.

AIR

The Lord worketh wonders
His glory to raise,
And still as he thunders,
Is fearful in praise.

RECITATIVE - *Judas*

My arms! against this Gorgias will I go.
The Idumean Governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

AIR

Sound an alarm - your silver trumpets
sound,
And call the brave, and only brave
around.
Who listeth, follow - to the field again -
Justice, with courage, is a thousand men.

CHORUS

We hear, we hear the pleasing dreadful
call;
And follow thee to conquest - if to fall,
For laws, religion, liberty, we fall.

Exit Judas with the Army.

RECITATIVE - *Simon*

Enough! to Heav'n we leave the rest,
Such gen'rous ardour firing ev'ry breast,
We may divide our cares.
The field be thine, O Judas, and the
Sanctuary mine.
For Sion, holy Sion, seat of God,
In ruinous heaps is by the heathen trod;
Such profanation calls for swift redress,
If e'er in battle Israel hopes success.

AIR

With pious hearts, and brave as pious,
O Sion, we thy call attend,
Nor dread the nations that defy us,
God our defender, God our friend.

RECITATIVE - *Israelitish Man*

Ye worshippers of God!
Down, down with the polluted altars,
down;
Hurl Jupiter Olympus from his throne,
Nor reverence Bacchus with his ivy crown
And ivy-wreathed rod!
Our fathers never knew him, or his hated
crew,
Or, knowing, scorn'd such idol vanities.

RECITATIVE - *Israelitish Woman*

No more in Sion let the virgin throng,
Wild with delusion, pay their nightly song
To Ashtoreth, yclep'd the Queen of
Heav'n;
Hence to Phaenicia be the goddess
driv'n;

Or be she, with her priests and pageants,
hurl'd
To the remotest corner of the world;
Ne'er to delude us more with pious lies.

DUET - *Israelitish Woman and Man*
O never, never bow we down
To the rude stock, or sculptur'd stone:
But ever worship Israel's God,
Ever obedient to his awful nod.

CHORUS
We never, never will bow down
To the rude stock, or sculptur'd stone;
We worship God, and God alone.

PART 3

SCENE 1 - *Mount Sion.*
Israelitish priests &c. having recovered
the Sanctuary.

AIR - *Priest*
Father of Heav'n, from thy eternal
throne,
Look with an eye of blessing down,
While we prepare, with holy rites,
To solemnize the Feast of Lights,
And thus our grateful hearts employ,
And in thy praise
This altar raise
With carols of triumphant joy.

RECITATIVE - *Israelitish Man*
See, see yon flames, that from the altar
broke,
In spiry streams pursue the trailing
smoke;
The fragrant incense mounts the yielding
air,
Sure presage that the Lord hath heard
our pray'r.

RECITATIVE - *Israelitish Woman*
O grant it, Heav'n, that our long woes
may cease,
And Judah's daughters taste the calm of
peace;
Sons, brothers, husbands, to bewail no
more,
Tortur'd at home, or havock'd in the war.

AIR
So shall the lute and harp awake,
And sprightly voice sweet descant run,
Seraphic melody to make,
In the pure strains of Jesse's Son.

RECITATIVE - *Israelitish Messenger,*
From Capharsalama, on eagle wings I fly,
With tidings of impetuous joy!
Came Lysias, with his host array'd
In coat of mail; their massy shields
Of gold and brass flash'd lightning o'er
the fields,
While the huge tow'r-back'd elephant
display'd
A horrid front; but Judas, undismay'd,
Met, fought, and vanquish'd all the
rageful train.

Yet more, Nicanor lays with thousands
slain;
The blasphemous Nicanor, who defied
The living God, and in his wanton pride
A public monument ordained
Of victories yet ungained.

But lo! The conqueror comes; and on his
spear
To dissipate all fear
He bears the vaunter's head and hand
That threaten'd desolation to the land.

SCENE 2 - *New Jerusalem.*

*Israelitish youths and maidens meeting
Judas on his return from the victory over
Nicanor.*

SEMI-CHORUS

See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurel bring,
Songs of triumph to him sing.
See the godlike youth advance,
Breathe the flutes and lead the dance;
Myrtle wreaths and roses twine,
To deck the hero's brow divine.

CHORUS

See the conquering hero comes,
Sound the trumpets, beat the drums;
Sports prepare, the laurels bring,
Songs of triumph to him sing.

A MARCH

SOLO and CHORUS

Sing unto God, and high affections raise
To crown this conquest with unmeasur'd
praise.

RECITATIVE - *Judas*

Sweet flow the strains that strike my
feasted ear;
Angels might stoop from Heav'n to hear
The comely song we sing
To Israel's Lord and King.
But pause awhile: due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay;
Through slaughter'd troops he cut his
way
To the distinguish'd elephant, and,
'whelm'd beneath
The deep-stabb'd monster,
Triumph'd in a glorious death.

AIR

With honour let desert be crown'd,
The trumpet ne'er in vain shall sound,
But all attentive to alarms
The willing nations fly to arms,
And conquering, or conquer'd, claim the
prize
Of happy earth, or far more happy skies.

SCENE 3 - *Jerusalem, a Public Place.*

*Israelites meeting Eupolemus, the Jewish
Ambassador to Rome.*

RECITATIVE - *Eupolemus*

Peace to my countrymen, - Peace and
liberty;
From the great Senate of Imperial Rome,
With a firm league of amity, I come,
Rome, whate'er nation dare insult us
more
Will rouse, in our defence, her veteran
pow'r,
And stretch her vengeful arm by land or
sea,
"To curb the proud, and set the injur'd
free."

CHORUS

To our great God be all the honour giv'n,
That grateful hearts can send from earth
to heav'n.

RECITATIVE - *Israelitish Woman*

Again to earth let gratitude descend,
Praiseworthy is our hero and our friend:
Come, my fair daughters, choicest art
bestow,
To weave a chaplet for the victor's brow;
And in your songs for ever be confess'd
The valour that preserv'd, the power that
bless'd,
Bless'd you with hours, that scatter as

they fly.

Soft, quiet, gentle love, and boundless
joy.

DUET - Israelitish Women

O lovely Peace, with plenty crown'd,
Come spread thy blessings all around,
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn,

AIR - Simon

Rejoice, O Judah, and in songs divine,
With Cherubin and Seraphin harmonious
join.

CHORUS

Hallelujah! Amen.
Rejoice, O Judah, in songs divine,
With Cherubin and Seraphin harmonious
join.

NANTWICH CHORAL SOCIETY

Honorary Members: Joy Roberts, Andrew Mildinhall, Jean Atkin

Music Director: John Naylor

Accompanist: Simon Russell

Soprano

Anne Barnard
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Wal Kaye

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Nigel Phipps
Nick Smith
Philip Trinder
Bill Vallance
Joe Watson
John Whittingham

Bass

Roger Boulton
Paul Durant
Christopher Findlay
David Foster
Glyn Griffiths
Douglas Hollinshead
David Johnston
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Martin Jones
Ron Kelley
Adrian Percy
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Acknowledgements

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NORTHERN CONCORDIA ORCHESTRA

Freddie August Sylvia More Don Turnbull	1st violin
Celia Goodwin Sarah Crouch Therese Ohldin	2nd violin
Andrea Gilliatt Tony Shorrocks	Viola
Josh Salter Julia Richards	Cello
Andrew Vickers	Bass
Conrad Marshall Martin Hoffman	Flute
Will Oinn Alexia Owens	Oboe
Hazel Barrett	Bassoon
Joel Cooper Craig Kilgour Matt Palmer	Trumpet
Matt Green	Timpani / percussion
Simon Russell	Organ / Harpsichord

Catherine Benson – soprano

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

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

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

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

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

Kathryn Turpin - mezzo-soprano

Born in Mid Wales, Kathryn read History of Art at Cambridge before studying at the Royal College of Music. She made her Royal Opera debut in January 2000 as Lady de Hautdesert/*Gawain*.

Opera performances have also included Margaretha/*Genoveva* for Garsington Opera, Mercedes/*Carmen* for the Raymond Gubbay production at the Royal Albert Hall, Lucretia/*The Rape of Lucretia* for Music Theatre Wales, Djamileh for Les Azuriales Opera Festival, Carmen for Diva Opera, Ulisse/*Deidamia* and Ramise/*Arminio* for the London Handel Festival, Cherubino/*Le nozze di Figaro* in Neuchatel, Prince Orlofsky/*Die*

Fledermaus in Stockholm and *Madam Popova/The Bear* for L'Atelier Lyrique de Franche-Comté.

Kathry's extensive concert engagements have taken her to major venues throughout the UK, Europe and the Far East working with orchestras including the Academy of St Martin in the Fields, the Bournemouth Sinfonietta, the CBSO, Hanover Band, London Mozart Players, London Sinfonietta, Orchestra of the Age of Enlightenment, Orchestre de Besançon, Orchestre National de Lille, Royal Philharmonic Orchestra and the Singapore Symphony Orchestra under the direction of conductors such as Matthew Best, Martyn Brabbins, Richard Cooke, Peter Csaba, Elgar Howarth, Sir Neville Marriner, Sir Simon Rattle and Sir David Willcocks.

She has broadcast on Classic FM and Radio 3 and her recordings include Copland *In the Beginning* and the Duruflé *Requiem* with the Choir of St John's College, Cambridge. Other recent engagements include Morgan le Fay/Gwyneth and the Green Knight for Music Theatre Wales, Carmen for Diva Opera, the Mozart *Requiem* with the Bournemouth Symphony Orchestra, Mozart and Haydn with the London Mozart Players, the Verdi *Requiem* in the Royal Albert Hall, Mahler *Eighth Symphony* in the Royal Festival Hall, and Berio *Folksongs* and Harbison *Mirabai Songs* for the Malaysian Philharmonic Orchestra.

William Wallace – tenor

William is currently in his final year of a Masters in Performance at the Royal College of Music under the direction of Tim Evans-Jones and Chris Glynn. William's studies are generously supported by an Yvonne Wells award and The Josephine Baker Trust.

His operatic performance roles include Tybalt in Gounod's *Romeo and Juliet*, Gastone in Verdi's *La Traviata*, Second Priest in *The Magic Flute* for RCMIOS; and in oratorio, Mendelssohn *Elijah*, Handel *Theodora*, Saint-Saëns *Christmas Oratorio*, Bach Cantatas, Magnificats and *St John Passion*, performing the role of Evangelist and the tenor arias in Oxford, Newbury and Bristol during 2014.

This Summer William is very excited to be playing the roles of The Mayor in the Royal College of Music International Opera School's opera, *Albert Herring* and the Schoolmaster in British Youth Opera's *The Cunning Little Vixen*.

Jonathan Hyde – bass

Jonathan was a choral scholar in the Choir of St John's College, Cambridge before attending Guildhall School of Music and Drama on a scholarship in 2014. He is studying singing with Robert Dean.

Jonathan's operatic experience includes singing principle roles for Cambridge University Opera Society, most recently Papageno in *The Magic Flute* and The Forester in *The Cunning Little Vixen*. In 2013, he sang the title roles in scenes of *Eugene Onegin* and *Le Nozze di Figaro* as a bursary student at AIMS International Music School. In July 2015 he will play the title role in a new opera, *Èvariste*, to be performed in the Courtauld Gallery of Somerset House.

As a winner of the Keith Nutland Award for Young Musicians, Jonathan gave a recital of 20th-century English song at The Cheltenham International Music Festival in 2010. More recently, he enjoyed being an award holder on the Pembroke Lieder Scheme working closely with the renowned accompanist Joseph Middleton, and was awarded the Chris Treglown Memorial Prize in 2014. Since arriving at Guildhall, Jonathan has performed in the Oxford Lieder Festival, and has been selected to work on projects with Graham Johnson and Ian Burnside in 2015.

Jonathan regularly sings oratorio in concerts around the UK, most recently starring in the premiere of Matthew King's Cantata, *Schoenberg in Hollywood*, in Milton Court Concert Hall. In his spare time, Jonathan likes to travel and has a great fondness for rock climbing and exotic foods! He is generously supported by The Kathleen Trust, The C M Vinson Scholarship, The Seary Charitable Trust, The Ryan Davies Memorial Fund, The Choir Association of St John's, The P & M Lovell Fund and The Mario Lanza Educational Foundation.

Northern Concordia Orchestra

The orchestra is Nantwich Choral Society's own fully professional orchestra which is convened from some of the NW's leading players, most of whom themselves perform regularly with the region's famous orchestras based in Manchester, Liverpool and Leeds. It is brought together on an ad hoc basis depending on the orchestration of the works to be performed.

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. He also conducts The Open University Chapel Choir.

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* and *St Matthew Passion* (both 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, Vaughan Williams' *Sea Symphony* and *The Lark Ascending*, Haydn's *The Seasons* and Elgar's *The Dream of Gerontius* in Chester Cathedral, Coleridge Taylor's *Hiawatha* and Elgar's *Enigma Variations* with the Northern Concordia Orchestra, and Handel's *Coronation Anthems* and the *Dettingen Te Deum* with the 18th Century Sinfonia.

Plans for 2015 include Handel *Judas Maccabaeus*, Haydn *Harmoniemesse* and Duruflé *Requiem* with NCS, Tewkesbury Abbey, Brecon Cathedral and The Lymm Festival with The Lydian Singers, and Ely and Ripon cathedrals with the Open University Chapel Choir.



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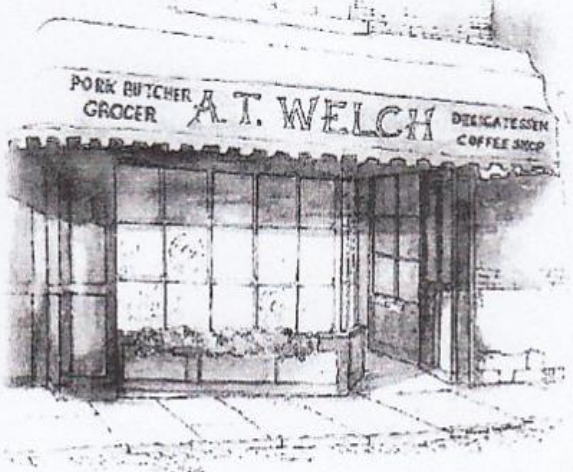
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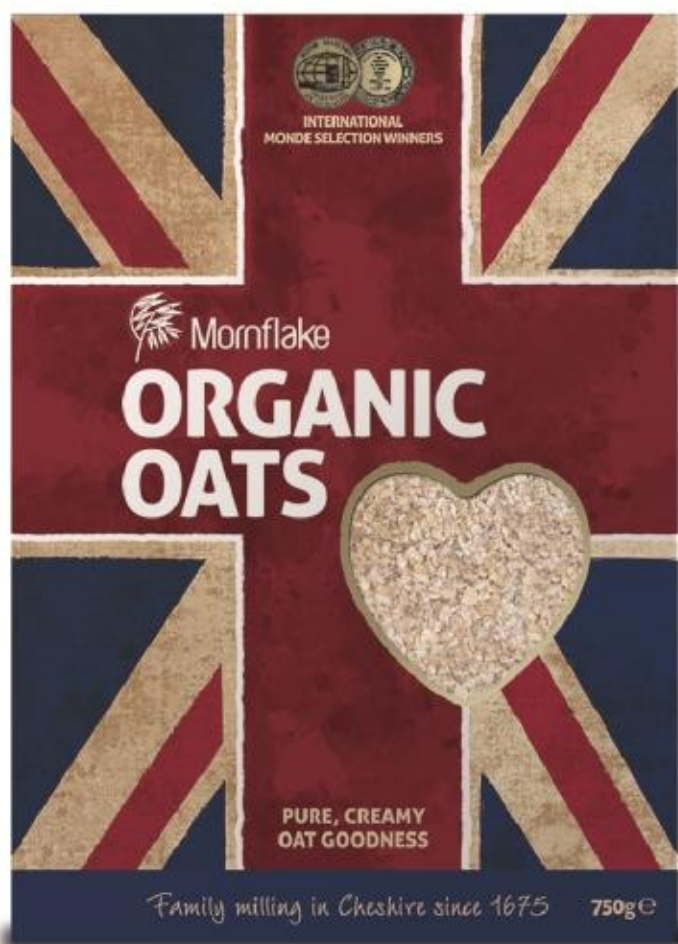
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