

NANTWICH CHORAL SOCIETY

St Mary's Church, Nantwich

Saturday 27 June 2015, 7.30 pm



Joseph Haydn

Missa in tempore belli

Insanae et vanae curae

Harmoniemesse

with

Oratorienchor Lüdenscheid

Conductor – Peter Bonzelet

and

Franziska Forster – soprano

Sam Oladeinde – tenor

Harriet Goodwin - mezzo soprano

Paul Henley – bass/baritone

The Northern Concordia Orchestra

Leader – Julie Edwards

Conductor – John Naylor



Acknowledgements

Nantwich Choral Society gratefully acknowledges the support during the recent past from The Harding Trust, Cheshire East Council, Nantwich Town Council, Barclays Bank, the advertisers in our programmes and other sponsors and donors.

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Welcome from the Chairman

On behalf of the Nantwich Choral Society may I welcome you to this evening's performance. We particularly welcome members of the Lüdenscheid Oratorienchor and its Music Director Peter Bonzelet. We have much enjoyed preparing for this concert. Earlier in May members of the NCS travelled to Lüdenscheid in Germany to join with the Oratorienchor in singing to high acclaim Haydn's *Harmoniemesse (Mass in B Major)* and his motet *Insanae et vane curae*. It is with great pleasure that we in turn invite the Lüdenscheid Oratorienchor to St Mary's Church, Nantwich to join with us this evening to reprise this friendship concert. Tonight we will enjoy a record combined choir of over 100 mixed voices accompanied by our associate orchestra the fully professional Northern Concordia Orchestra drawn from leading professional players from the North West area.

Im Namen der Nantwich Choral Society möchte ich Sie heute Abend herzlich willkommen heissen zu unserem Konzert. Insbesondere begrüßen wir Mitglieder des Lüdenscheid Oratorienchor und ihren Musikdirektor Peter Bonzelet. Wir haben dieses Konzert mit viel Freude vorbereitet. Im Mai sind Mitglieder der NCS nach Lüdenscheid gefahren, um zusammen mit dem Oratorienchor Haydens Harmoniemesse und seine Motette 'Insanae et vane curae' zu grosser Anerkennung zu singen. Mit grosser Freude laden wir den Lüdenscheid Oratorienchor nach St. Mary's Church in Nantwich ein, um mit ihnen zusammen unser Freundschaftskonzert zu wiederholen. Heute Abend werden wir einen vereinigten Chor mit über 100 gemischten Stimmen geniessen, begleitet von unserem Partner, dem Northern Concordia Orchestra, zusammengestellt von führenden Berufsmusikern aus dem Nordwesten Englands.

The Nantwich Choral Society is now in its 42nd season of performing choral works. From humble beginnings in 1972 the Local Authority evening class has now become one of the leading and distinguished choirs in the North West. Under the inspirational baton of our 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 having a varied and expanding repertoire of music, some familiar and some less so. We enjoy a fine choral reputation and excellent critique of our performances in the Nantwich and wider Cheshire area.

The resources required to stage these performances are considerable and we wish to acknowledge the receipt of legacies, sponsorships, gifts, 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 to take part in, or for our audience to listen to, these wonderful choral works.

Elizabeth Lea

Haydn's late life and the Hermenegild Masses

Following a brilliantly successful second visit to London, Haydn returned in the autumn of 1795 at the age of 63 to Vienna to resume his duties begun in 1761 as Kapellmeister to the Esterhazy family. Prince Nicolaus II Esterházy was head of one of the wealthiest and most powerful Hungarian noble families. He was devoted to music and was very generous in his support of the arts. His remote country estate boasted two theatres and two large, sumptuously appointed music rooms. The court orchestra, disbanded by his predecessor Prince Anton, had been re-established by the new prince, but the demands on Haydn were to be relatively limited. Thus he was able to settle permanently in Vienna and concentrate his court attendance into a few summer and autumn months at Eisenstadt, where the court was then based.

Prince Nicolaus II had a particular enthusiasm for church music, and the most important requirement of his Kapellmeister was the composition each year of a new mass for the name day (8th September) of his wife, Princess Josepha Maria Hermenegild. The ***Missa in Tempore Belli*** was almost certainly the first in the magnificent series of six masses collectively known as the *Hermenegild* masses which Haydn composed for this purpose between 1796 and 1802. In the years following his return to Vienna until his death in 1809, choral music came to dominate the composer's output and, together with *The Creation* (1798) and *The Seasons* (1801), these late masses represent the crowning glory of Haydn's final creative period.

By the time Haydn arrived back in Vienna in 1795, the Austro-Hungarian empire was at war with France and suffering heavy defeats from the advancing troops under the leadership of the brilliant young general Napoleon Bonaparte. It was during these dark days when the rampant French army was on the verge of invasion that the composer began work on his new mass.

He dated the manuscript 1796 and headed it with the title *Missa in Tempore Belli* (Mass in Time of War). Thoughts of battle and the menace of Napoleon must have undoubtedly been in his mind as he wrote the closing 'Agnus Dei', with its martial trumpets and sinister drums: the ominous, quiet timpani patterns eventually gave rise to the mass's popular German title *Paukenmesse* - 'Kettledrum Mass'. The work was probably first performed in September 1796, but when it was repeated in Vienna the following December, Haydn added expanded parts for clarinets, flute and horns.

When it came to a composition for the Princess's name day in 1797, Haydn produced the motet ***Insanae et vanae curae***. He reworked the storm chorus from his much earlier 1775 oratorio *The Return of Tobias*, substituting a Latin text and reallocating the orchestration to suit the forces at his disposal. The contrast between light and dark, (the metaphor which pervades St John's Gospel), is the defining aspect of this purely choral work. The dramatic D minor musical depiction of how cares invade the mind and lead to madness contrasts with a peaceful 'mezza-voce' section in F major where the

instruments are marked 'dolce'. After a shortened reprise of the opening and a repeat of the peaceful section this short but dramatic work ends serenely in D major.

The *Harmoniemesse* was completed in 1802 and was Haydn's last major work. It was written when he was 70 years old and at the height of his creative powers. During his long life there had been major changes to Austrian church music. Musical life was becoming increasingly centred on the concert hall and the opera house, and few composers in the intellectual mainstream around 1800 can have remained unaffected by the rationalist philosophies of the Enlightenment. Haydn became a freemason in the 1780s, but he seems to have retained a simple faith throughout his life. Haydn's sequence of six late Masses are virtually the last works in the liturgical tradition that are also masterpieces in the mainstream of Western music.

Nevertheless, Haydn, like other Austrian musicians, was profoundly affected by successive reforms of church music during his career. The empress Maria Theresa limited the use of trumpets and timpani in the Mass during the 1750s. More serious, in 1784 Joseph II, as part of a wide-ranging attempt to reform the church according to his Enlightenment ideas, decreed that instrumental ensembles were only to be allowed in Masses on Sundays and Feast days. As a result, Mozart wrote no Masses between his unfinished C minor of 1782/3 and the *Requiem* of 1791, while Haydn wrote none between 1782 and 1796. By then Joseph's decree had been revoked by his successor Leopold II, and the climate was once again favourable to elaborate concerted Masses

The *Harmoniemesse* is the last of the Hermenegild series, and is his last completed work of any size. It evidently cost the aged composer a great deal of effort, for on 14 July 1802 he wrote to Prince Esterházy that he was 'labouring wearily on the new Mass'. For Princess Esterházy's name-day in 1803 he was not pressed to compose another Mass, and his *Stabat Mater* of 1767 was given instead.

Nevertheless, the *Harmoniemesse* is a work of great grandeur and elaboration, and there is no sign that the composer's powers were in decline. The work was given the title *Harmoniemesse* (harmonie being the German name for a wind band) not because it needs more wind instruments than the rest of his late Masses – only a flute is added to the clarinets, oboes, bassoons, horns and trumpets – but because they are used in an unusually prominent way. We are accustomed to prominent wind solos in Mozart, but Haydn was a generation older, and retained the spare orchestral writing of his youth for much of his career, with the wind doubling or just reinforcing the strings. It was not until Haydn became accustomed to writing for large orchestras during his visit to London in the 1790s that passages such as the clarinet solo at the opening of the 'Et incarnatus' became common in his music.

If Haydn tended to be conservative in his orchestration, he led the way in matters of structure. Until Joseph II's reforms halted the production of orchestral Masses in 1784, Austrian composers still laid out their large-scale works in the Baroque manner, dividing the sections into a string of separate choruses and arias. When the production of

figuraliter Masses resumed under Leopold the old 'cantata' structure was felt to be hopelessly old-fashioned and new models were sought. Haydn's solution was to divide the sections into fewer, longer movements, and to organize them using structural devices borrowed from the Classical symphony and the concerto.

Thus the Kyrie of the *Harmoniemesse* is set as one mighty slow movement, incorporating solo and chorus sections, while the 'Gloria' and 'Credo' are each divided into three movements – as late as 1782 Mozart had divided the 'Gloria' of his C minor Mass into no fewer than eight movements. It is perhaps significant that Haydn did not write any more conventional symphonies after his return from London in 1795, for the annual series of Masses for Princess Esterházy provided him with a larger canvas for his symphonic ideas. Haydn's late works provided the model for the subsequent development of the Viennese Mass in the hands of Hummel, Beethoven and Schubert, but by then church music had been relegated to the periphery of Austrian musical life.

By the end of 1803, Haydn's health had declined to the point that he became physically unable to compose. He suffered from weakness, dizziness, inability to concentrate and painfully swollen legs. Illness was especially hard for Haydn because the flow of fresh musical ideas waiting to be worked out as compositions (something he could no longer do) continued unabated.

The Esterházy family kept him on as Kapellmeister to the very end, but they appointed new staff to lead their musical establishment. Haydn was well cared for by his servants, and he received many visitors and public honours during his last years. A final triumph occurred on 27 March 1808 when a performance of *The Creation* was organized in his honour. The very frail composer was brought into the hall on an armchair to the sound of trumpets and drums and was greeted by Beethoven and Salieri (who conducted the performance) and by other musicians and members of the aristocracy. Haydn was both moved and exhausted by the experience and had to depart at the interval.

Haydn lived on for 14 more months. His final days were hardly serene: in May 1809 Napoleon's French army launched an attack on Vienna and on 10th May they bombarded Haydn's neighbourhood, rattling the windows and doors of his house. On the 13th of May the city fell to the French. Haydn died on the 30th May aged 77. Mozart's *Requiem* was performed at his funeral and at the instigation of Prince Nicolaus, his remains were eventually reburied at Eisenstadt.

Six years later, **The Battle of Waterloo** was fought on Sunday, 18 June 1815. The French army commanded by Napoleon was defeated by the armies of the Seventh Coalition, comprising an Anglo-allied army under the command of the Duke of Wellington combined with a Prussian army under the command of Gebhard von Blücher. Two hundred years later we rejoice in a more peaceful and happy musical alliance between Lüdenscheid and Nantwich.

PROGRAMME

Missa in Tempore Belli

(Pause 10 minutes whilst members of Oratorienchor Lüdenscheid join the choir. There will not be a formal interval in this concert.)

Insanae et vanae curae

Conducted by Peter Bonzelet

Harmoniemesse

MASS TEXT and TRANSLATION

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

*Glory to God in the highest,
and peace to his people on earth.*

*Lord God, heavenly King,
almighty God and Father,
we worship you, we give you thanks,
we praise you for your glory.*

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

*Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,*

you take away the sin of the world:

have mercy on us;

you are seated at the right hand of the Father:

receive our prayer.

For you alone are the Holy One,

you alone are the Lord,

you alone are the Most High,

Jesus Christ,

with the Holy Spirit,

Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

*in the glory of God the Father.
Amen.*

Credo in unum Deum.

Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

*I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven,*

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

*And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.*

Crucifixus etiam pro nobis sub Pontio
Pilato:
passus, et sepultus est. Et resurrexit
tertia die, secundum scripturas.

*And was crucified also for us under Pontius
Pilate:
suffered, and was buried. And the third day
He rose again according to the scriptures.*

Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.

*And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.*

Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur: Qui locutus est per
Prophetas.
Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

*And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified: Who
spake by the Prophets.
And in one holy catholic and apostolic
church.*

Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

*I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.*

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

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

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

*Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, who takes away the sins of
the world, have mercy on us.
Lamb of God, who takes away the sins of
the world, have mercy on us.
Lamb of God, who takes away the sins of
the world, grant us peace*

Insanae et vanae curae

Insanae et vanae curae invadunt mentes nostras, saepe furore replent corda, privata spe.
Quid prodest O mortalis si coelis negligas? Sunt fausta tibi cuncta, si Deus est pro te.

*Senseless and groundless anxieties invade our minds: often they fill our hopeless hearts
with frenzy. What benefit do you gain, mortal man, if you neglect heavenly things? If God
is on your side, everything will be turn out favourably for you.*

(Translation: John Naylor)

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Andrea Gilliatt Tony Shorrocks	Viola	Jonathan Barrett Helen Shillito	Horn
Cathie Bunting Melanie Dennerley	Cello	Joel Cooper Sofia Mahan	Trumpet
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NANTWICH CHORAL SOCIETY

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For an application form, contact tonight's Front of House team or visit

www.nantwichchoral.org.uk

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ncs200club@gmail.com

Franziska Förster - soprano

The soprano Franziska Förster comes from Halle an der Saale which was also the birthplace of G. F. Handel. She pursued vocal studies and music education under Professor Hildegard Kronstein-Uhrmacher and Professor Gerhild Romberger at the Academy for Music in Detmold. In June 2006 she completed her final examination with the role of Susanna in scenes from the opera *Figaro* by Giselher Klebe and Wolfgang Amadeus Mozart. She continued her studies under Hans-Peter Bendt and completed Master Classes under Jeffrey Gall, Peter van Heyghen and Sigrid T'Hooft.

Franziska's professional engagements have taken her to theatres in Minden, Detmold and Bielefeld and she has been celebrated for her successful song and duet recitals in the Handel House in Halle and at Schloss Moritzburg Zeitz not far from Leipzig.

As a soprano she has a special interest in both early and contemporary music. She has occupied herself intensively with the history of musical and theatrical performances and Baroque dramatic art. This has led to repeated awards from the International Handel Academy in Karlsruhe where she performed several roles in opera workshops.

Franziska Förster was awarded a special prize by the publishers Schott Music International for the best performance of so-called "degenerate" musical works by E. Krenek and V. Ullmann banned during the Third Reich. She works in close cooperation with pianists Andrea Ertz and Kathrin Meierhenrich with whom she performs regular recitals devoted to selected themes.

Harriet Goodwin – mezzo-soprano

Harriet read English Literature at Balliol College, Oxford before embarking upon postgraduate vocal training at the Royal Northern College of Music, where she studied with Nicholas Powell and received a scholarship from the Countess of Munster Musical Trust. As a student Harriet also studied at the Britten-Pears School for Advanced Musical Studies and sang with The Sixteen, The Monteverdi Choir and Ex Cathedra.

A solo artist of broad and varied repertoire, Harriet has performed at numerous venues throughout the country, including Cadogan Hall (Mozart's *Requiem* with the Southbank Sinfonia/Simon Over), St Martin-in-the-Fields (Haydn's *Nelson Mass*), the Barbican (Bach's *St Matthew Passion* with Richard Hickox), St John's, Smith Square (Monteverdi's *Vespers* with The Corydon Singers) and Christ Church Cathedral, Oxford (Mozart's *Requiem* with Oxford Philomusica). She has also appeared at the English Haydn Festival, performing Mozart's *Litaniae Lauretanae* and Haydn's *St Nicholas Mass* and has sung Handel's *Messiah* and Mozart's *Credo Mass* in Worcester Cathedral with Worcester Festival Chorus/Adrian Lucas, Bach's *St Matthew Passion* in Lincoln Cathedral and Mendelssohn's *Elijah* in Birmingham Town Hall with Birmingham Festival Chorus.

Recital work has taken Harriet to St George's Church, Bloomsbury, the Adrian Boult Hall, Birmingham, Oxford's Holywell Music Room, the Jubilee Hall, Aldeburgh and St Mary's

Cathedral, Edinburgh. She is equally at home singing with piano and with orchestra and works with two experienced accompanists, Susie Allan and Jonathan French.

NCS audiences recall with great pleasure Harriet's contributions to performances of *Messiah*, Bach's *Mass in B minor*, Mozart's *Requiem* and most recently Rossini's *Petite Messe Solonelle*.

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

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

Samuel Oladeinde - tenor

Sam recently graduated from St John's College, Cambridge where he studied law and held a choral scholarship. He remained there for an additional year as a lay clerk and studied with David Lowe. Sam continues to be involved in a diverse range of concerts and projects around the UK and abroad.

Last year alone saw many solo and group engagements, including two CD recordings, three radio performances, and four international tours. Sam is a keen performer - recent stage roles include Lorenzo *The Merchant of Venice*, Don Ottavio *Don Giovanni*, Eisenstein *Die Fledermaus*, Mark Anthony *Julius Caesar*, Riff *West Side Story* and Othello *Othello*.

Paul Henley – bass/ baritone

Paul trained at Birmingham School of Music where, in addition to Singing, he also studied Piano, Trumpet and Composition. He graduated with Honours and also gained the Associate Diploma. In 1983 he was a prize winner in the Birmingham and Midland Institute Competition. His teachers have included Michael Rippon and Norman Bailey.

On leaving the School of Music he commenced work as a freelance singer. Paul has considerable experience in many types of music, from Grand Opera through Operetta and Oratorio to Art Song. His repertoire also includes songs from Musical Theatre. He has sung at many Festivals including Stogumber, Church Stretton, Guernsey and Brighton. Other venues include the Ashcroft Theatre Croydon and the Chateau de Versailles.

He made his South Bank debut-at the Queen Elizabeth Hall in 1990 to national acclaim. Opera companies he has sung with include Mid Wales Opera, London Opera Players, New Sussex Opera, Pavilion Opera and Lyon Opera.

Paul has sung regularly on B.B.C. Radio. He has also worked for the group 'Wide Angle Voice Theatre' and The Council for Music in Hospitals.

As a singing teacher, Paul's appointments have included East 15 Acting School, Mountview Theatre School and, since 2006, Dauntsey's School in Wiltshire. He places much importance on technique, with particular emphasis on breathing and breath control, these being the foundation of good vocal production.

Peter Bonzelet – Oratorienchor conductor

Peter Bonzelet was born in Cologne and had his first piano lesson at the age of seven from his grandfather's successor as organist. At the age of 14 he started his first job as leader of the youth choir in Cologne, which was well known far beyond Cologne. At the age of 18, while still at school, he started his work as organist, choir- and orchestra director at Hildebold church in Frechen. Since then he has been busy with concerts as organist and conductor in Germany and neighbouring countries such as Italy, Hungary, England, Austria, Czech Republic and Spain.

In the year 1998 he was called as organist to the St.-Thomas-More-Chapel at the American embassy in Bonn. He held this position until 1991. In Bonn and Cologne he studied theology, philosophy, school music and church music. His teacher, professor Clemens Ganz, who at that time was professor for Organ at the Cologne Musikhochschule, was a great influence on his ability as an organist.

He undertook additional studies of the piano with Falko Steinbach (professor of piano at the University New Mexico) and of the organ with professor Gerd Zacher.

During the last 20 years Peter Bonzelet has been musician in Pulheim, freelance cultural editor of the 'Koelnische Rundschau', teacher of music and rhythm at the college Ehrenfeld in Cologne and director of the choir 'da capo' in Dansweiler. At the moment he holds the position of cantor in the parish of 'St.Bonaventura und Heilig Kreuz' in Remscheid and choirmaster of the 'Oratorienchor Lüdenscheid e.V.

Oratorienchor Lüdenschied

The roots of the Oratorienchor Lüdenscheid were the 'Bachchor' and the 'Lüdenscheider Musikvereinigung', from which sprang the 'Chorgemeinschaft Lüdenscheid'.

In 1985 they finally gave themselves the name 'Oratorienchor Lüdenscheid e.V.' Since its foundation this choir has not only performed numerous musical standard works but also accepted new challenges again and again. The Oratorienchor Lüdenscheid has set as its goal the performance of sophisticated and demanding choir music. At the moment the choir has 68 members and is open to everyone who likes to sing and would like to broaden their repertoire with them.

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. 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 Duruflé *Requiem* with NCS, Tewkesbury Abbey, Brecon Cathedral and The Lymm Festival with The Lydian Singers, and Ripon Cathedral with the Open University Chapel Choir.



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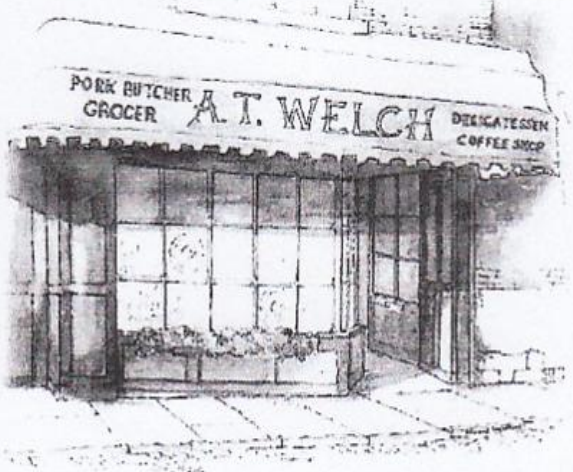
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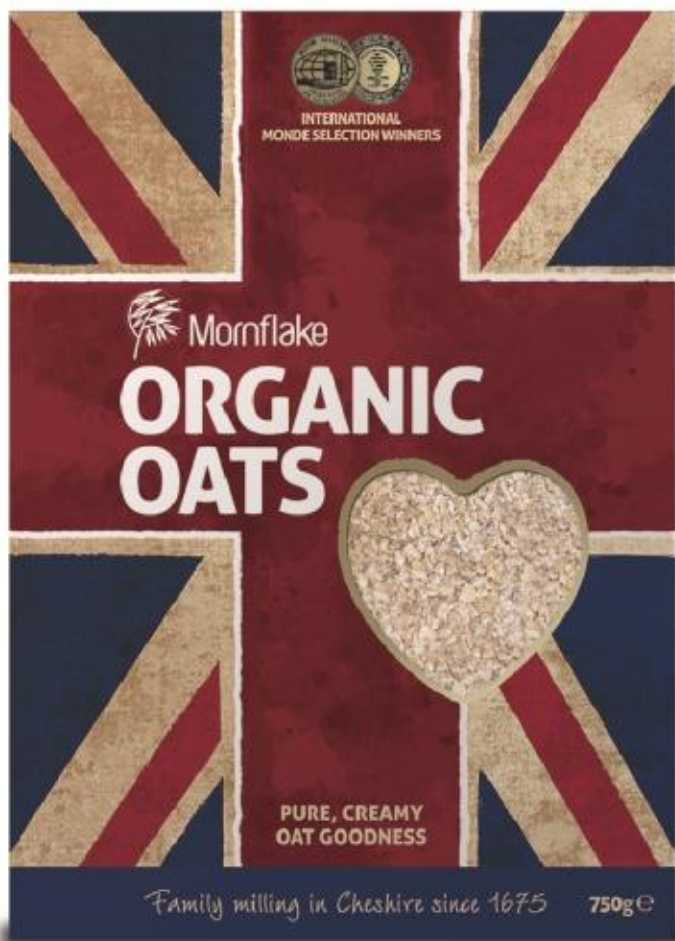
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Programme of Events

2015 – 2016

Saturday 3 October 2015

St Mary's Church, Acton

Singing Day: Ave Verum Corpus – Composers through the Ages

Saturday 14 November 2015

St Mary's Nantwich

Duruflé: Requiem and Motets

Fauré: Cantique de Jean Racine

Saturday 19 December 2015

St Mary's Nantwich

Family Christmas Concert

Saturday 9 January 2016

St Mary's Nantwich

Come and Sing: Haydn's Creation

Saturday 19 March 2016

St Mary's Nantwich

Bach: St John Passion

Evangelist: Rogers Covey Crump

Saturday 25 June 2016

St Mary's Nantwich

Will Todd: Mass in Blue

Classic Popular Songs