

Nantwich Choral Society

Mozart / Haydn

Nantwich Sinfonia

Sarah Helsby-Hughes – soprano

Simon Russell – organ

John Naylor – conductor

St Mary's Church, Nantwich

Saturday 13 November 2021

Chairman's Welcome

Good evening, and on behalf of Nantwich Choral Society may I give you a very warm welcome to our Autumn concert. What a joy it is to be able to stage a concert in front of a live audience for the first time since February last year! During all the dark days of the pandemic we frequently heard how important music can be to our mental well-being, and I certainly hope that tonight's performance will lift your spirits as we listen to the glorious music of Mozart and Haydn.

For me personally, and I'm sure for many other choir members, it was with a great sense of relief that we were finally able to meet together as a full choir to start rehearsing in September of this year, after so many months of lockdown and restrictions. Whilst we are not yet back to full strength numerically, I hope that as the covid situation improves more of our members will be able to come back and join us.

As a society we are very fortunate in having two such talented musicians as our musical director John Naylor and our accompanist Simon Russell, who patiently lead us each week through the twists and turns of the various musical challenges we face. We are also delighted tonight to be joined by our soloist Sarah Helsby-Hughes and by the Nantwich Sinfonia, and we give them all a warm welcome.

Our thanks as ever go to the Nantwich Town Council for their generous financial support, which helps us to stage events such as these, and of course to you our audience for your continued support and attendance. So please sit back and enjoy tonight's performance, and may I encourage you to join us again for our family carol concert on 18th December.

Graham Harbage
Chairman, NCS

Wolfgang Amadeus Mozart

Ave verum corpus

Exultate Jubilate

Vesperae Solennes de confessore KV 339

Interval

Franz Joseph Haydn

Insanae et vanae curae

Three pieces for musical clocks

Little Organ Mass

Wolfgang Amadeus Mozart (1756-1791)

Ave Verum Corpus K618

Mozart composed his setting of Ave Verum Corpus in 1791 for his friend Anton Stoll the choirmaster of the parish church of Baden, near Vienna whilst he was staying briefly near there with his wife Constanze at a spa during her sixth pregnancy. Mozart's autograph on the original manuscript is dated 17th June: this was whilst he was in the middle of writing his opera *Die Zauberflöte* and before he began work on *The Requiem*, but less than six months before his death at the age of 35 on December 5th. The motet was first performed to celebrate the feast of Corpus Christi which was of particular importance in Mozart's native Austria at the time.

Corpus Christi is the Christian Feast Day in honour of the Holy Eucharist, and Mozart possibly set the words of this prayer with the limitations of Stoll's church choir in mind, but perhaps he was also conscious of the current Imperial ban on elaborate church music. Whatever the constraints, his setting is remarkable for its compact simplicity - there are only forty-six bars of music. The orchestral writing provides the introduction, transition, and ending, and doubles the choral parts. The choral parts are simple but with intriguing harmonic modulations, and the choir mostly sings the same text at the same time. Mozart's original manuscript lacks any specific interpretive or dynamic instructions other than the words "Sotto voce" at the beginning of the score.

Ave verum corpus, natum
De Maria Virgine,
Vere passum, immolatum
In cruce pro homine,
Cuius latus perforatum
Unda fluxit et sanguine,
Esto nobis praegustatum
In mortis examine.

Hail, true body,
Born of the Virgin Mary,
Truly suffered, sacrificed
On the Cross for mankind,
Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In the trial of death.

Exultate jubilate

This religious solo motet was composed when Mozart was staying in Milan during the production of his opera *Lucio Silla* which was being performed there in the Teatro Regio Ducale. It was written for the castrato Venanzio Rauzzini, who had sung the part of the Cecilio in *Lucio Silla* the previous year. While waiting for the end of the run (from 26 December 1772 to 25 January 1773), Mozart composed the motet for his singer, whose technical excellence he admired. Its first performance took place at the Theatine Church

on 17 January 1773, while Rauzzini was still singing in Mozart's opera at night. Mozart made some revisions around 1780. On 30 May 1779, a Trinity Sunday, a revised version was performed by Francesco Ceccarelli at the Holy Trinity Church, Salzburg. Another revised version was intended for Christmas. The manuscripts of the two Salzburg versions were discovered in 1978 in St. Jakob, Wasserburg am Inn. In modern times, the motet is usually sung by a female soprano.

Exsultate, jubilate,
o vos animae beatae,
dulcia cantica canendo,
cantui vestro respondendo,
psallant aethera cum me.

Rejoice, resound with joy,
o you blessed souls,
singing sweet songs,
In response to your singing
let the heavens sing forth with me.

Fulget amica dies,
jam fugere et nubila et procellae;
exorta est justis
inexpectata quies.
Undique obscura regnabat nox,
surgite tandem laeti
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen
an unexpected calm.
Dark night reigned everywhere [before];
arise, happy at last,
you who feared till now,
and joyful for this lucky dawn,
give garlands and lilies with full right hand.

Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

You, o crown of virgins,
grant us peace,
Console our feelings,
from which our hearts sigh.

Alleluja, alleluja!

Vesperae Solennes de Confessore, K339

In 1779, when he was 23, Mozart returned from a sixteen-month disastrous trip to Mannheim and Paris. He had failed to find employment or secure a substantial commission, his mother had died in Paris and his beloved Aloysia Weber had rejected him. So partly out of material necessity and partly to please his father, he took up a routine position for a time in the Archbishop's service in his native Salzburg. After the glamour of his international travels this must have seemed very provincial.

Really he couldn't wait to leave, and *Vesperae Solennes de Confessore* (K.339), or "Sol-
emn Vespers", was his final composition for Salzburg Cathedral in 1780, before his per-

manent departure for Vienna. One of two settings, K.339 was intended for the special celebration of an undisclosed saint's day (the "confessor" of the title). Its six movements would have been interspersed with readings and other formalities appropriate for a festive religious occasion. The text consists of five Psalms and the Magnificat which concludes every Vespers service. As required by Mozart's conservative employer, Archbishop Colloredo, each Psalm is set as a continuous movement, as opposed to being divided into separate arias, ensembles, and choruses in the operatic style invading church music at that time. Except for the radiant soprano aria in the well-known "Laudate Dominum", the vocal solos also are treated in a more reserved ensemble style.

Despite these restrictions, and in contrast to the rather sombre title, Mozart's music abounds in joyous exuberance. Every movement extols the praise and virtues of God, further emphasized by the doxology ("Glory be to the Father, and to the Son, and to the Holy Spirit...") which concludes each section. Throughout, Mozart employs energetic rhythms, a bold harmonic palette, inner vocal lines full of musical interest, and sparkling instrumental lines. Of special interest is the elaborate and rather archaic fugal setting of "Laudate pueri", whose traditional Baroque-style theme returns in modified form in the "Kyrie" of Mozart's *Requiem*. Clearly, here is a composer in full command of his fully matured artistic resources. Though less well known today than some other major works in the Mozart choral repertoire, the "Solemn Vespers" stands as one of the high points of his sacred output.

1. Dixit Dominus

Dixit Dominus Domino meo:
 sede a dextris meis, donec ponam inimicos
 tuos scabellum pedum tuorum .
 Virgam virtutis tuae emittet Dominus ex
 Sion: dominare in medio inimicorum
 tuorum.
 Tecum principium in die virtutis tuae; in
 splendoribus sanctorum,
 ex utero ante luciferum genui te.
 Iuravit Dominus et non paenitebit
 eum; tu es sacerdos in aeternum
 secundum ordinem
 Melchisedech.

Dominus a dextris tuis confregit
 in die irae suae reges.
 Iudicabit in nationibus, implebit
 ruinas: conquassabit capita in terra

The Lord said to my Lord: sit at my right
 hand, until I make your enemies your
 footstool.
 The Lord shall send the rod of your power
 out of Sion; be ruler, even in the midst of
 your enemies.
 In the day of your goodness, you are the
 foundation of it all. Before the morning
 star appeared, in the beauties of holiness,
 I have born you from the womb.
 The Lord has sworn and will not regret it;
 you are a priest for ever, a successor of
 Melchisedech.

The Lord at your right hand has broken
 kings in pieces in the day of his anger.
 He will judge the nations, he will fill them
 with ruins; he will shatter heads in the

multorum. De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper
et in saecula saeculorum. Amen.

III. Beatus Vir

Beatus vir qui timet Dominum: in mandatis
ejus volet nimis. Potens in terra erit semen
ejus: generatio rectorum benedicetur.

Gloria et divitiæ in domo ejus: et justitia ejus
manet in sæculum sæculi. Exortum est in
tenebris lumen rectis: misericors, et
miserator, et justus.

Jucundus homo qui miseretur et commodat:
disponet sermones suos in judicio.

Quia in æternum non commovebitur. In
memoria æterna erit justus:

Ab auditione mala non timebit. Paratum cor
ejus sperare in Domino. Confirmatum est
cor ejus: non commovebitur donec despiciat
inimicos suos.

Dispersit, dedit pauperibus: justitia ejus
manet in sæculum sæculi, cornu ejus
exaltabitur in gloria.

Peccator videbit, et irascetur, dentibus suis
fremet et tabescet: desiderium peccatorum
peribit.

Gloria ...

land of the many. He will drink from the
stream by the path - therefore he will lift
up his head.

Glory be to the Father, and to the Son, and
to the Holy Ghost,
As it was in the beginning, is now and ever
shall be, world without end. Amen.

Blessed is the man that feareth the Lord:
he hath great delight in his
commandments. His seed shall be mighty
upon earth: the generation of the faithful
shall be blessed.

Riches and plenteousness shall be in his
house: and his righteousness endureth for
ever. Unto the godly there ariseth up light
in the darkness: he is merciful, loving, and
righteous.

A good man is merciful, and lendeth: and
will guide his words with discretion. For
he shall never be moved: and the
righteous shall be had in everlasting
remembrance.

He will not be afraid of any evil tidings: for
his heart standeth fast, and believeth in
the Lord. His heart is established, and will
not shrink: until he see his desire upon his
enemies.

He hath dispersed abroad, and given to
the poor and his righteousness remaineth
for ever; his horn shall be exalted with
honour. The ungodly shall see it, and it
shall grieve him: he shall gnash with his
teeth, and consume away; the desire of
the ungodly shall perish.

Glory be to the Father ...

IV. Laudate pueri

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.

Excelsus super omnes gentes
Dominus, et super coelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat et humilia
respicit in coelo et in terra,
suscitans a terra inopem
et de stercore erigens pauperem,
ut collocet eum cum principibus,
cum principibus populi sui?

Qui habitare facit sterilem in domo,
matrem filiorum laetantem.

Gloria ...

Praise the Lord, servants of the Lord,
praise the name of the Lord. Blessed be
the name of the Lord, from this time
onwards for evermore. From the rising of
the sun until the time it sets the Lord's
name should be praised.

The Lord is high above all nations and his
glory is above the heavens. Who is like
the Lord our God, who dwells on high
and looks down far on things in heaven
and earth? He raises the weak from the
ground and lifts the poor man from the
lowest place of all to give him a place
with princes, even with the princes of his
own people.

He gives a barren woman a home where
she is a happy mother of children.

Glory be to the Father ...

V. Laudate Dominum

Laudate Dominum omnes gentes:
Laudate eum omnes populi:

Quoniam confirmata est super nos
misericordia eius; et veritas Domini manet in
aeternum.

Gloria ...

O praise the Lord all you nations:
Praise Him all you people.

For his mercy is confirmed over us:
and the truth of the Lord remains for
ever.

Glory be to the Father ...

VI Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae, ecce
enim ex hoc beatam
me dicent omnes generations.

Quia fecit mihi magna qui potens est et
sanctum nomen eius.

Et misericordia eius a progenie in
progenies timentibus eum.

Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

Deposuit potentes de sede
et exaltavit humiles.

Esurientes implevit bonis, et
divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae,

Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto
Sicut erat in principio, et nunc, et semper
et in saecula saeculorum. Amen.

My soul doth magnify the Lord
and my spirit hath rejoiced in God my
saviour.

For he hath regarded the lowliness of his
handmaiden, for behold from henceforth
all generations shall call me blessed.

For he that is mighty hath magnified me,
and holy is his name.

And his mercy is on them that fear him
throughout all generations.

He hath showed strength with his arm;
he hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty from their
seat and hath exalted the humble and
meek.

He hath filled the hungry with good
things and the rich he hath sent empty
away.

He, remembering his mercy,
hath helped his child Israel,

as he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father, and to the Son,
and to the Holy Ghost,
As it was in the beginning, is now and
ever shall be, world without end. Amen.

Franz Joseph Haydn (1732-1809)

Insanae et vanae curae

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.

When it came to a composition for the Princess's name day in 1797, Haydn produced the motet **Insanae et vane 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.

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

Vain and raging cares invade our minds,
Madness often fills the heart, robbed of
hope,
O mortal man, what does it profit to
endeavour at worldly things,
if you should neglect the heavens?
If God is for you, all things are favorable for
you.

Pieces for a Musical Clock

There is a small collection of music, written by Haydn and other composers (including Mozart and Handel), for the mechanical organ clock, a popular eighteenth-century luxury item which combined a clock with a small, mechanized organ.

It's a device which epitomized the scientific rationality of the Enlightenment. Coming long before electronic synthesizers, the inner workings of the mechanism must have inspired a sense of thrill and fascination.

Joseph Niemecz, the librarian of the Esterházy court where Haydn was employed, created a number of such elaborate organ clocks, some with multiple stops.

Here are three of the eight very short pieces which Haydn wrote for these clocks in 1792:

No 6 in C 'Menuett'

No 7 in F 'Allegretto'

No 8 in D 'Marche'

Missa brevis Sancti Joannis de Deo – Little Organ Mass

This is a short mass in the Viennese tradition. It is thought to come from Haydn's stay at Eisenstadt during the winter of 1777-78. He wrote it for the Brothers of Mercy, whose chapel in that town had a very fine small organ that is featured in this mass. He dedicated the work to the patron saint of their order, St. John of God (Sancti Joannis de Deo). The music calls for the limited forces that would have been available to him at the chapel: small chorus, strings without violas, and organ. Only in the *Benedictus* is there a soloist, one soprano who is accompanied by obbligato organ that was probably first played by Haydn himself. A surviving set of parts suggests that the mass was later adapted to add several wind parts, but it is normally played in its original, more intimate scoring.

The work is written in the tradition of the *missa brevis*, in which some of the lengthier parts of the text, particularly in the Gloria and Credo, are telescoped -- *i.e.* the four voices of the chorus sing different words of the text simultaneously. It does not make for a particularly intelligible text, but it does make the movements shorter, a trade-off that some worshipers in the freezing cold churches of the time may have found fair.

This small, intimate mass has always been popular, particularly in central Europe. It conjures up an image of the small country church of the Brothers of Mercy and the quiet, devotional character of their worship.

St. John of God is the patron saint of this order, to whom the Mass is dedicated; the Order's hospital at Eisenstadt, and the tiny Chapel in which this Mass was first

performed, still exist and are in regular use. As the Mass ends, it turns inward and gradually dies away at the words *dona nobis pacem* ("grant us peace").

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.

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.

Glory be to God on high,
and in earth peace, good will towards men.

We praise you, we bless you,

We worship you, we glorify you,

We give thanks to you for
your great glory,

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son Jesus Christ;

O Lord God, Lamb of God, Son of the Father, Who takes away the sins of the world, have mercy upon us. You who take away the sins of the world, receive our prayer.

You who sit at the right hand of the Father, have mercy upon us.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

For you only are holy, you alone are the Lord.

You only, O Christ, are the most high 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

Iesum 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,

consubstantiali Patri:

per quem omnia facta sunt.

Qui propter nos homines

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

et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.
Crucifixus etiam pro nobis sub Pontio
Pilato:
passus, et sepultus est. Et resurrexit tertia
die, secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.
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.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

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

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

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.

and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.
And was crucified also for us under Pontius
Pilate:
suffered, and was buried. And the third day
He rose again according to the scriptures.
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.
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.
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.

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

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

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.

NANTWICH CHORAL SOCIETY

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Nantwich Sinfonia

Nantwich Sinfonia (Leader Alison Loram), consists of local professional and semi-professional players and is one of Nantwich Choral Society's associated orchestras. The orchestra was founded specifically to accompany NCS performances and has given memorable concerts including Messiah, Poulenc's Organ Concerto, Dvorak Stabat Mater and Vaughan Williams – Benedicite.

Violin 1	Alison Loram (Leader) Mark Lansom Morris Saleh Kate Pelling	Viola	Julian Robinson Della Hickey Nick Smith
Violin 2	Caroline Nowotarski Jac McKeigue Kate Spiers	Cello	Ruth Henley Beth Elsby Becca Nelson
		Bass	Sharleen Jones

Sarah Helsby-Hughes – Soprano



Sarah hails from Liverpool, England, and studied at Birmingham Conservatoire.

Since graduation, Sarah's career has taken her all over the world, appearing for Mid-Wales Opera, Carl Rosa Opera, Lyric Opera Dublin, D'Oyly Carte Opera Company, Opera North, Opera Ireland, Birmingham Opera Company, Heritage Opera, and Focus Opera. She's has performed professionally over 20 leading soprano roles in opera and operetta, including Violetta, Tosca, Madame Butterfly, Fiordiligi, Rosalinde, Queen of the Night, Hannah Glawari,

Mimi, Santuzza, Donnas Elvira and Anna, Countess Almaviva, Gilda, Norma and Senta. She created the role of Mary Crawford in Jonathan Dove's *Mansfield Park*, and the role of Gloria in Alan E. Williams and Ian MacMillan's *The Arsonists*, an opera written to be sung in South Yorkshire dialect, which streamed live on the BBC.

Her concert work includes appearances in Italy, The Netherlands, Ireland and all over the UK.

Sarah is Artistic Director of Heritage Opera and has directed and designed over 30 opera productions for various professional and amateur companies in the UK.

Simon Russell – Organ



Simon was born in Liverpool. He studied organ at Birkenhead School with Timothy Lawford and then at Cambridge as Organ Scholar at St. Catharines's College, where he continued studies with Gillian Weir and the late Peter Le Huray. After Cambridge he was appointed Assistant Organist at Chester Cathedral but decided after a while to keep music as a hobby and gain fortune from computer keyboards.

He was firstly accompanist and then Music Director of the Hoylake Choral Society from 1982 until he moved, in 2000, to Nantwich where he is Organist at St Mary's Parish Church. He is an examiner for the London College of Music.

Simon is currently the Regional Manager for Central and Eastern England for the RSCM and enjoys a flourishing freelance programme as an organist in great demand.

Simon was appointed accompanist to Nantwich Choral Society in 2010.

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, choir development and church administration. His original training was as a choral scholar at St John's College, Cambridge with Dr George Guest after keyboard studies with Conrad Eden at Durham Cathedral where he was a chorister (1957 – 61), 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.

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 has also been Music Director of The Open University Chapel Choir since 2012.

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

Performances in 2015 and 2016 included Handel's *Judas Maccabeus*, Haydn's *Harmoniemesse*, Andrew Lloyd Webber's *Requiem* and Duruflé's *Requiem* with NCS, Tewkesbury Abbey, Brecon Cathedral and Handel's *Dixit Dominus* and Schubert *Mass in G* at The Lymm Festival with The Lydian Singers, and Ely, Ripon and St Albans cathedrals with OUCC. He conducted an especially memorable performance of Bach's *St John Passion* at Easter 2016 with his former colleague Rogers Covey-Crump as the Evangelist.

2017 included Mendelssohn's *Elijah*, Rutter's *Magnificat* and *Sprig of Thyme* and Verdi *Requiem* with NCS and the Ceramic City Choir in the Victoria Hall Hanley,, Durham and Peterborough cathedrals and Will Todd's *Mass in Blue* at The Lymm Festival with The Lydian Singers, and Blackburn, Liverpool and Oxford cathedrals with OUCC.

2018 included Dvorak *Stabat Mater*, A Gilbert & Sullivan Gala Evening with his friend Richard Suart, *The Armed Man* (Jenkins) and *For the Fallen* (Rootham) with NCS, Southwell, and St Albans cathedrals with The Lydian Singers and Winchester, Lichfield and Portsmouth cathedrals with OUCC.

2019 included *Messiah, Even such is Time* (Andrew Mildinhall) and Faure *Requiem* with NCS, Lichfield cathedral, Tewkesbury Abbey and the Lymm Festival with Lydian singers and Chester cathedral with OUCC.

In addition to his musical activities, John has been Chairman of the Lichfield Diocesan Board of Finance since 2012.



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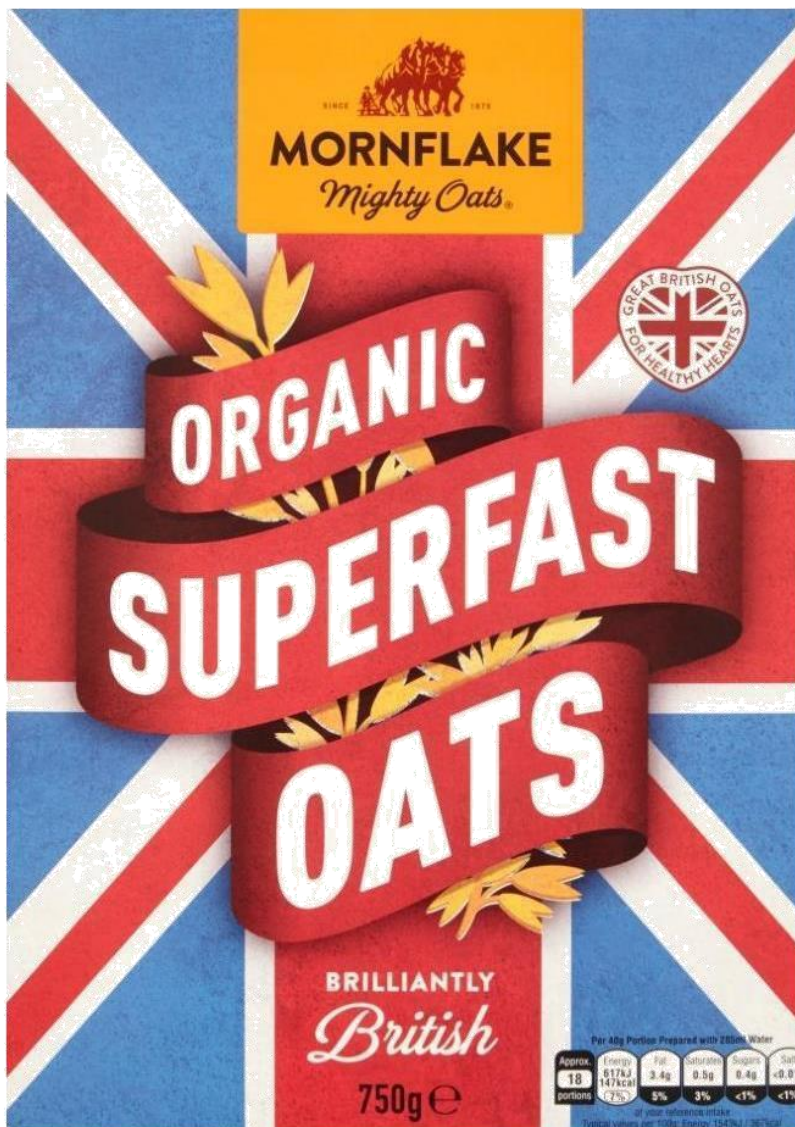
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Programme of events 2021/2022

Saturday 18 December 2021
St Mary's Church Nantwich
Christmas Concert

Saturday 5 February 2022
St Mary's Church Nantwich
Come and Sing
Handel – *Messiah*

Saturday 26 March 2022, 7.30 pm
St Mary's Church Nantwich
Bach – *St John Passion*

Saturday 2 July 2022, 7.30 pm
St Mary's Church Nantwich
Rossini – *Petite Messe Solonelle*

ACKNOWLEDGEMENTS

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