

# **Nantwich Choral Society**

## **Andrew Mildinhall Even Such Is Time**

### **Gabriel Fauré Requiem**

**Susan Marrs – mezzo-soprano**

**Peter Edge – baritone**

**Simon Russell – organ**

**Northern Concordia Orchestra**

**John Naylor – conductor**

**St Mary's Church, Nantwich**

**Saturday 9<sup>th</sup> November 2019**

Welcome to St Mary's Church and the Autumn Concert presented by Nantwich Choral Society. For various reasons we didn't present a summer concert this year, and now it is nearly 8 months since the society has performed. However, we have not been idle, and we will be back to our usual programme of events in this next season.

This autumn we are performing the ever popular Fauré Requiem together with a work written for NCS by our previous accompanist, Andrew Mildinhall, which is now getting its second performance in this church. The title is "Even such is time" and whilst, from a performers' point of view, it proves challenging, it certainly has many memorable and emotive sections. On this occasion we welcome Susan Marrs and Peter Edge as soloists, and the Northern Concordia Orchestra. We hope you enjoy it.

Our next concert is the Family Christmas Concert, (yes it comes round so quickly), so do come and support us and Nantwich Young Voices who will be once again joining us. Then in January we have our usual Come and Sing event, which this season will be Mendelssohn's "Elijah". Don't be shy. You know you have always wanted to try singing a big choral work. Everyone will be in the same situation: a day of rehearsing and then the performance. And there is no need to be nervous, the choir will be bigger than the audience! That is the nature of the event.

The magnificent Bach B minor Mass is our March concert, and summer sees a performance of Rossini's "Petite Messe Solennelle", a concert we are performing with a choir from Lüdenscheid in Germany, both here and in Lüdenscheid. We look forward to working once again with our international friends.

If any of you have any aspirations to sing with a choral society (and let's face it, the health benefits of singing are regularly promoted in the media), then come and join us. We are a friendly society and are constantly looking for new members. We meet on most Wednesday evenings in the Methodist Church on Hospital Street. Alternatively, check us out on [nantwichchoral.org.uk](http://nantwichchoral.org.uk). We look forward to meeting you soon.

And finally, a big thanks to our sponsors and providers of grants, namely The Harding Trust, Nantwich Town Council and Cheshire East Council. Without their support, events such as this could not be performed on such a scale or with the frequency that we manage to bring such music to South Cheshire.

Adrian Percy  
Chairman  
NCS

## A Requiem: Even Such is Time – Commentary by Andrew Mildinhall

'Even Such Is Time' is a setting of words from the Requiem Mass and Burial Service plus additional non-liturgical texts by poets ranging from Sir Walter Raleigh in the late 16<sup>th</sup> century to Elizabeth Jennings in the late 20<sup>th</sup>. The forces used are identical to those employed by Fauré in his setting of the Requiem i.e. Soprano and Baritone soloists, SATB chorus and small orchestra comprising 2 horns, timpani, harp, organ and lower strings.

There are literally hundreds of settings of the Requiem Mass, yet it continues to hold a fascination for composers today. Perhaps this is because it deals with that most universal of concerns - the mortality of ourselves and those we love. In this setting (which follows the same structure Fauré devised i.e. 7 movements with the final 'In Paradisum' taken from the Burial Service) I have overlaid the traditional Catholic text with secular words which comment upon aspects of both our humanity and mortality.

The work opens with the chorus confidently asking for eternal rest for the soul of the departed – **Requiem Aeternam**. The soprano soloist interjects with Raleigh's words reminding us of how time steals our youth, our joys and pays us back with age and dust - a rather dark reminder of our mortality with just a final hopeful caveat! A short orchestral interlude ushers back the chorus with the final 'Kyries'.

In the **Offertory** the chorus asks for deliverance from the pains of hell while the baritone soloist fears the finality of death - 'When I have fears that I may cease to be' - and the sense of loss which results.

The third movement contrasts the Latin '**Sanctus**', sung by the women's voices, with Edmund Blunden's 'Report on Experience', sung by the men. Blunden fought in the First World War and his poem reflects his experience. It starts bleakly cataloguing the futile destruction of both the physical and moral world. However, Blunden's faith shines through in the last verse - 'Over there are Faith, Life, Virtue in the Sun' uniting the English and Latin texts as all the voices come together for the first time.

Nothing is added to the central fourth movement. The '**Pie Jesu**', a simple prayer asking for everlasting rest, is set for soprano solo and chorus.

The fifth movement, '**Agnus Dei**', opens with the chorus singing the threefold plea for everlasting rest. This leads into the central section in which the soprano soloist sings a setting of Elizabeth Jennings' moving soliloquy on grief - 'I have come into the hour of a white healing'. The chorus returns with the very opening words of the piece - 'Requiem Aeternam', after which the solo viola ends the movement rather enigmatically.

The '**Libera Me**' sets extracts from the 'Dies Irae' - a long poem full of violent imagery. While I suspect few would take these words literally today, it's easy enough to treat them metaphorically - 'Syria, Libya and Afghanistan' as well as the almost literal Armageddon

of the two world wars are more than enough I think. Keith Douglas saw action in the western desert during the Second World War and was killed in Normandy in 1944. His powerful and desperately poignant poem 'Vergissmeinicht' (Forget-me-not) forms the central section sung by the baritone soloist. The chorus returns with reminders of the opening section before bringing this unsettling movement to a quiet ending.

The female voices begin the last movement singing the Latin prayer '**In Paradisum**' asking that the Angels and Martyrs will receive the soul of the departed into heaven. After the men have joined them their gentle singing is interrupted by the two soloists singing John Gillespie Magee's ecstatic poem 'High Flight'. Magee was training to be a fighter pilot and wrote this piece after his first solo flight. Three months later he was killed in a flying accident - he was 19 years old. Although not conventionally religious, the poem has a deeply spiritual quality and captures the sheer physicality of flying high - just as the Latin poem imagines the soul to be. After the initial quickening of pace the chorus joins the soloists and the music gradually slows and subsides, bringing the piece to a quiet conclusion.

### **Requiem – Gabriel Fauré**

Gabriel Fauré's father died in 1885 and his mother two years later at a time when Fauré, aged 40, was choirmaster and assistant organist at the Madeleine in Paris. In between these two bereavements Fauré wrote his Requiem, first performed at the Madeleine in 1888. It was also performed at Fauré's own funeral service in 1924, but despite his friend Edward Elgar's efforts to arrange a performance in London or at the Three Choirs Festival during their lifetimes, it was only heard in this country for the first time at a London performance almost fifty years after its composition.

Nadia Boulanger conducted the first English performances in 1936 and 1938. She wrote: "No external effect detracts from its sober and somewhat severe expression of grief: no disquiet or agitation disturbs its profound meditation, no doubt tarnishes its unassailable faith, its quiet confidence or its tender and peaceful expectation". It did not take long for Fauré's Requiem to make up the time that had been lost and become one of the best known and most loved works in this country's choral repertoire.

As the popularity of the work progressed during Faure's lifetime so the forces deployed to perform it grew from the original small choir of men and boys and a chamber orchestra without violins to large mixed voice choirs and almost full symphony orchestras for concert performances. As a result there is no definitive version of the work.

The version performed this evening was prepared by John Rutter in 1985. It presents Fauré's masterpiece in a form which accords with his original intention that it should be a liturgical Requiem with accompaniment of organ and chamber ensemble without violins. This version is an expansion of the one prepared by Fauré in 1893 for another performance at the Church of the Madeleine in Paris. It contains two movements added to the very first version - the *Offertoire* and the *Libera me*.

Fauré emphasises the concept of eternal rest which begins and concludes his Requiem. Whilst the terrors of *Dies Irae* briefly interpose, his approach is much more calm and contemplative than the blood and thunder of Verdi and Berlioz. In the **Introit**, the work begins with solemn chanting of the *Requiem Aeternam* words to long, quiet chords in D minor which are then repeated by the tenors in a lyrical theme also used for the **Kyrie** at the end of the movement. In between, the whole chorus makes an impassioned plea: *Exaudi orationem meam* – hear my prayer.

After a short instrumental introduction to the **Offertoire** the tenors and altos sing *O Domine Jesu Christe* in canonic imitation, with the basses, sopranos and accompaniment all eventually joining in the canon. The baritone soloist enters with *Hostias et preces* giving an individual offering of sacrifice and praise. The full choir recapitulates the opening section, and the movement ends with a Dresden-like Amen.

The **Sanctus** is a gentle, flowing setting in the hypophrygian mode in which the chorus sing a steady hymn of praise to a more elaborate, almost wistful instrumental accompaniment. The *Hosanna* is bold and assertive, but this eventually gives way to the final peaceful Sanctus with the accompaniment still gently meandering above it.

The word *Requiem* occurs in five of the seven movements of the work, including the **Pie Jesu**, a mere forty bars of simple but nevertheless emotionally charged writing. Fauré substitutes this for the Benedictus more usually found in the Mass for the Dead. There is no liturgical provision for such an amendment, and even less for the addition of the word *sempiternam* – eternal rest, but this highly individual approach results in perhaps the best known movement of the whole work. (At the first performance *Pie Jesu* was sung by the talented boy chorister Louis Aubert who later became a noted pianist and composer: he died in 1968 aged ninety.)

In the **Agnus Dei** the delightful main tune is in the accompaniment: the choir sing the text in a descant to it. However Fauré does not permit the almost pastoral mood to prevail – it is interrupted by a repetition of the sombre chanting of *Requiem aeternam* which opened the work, reminding us of the purpose and intent of the occasion and confirming the emphasis upon eternal rest.

The baritone offers another personally intense prayer in the **Libera me** as he prays to God for the soul to be freed from eternal death; the chorus confirm that they stand trembling in fear that God's wrath may descend upon them. The dynamics reach their loudest point as the chorus in *Dies illa* allude directly to the Day of Judgement, after which the soloist and chorus unite to pray for deliverance for the soul, pleading once again *Libera me*.

In the last movement **In Paradisum** Fauré provides a vision of a heavenly, almost ethereal eternal resting place. The sopranos sing the text to a slow moving melody with an accompaniment which paints a picture of angelic harps playing in a celestial paradise. The

whole work ends, as it began, with a chanted prayer for the soul to rest in peace for evermore – *Requiem*.

## Notes on the poems and poets

### Even Such is Time

Sir Walter Raleigh 1552 – 1618. Born in Devon, Irish Landowner, sailor, privateer and adventurer in the New World. Founder of colonies, favourite at the court of Elizabeth I, Member of Parliament, tried for treason by James 1, found guilty on the grounds of dubious evidence and initially pardoned but eventually executed on the urging of the Spanish Ambassador.

### When I have fears that I may cease to be

John Keats 1705 – 1821. Medical student at Guy's Hospital. Qualified as an apothecary but preferred life as a poet enjoying mixed success in his lifetime. Passionately attached to Fanny Brawne but his poverty and illness precluded their marriage. Died in Rome from tuberculosis. This Elizabethan sonnet was written in 1818 around the time of the death of Keats's brother Tom (whom he nursed) and his first meeting with Fanny.

### Report on Experience

Edmund Blunden 1896 – 1974. Survived nearly two years of World War I from August 1915 as a junior officer in the front line without physical injury, but for the rest of his life bore mental scars from his experiences.

On 11 November 1985, Blunden was among 16 Great War poets commemorated on a slate stone unveiled in Poet's Corner in Westminster Abbey. The inscription on the stone was written by fellow Great War poet, Wilfred Owen. It reads: "My subject is War, and the pity of War. The Poetry is in the pity."

### I have come into the hour of a white healing

Elizabeth Jennings 1926 – 2001. Born in Lincolnshire but moved in childhood to Oxford where she attended St Anne's College and then became a librarian. She was a member of a group of English poets known as 'The Movement' and her work, notably simple in

metre and rhyme was influenced by spells of mental illness and also her fervent Roman Catholicism. This poem was written whilst Jennings was recovering from a breakdown and discusses loss and grief and the journey towards wholeness through hope.

### Fergissmeinnicht (Forget-me-not)

Keith Douglas, 1920-1944. The poem "Vergissmeinnicht" (Forget-me-not) is about a dead German soldier in World War II whose body is found by the poet with a photograph of his girl with her words written "Steffi. Vergissmeinnicht". Douglas was educated at Christ's Hospital and Merton College Oxford where Edmund Blunden taught him. After Sandhurst he joined the British Army in 1941, fought at the Battle of El Alamein and was killed in the Normandy Landings in June 1944.

### High Flight

John Gillespie Magee (1922 – 1941). His wealthy American father and British mother were missionaries in China. He was educated at Rugby School and won a scholarship to Yale, but joined the RCAF in 1940 instead. Whilst flying a Spitfire he was killed aged 19 in a mid-air collision in cloud over Lincolnshire. Magee's posthumous fame rests mainly on this sonnet High Flight, started on 18 August 1941, just a few months before his death. He had flown up to 33,000 feet, his seventh flight in a Spitfire. As he orbited and climbed upward, he was struck with the inspiration of a poem—"To touch the face of God." He completed the poem later that day after landing. Magee enclosed the poem on the back of a letter to his parents. His father, then curate of Saint John's Episcopal Church in Washington, DC, reprinted it in church publications. The poem became more widely known through the efforts of Archibald McLeish, then Librarian of Congress. The manuscript copy of the poem remains at the Library of Congress and the poem itself has become a motto amongst aviators worldwide.

## REQUIEM TEXT

*The text of "Even Such Is Time" is the same as the Latin text which Fauré chose for his Requiem with the addition of selected verse in English.*

### I Introit

Requiem aeternam dona eis Domine  
et lux perpetua luceat eis.  
Te decet hymnus, Deus in Sion  
et tibi redetur votum in Jerusalem.

Exaudi orationem meam  
ad te omnis caro veniet.

Grant them eternal rest, o Lord,  
and may perpetual light shine upon them.  
Thou O God art praised in Sion and  
unto thee shall the vow be performed in  
Jerusalem.  
Hear my prayer,  
unto thee shall all flesh come.

*Even such is time, which takes in trust  
Our Youth, our joys, and all we have,  
And pays us but with earth and dust,  
Who in the dark and silent grave,  
When we had wandered all our ways,  
Shuts up the story of our days:  
But from this earth, and grave, this dust,  
My God shall raise me up, I trust.*

Kyrie eleison,  
Christe eleison,  
Kyrie eleison.

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

### II Offertory

O Domine, Jesu Christe, Rex gloriae,  
libera animas defunctorum  
de poenis inferni  
et de profundo lacu.

Lord Jesus Christ, King of glory,  
deliver the souls of the faithful departed  
from the pains of hell  
and from the bottomless pit.

O Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum de ore leonis  
ne absorbeat tartarus;

Lord Jesus Christ, King of glory,  
Deliver them from the lion's mouth,  
nor let them fall into darkness,  
neither the black abyss swallow them up.  
Lord Jesus Christ, King of glory,  
let them not fall into the black abyss.

O Domine, Jesu Christe, Rex Gloriae,  
ne cadant in obscurum.

*When I have fears that I may cease to be  
Before my pen has gleaned my teeming brain,  
Before high piled books, in charact'ry  
Hold like rich garnerers the full ripen'd grain;  
When I behold, upon the night's starr'd face,  
Huge cloudy symbols of a high romance,  
And think that I may never live to trace  
Their shadows, with the magic hand of chance;  
And when I feel, fair creature of an hour,  
That I shall never look upon thee more,  
Never have relish in the faery power,  
Of unreflecting love! — then on the shore  
Of the wide world I stand alone, and think,  
Till love and fame to nothingness do sink.*

O Domine, Jesu Christe, Rex gloriae,  
libera animas defunctorum de poenis  
infernici et de profundo lacu ne cadant in  
obscurum.  
Amen.

Lord Jesus Christ, King of glory,  
deliver the souls of the departed from the  
pains of hell and from the bottomless pit,  
nor let them fall into the black abyss.  
Amen.

### **III Sanctus**

Sanctus, sanctus, sanctus,

Holy, holy, holy

*I have been young, and now am not too old;  
And I have seen the righteous forsaken,  
His health, his honour and his quality taken.  
This is not what we were formerly told.*

Sanctus, sanctus, sanctus,

Holy, holy, holy

*I have seen a green country, useful to the race,  
Knocked silly with guns and mines, its villages vanished,  
Even the last rat and last kestrel banished —  
God bless us all, this was peculiar grace.*

Dominus Deus Sabaoth.

Lord God of hosts



*I knew Serafina; Nature gave her hue,  
Glance, sympathy, note, like one from Eden.  
I saw her smile warp, heard her lyric deaden;  
She turned to harlotry; - this I took to be new.*

Pleni sunt caeli et terra, Gloria tua.

Heaven and earth are full of thy glory

*Say what you will, our God sees how they run.  
These disillusionings are His curious proving  
That He loves humanity and will go on loving;  
Over there are faith, life, virtue in the sun.*

Hosanna in excelsis

Hosanna in the highest.

#### **IV Pie Jesu**

Pie Jesu, Domine, dona eis requiem  
dona eis requiem sempiternam requiem.

Merciful Jesus, Lord, grant them rest  
grant them rest, eternal rest.

#### **V Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem, sempiternam requiem.

Lamb of God, who takest away the sin of the  
world, grant them rest.  
Lamb of God, who takest away the sin of the  
world, grant them rest.  
Lamb of God, who takest away the sin of the  
world, grant them rest, everlasting rest.

Lux aeterna luceat eis, Domine;  
Cum sanctis tuis in aeternam,  
Quia Pius es.

May eternal light shine on them, o Lord,  
with Thy saints for ever,  
because Thou art merciful.

*I have come into the hour of a white healing.  
Grief's surgery is over and I wear  
The scar of my remorse and of my feeling.*

*I have come into a sudden sunlit hour  
When ghosts are scared to corners. I have come  
Into the time when grief begins to flower*

*Into a new love. It had filled my room  
Long before I recognized it. Now I speak its name.  
Grief finds its good way home.*

*The apple-blossom's handsome on the bough  
And Paradise spreads round. I touch its grass.  
I want to celebrate but don't know how.*

*I need not speak though everyone I pass  
Stares at me kindly. I would put my hand  
Into their hands. Now I have lost my loss*

*In some way I may later understand.  
I hear the singing of the summer grass.  
And love, I find, has no considered end.*

*Nor is it subject to the wilderness  
Which follows death. I am not traitor to  
A person or a memory. I trace*

*Behind that love another which is running  
Around, ahead. I need not ask its meaning.*

Requiem aeternam dona eis Domine  
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,  
and may perpetual light shine on them.

## ***VI Libera me***

Libera me, Domine de morte aeterna,  
In die illa tremenda  
quando caeli movendi sunt et terra,  
dum veneris judicare saeculum per ignem.

Deliver me, O Lord, from everlasting death  
on that dreadful day when the heavens and  
the earth shall be moved when thou shalt  
come to judge the world by fire.

Tremens factus sum ego  
et timeo dum discussio venerit  
atque ventura ira.

I quake with fear and I tremble awaiting the  
day of account and the wrath to come.

Dies irae, dies illa  
Dies irae, dies magna,  
Et amara valde.

That day, the day of anger,  
of calamity, of misery, that day, the great day,  
and most bitter.

Requiem aeternam dona eis Domine  
Et lux perpetua luceat eis.

Grant them eternal rest O Lord and  
may light perpetual shine upon them

*Three weeks gone and the combatants gone,  
returning over the nightmare ground  
we found the place again, and found  
the soldier sprawling in the sun.*

*The frowning barrel of his gun  
overshadowing. As we came on  
that day, he hit my tank with one  
Like the entry of a demon.*

*Look. Here in the gunpit spoil  
the dishonoured picture of his girl  
who has put : Steffi. Vergissmeinnicht  
in a copybook gothic script.*

*"Steffi. Forget me not"*

*We see him almost with content  
abased, and seeming to have paid  
and mocked at by his own equipment  
that's hard and good when he's decayed.*

*But she would weep to see today  
how on his skin the swart flies move;  
the dust upon the paper eye  
and the burst stomach like a cave.*

*For here the lover and the killer are mingled who  
had one body and one heart.  
And death who had the soldier singled  
has done the lover mortal hurt.*

Libera me, Domine, de morte aeterna  
in die illa tremenda quando caeli movendi  
sunt et terra, dum veneris judicare saeculum  
per ignem:

Deliver me, O Lord, from everlasting death  
on that dreadful day when the heavens and  
the earth shall be moved, when thou shalt  
come to judge the world by fire.

Libera me Domine.

Deliver me O Lord.

## VII In Paradisum

In paradisum deducant angeli: in tuo  
adventu suscipiant Martyres  
et perducant te in civitatem sanctam  
Jerusalem.

May the angels receive them in Paradise, at  
thy coming may the martyrs receive thee and  
bring thee into the holy city Jerusalem

*Oh, I have slipped the surly bonds of Earth  
And danced the skies on laughter-silvered wings;  
Sunward I've climbed and joined the tumbling mirth  
Of sun-split clouds — and done a hundred things  
You have not dreamed of — wheeled and soared and swung  
High in the sun-lit silence. Hov'ring there,  
I've chased the shouting wind along, and flung  
My eager craft through footless halls of air...*

*Up, up the long, delirious, burning blue  
I've topped the wind-swept heights with easy grace,  
Where never lark nor eagle flew — ;*

In paradisum deducant angeli

May the angels receive them in Paradise

*And while, with silent lifting mind I've trod  
The high untrespassed sanctity of space,*

Chorus Angelorum te suscipiat  
Et cum Lazaro quondam paupere

May the chorus of angels receive thee  
together with Lazarus, once a beggar.

*Put out my hand, and touched the face of God.*

Aeternam habeas requiem.

May thou have eternal rest.

# NANTWICH CHORAL SOCIETY

**Honorary Members:** Joy Roberts, Andrew Mildinhall, Eileen Robertson

**Music Director:** John Naylor

**Accompanist:** Simon Russell

## **Soprano**

Emma Bailey  
Anne Barnard  
Jan Brown  
Jenny Brown  
Glenda Colemere  
Gail Corfield  
Phoebe Crewe  
Rita Davies  
Ann Ferguson  
Marlene Flannery  
Kay Foster  
Mary Harris  
Margaret Harvey  
Rosemary Jones  
Bronwyn Kelly  
Sheila Luke  
Maire Pedder  
Rachel Pentecost  
Rachael Reeves  
Cheryl Sadler  
Jenny Seabridge  
Carol Seed  
Doreen Sillitoe  
Sheila Swindale  
Barbara Waters  
Jane Whiteman  
Claire Woosnam-Savage

Helen Bevan  
Nicola Bowen  
Sue Bridge  
Sue Briscoe  
Joyce Foster  
Janet Geeson  
Cynthia Gorton  
Janet Halligan  
Grace Johnston  
Elizabeth McCrone  
Jenny Naylor  
Steph Percy  
Eileen Robertson  
Barbara Shone  
Wendy Wren

## **Alto**

Susan Cooke  
Alison Davies  
Frances Durkin  
Linda Evans  
Penny Evans  
Gillian Handford  
Anne Harwood  
Susie Heap  
Lena Hogben

Elizabeth Lea  
Geraldine Leighton  
Jennifer Mallinson  
Anne Nicol  
Ros Wells  
Diane Wheatley  
Sarah Worth

Judy Bryant  
Judith Dooley  
Jean French  
Mary Goodman  
Mary Hands  
Ester Harries  
Val Kennett  
Brenda Midgley  
Janet Miller  
Gwyneth Rollins  
Joan Shaddick  
Elizabeth Tilston  
Fanny Weiss  
Margaret Whitehurst  
Linda Wyatt

## **Tenor**

Susanne Brierley  
Martyn Colley  
Graham Harbage  
Patrick Hay  
Wal Kaye  
Richard Percival  
Bill Vallance  
John Whittingham

## **Bass**

Roger Boulton  
Paul Durant  
Christopher Findlay  
George Ford  
David Foster  
Glyn Griffiths  
Samuel Jamison  
David Johnston  
David Jones  
Martin Jones  
Adrian Percy  
Tony Powell  
Bob Pugh  
Laird Ryan  
Mike Rayner  
Simon Stubington  
Ian Wells

## **COMMITTEE**

### **OFFICERS:**

Chairman: Adrian Percy  
Vice Chairman: Vacant  
Secretary: Mary Harris  
Treasurer: Graham Harbage

### **ELECTED COMMITTEE MEMBERS:**

Assistant Treasurer: Diane Wheatley  
Concert Manager: Eileen Robertson  
Assistant Concert Manager: Tony Powell  
Librarian: Bob Pugh  
Assistant Librarian: Frances Durkin  
Membership Secretary / Ticket Administration: Ester Harries  
Minute Secretary: Rachel Pentecost  
Front of House: Mary Harris

### **MEMBERS WITH SPECIAL ROLES:**

Grants and Sponsorships: Martin Jones  
Singing Days: Carol Seed  
Social Events: Frances Durkin, Lena Hogben  
Public Relations: Anne Barnard  
Publicity: Anne Harwood  
Webmaster: David Jones  
200 Club: David and Grace Johnston

## **NORTHERN CONCORDIA ORCHESTRA**

Violin solo: Alison Loram  
Viola 1: Jacq Leighton-Jones, Owen Little, Andrea Gilliatt  
Viola 2: Aimee Johnson, Amy Hark, Alistair Vennart  
Cello 1: Cathie Bunting, Heather Bills, Claire Miles  
Cello 2: Graham Morris, Svetlana Mocholova, Ruth Bingham  
Bass: Andrew Monk  
Horn: Alan Tokeley, Matt Crossley  
Tympani: Andrea Vogler  
Harp: Lauren Scott  
Organ: Simon Russell

## BIOGRAPHIES

### **SUSAN MARRS – mezzo soprano**

Susan graduated from Trinity College of Music, London, after winning The Ricordi Opera Prize and The Trinity College Singing Department Prize.

Susan works extensively as a concert soloist and her wide Oratorio repertoire includes performances of Elgar's major works, Verdi's *Requiem*, Dvorak's *Stabat Mater*, Mozart's *C Minor Mass*, Bach's *Mass in B Minor* and *St. Matthew Passion*, Rossini's *Petite Messe Solennelle* and *Stabat Mater*, Prokofiev's *Alexander Nevsky* and Karl Jenkins *The Armed Man*.

Susan enjoyed twelve years as a member of the Extra Chorus at The Royal Opera House, Covent Garden and performances included Wagner's *Parsifal*, Verdi's *Simon Boccanegra*, Britten's *Peter Grimes* and Mussorgsky's *Boris Godunov*. Susan has also sung for English National Opera in their production of *The Pearlfishers*.

Susan sings with "London Voices" under the direction of Terry Edwards and Ben Parry, and has participated in numerous concerts and recordings of works by Bach, Stravinsky, Ligeti, Boulez, Sir John Tavener, Sir Michael Tippett and Sir Paul McCartney. London Voices work has taken Susan to sing in Paris, Lucerne, Berlin and New York City. Film score recordings have included *Star Wars* and *Harry Potter*, *The Lord of the Rings* and *The Hobbit*, *The Hunger Games* and *Fantastic beasts and where to find them*.

Susan owns and teaches at Singing Centre Nantwich, occasionally runs vocal masterclasses and is also a peripatetic voice teacher at The King's School, Chester. Susan is a member of the Nantwich Singers and also conducts two choirs – Nantwich Ladies Choir and The Dee Ensemble, based in Chester.

Susan is a Fellow of Trinity College, London.

### **PETER EDGE - baritone**

British baritone Peter Edge (25) recently graduated as a Master of Music in Vocal Performance with Distinction, from the Royal College of Music, London, where he was tutored by Peter Savidge.

Competition successes include the International Medal at the Llangollen International Eisteddfod, the Chris Treglown Memorial Award and RNCM Freckleton Prize. Peter also achieved Highly Commended in the Kathleen Ferrier Bursary Competition, Brooks-van Der Pump English Song Competition and the RCM Lieder Competition.

Peter created the roles of Priest A Fermi Paradox and Harrison Amira, which were performed as part of the Tête à Tête Opera Festival in 2018.

Peter is also in demand as an oratorio soloist and has recently performed Bach's St John Passion (St Martin in the Fields), Brahms's Requiem (Montgomery Music Festival) and Haydn's Creation (Chester Cathedral). Peter also enjoys choral singing and joined the Sixteen in 2019 for the world premiere and CD recording of James MacMillan's Symphony No. 5, *Le grand inconnu*.

Peter's next concerts include singing the bass solos in Bach's Weihnachts-Oratorium at St Martin in the Fields and the bass solos in Elijah at Snape Maltings. Peter is also performing the role of Marcello in Hampstead Garden Opera's production of *La Bohème* and will be making his solo debut at the Royal Albert Hall at the end of the month, when he will be singing at the grand final of the ATP Champions Tennis Tour.

Further information and recordings can be found at [www.peteredgebaritone.co.uk](http://www.peteredgebaritone.co.uk)

### **ANDREW MILDINHALL – composer**

After a degree in history Andrew studied music at the Colchester Institute and the Royal College of Music. Teachers included Vivian Langrish, Eric Thiman, Nicholas Danby and Graham Whettam. For many years he divided his time between working in the voluntary sector and as a freelance musician.

As a student Andrew was fortunate enough to play for master classes given by leading singers such as April Cantelo, Alexander Young and Wilfred Brown and piano and organ accompaniment has remained a particular interest. While living in Cheshire Andrew worked with numerous choirs including Nantwich Choral Society, Stone Choral Society, Sandbach Voices, Border Singers and the Lydian Singers. He was also organist of St Mary's Church for 12 years.

Since 2000 Andrew has devoted his time exclusively to music including composition. In addition to 'Even Such is Time', pieces include anthems and service settings for the Anglican church, many songs including a cycle of six to poems by Edward Thomas called 'Like the Touch of Rain', and a setting of 'Twas the Night Before Christmas' for children's choir and adult choir.

### **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 annual recitalist at Chester Cathedral and is on the 'reserve' organist list



covering holiday periods and other absences. He is also in demand as an organ tutor and has many Associated Board and other pupil distinctions and diploma successes to his credit.

Simon is currently the Northern Region Coordinator for the RSCM and enjoys a flourishing freelance programme as an organ recitalist in great demand. He 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.

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 (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, and The Aldeburgh Festival and in numerous broadcasts and recordings. He has sung in the cathedral choirs of Carlisle, Christ Church Oxford and Chester

John was appointed Music Director of Nantwich Choral Society in September 2005 for whom he has now conducted many highly acclaimed performances of works in the mainstream choral repertoire.

John has been Director of The Lydian Singers since founding the choir in 1980: they have become one of the leading chamber choirs in the North West. He is also Music Director of The Open University Chapel Choir.

### **ACKNOWLEDGEMENTS**

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





## **New & Used Tractors**

Wrexham - Holmes Chapel -  
Denbigh  
Sales – Service - Parts

Website:  
[www.malpastractors.co.uk](http://www.malpastractors.co.uk)

Online shops:  
[www.malpasonline.co.uk](http://www.malpasonline.co.uk)  
[www.fxforagerparts.co.uk](http://www.fxforagerparts.co.uk)



## **CSI MEDIA**

**Award winning  
web design agency**

**Experts in:**

Web Design  
Web Development  
Print Design  
Mobile Applications

**Based in Crewe**

**0344 873 0073**  
[www.csimedia.net](http://www.csimedia.net)

**Integrated Radiological  
Services Ltd**  
wishes

## **NANTWICH CHORAL SOCIETY**

**continued success with its  
2019/20 concert programme**

**UNIT 188, CENTURY BUILDING  
TOWER STREET  
BRUNSWICK BUSINESS PARK,  
LIVERPOOL**

[www.irs-limited.com](http://www.irs-limited.com)

## **NANTWICH CHORAL SOCIETY**

Please join our

### **200 Club**

for a chance to win a monthly  
cash prize and help us to keep on  
performing adventurous  
concerts!

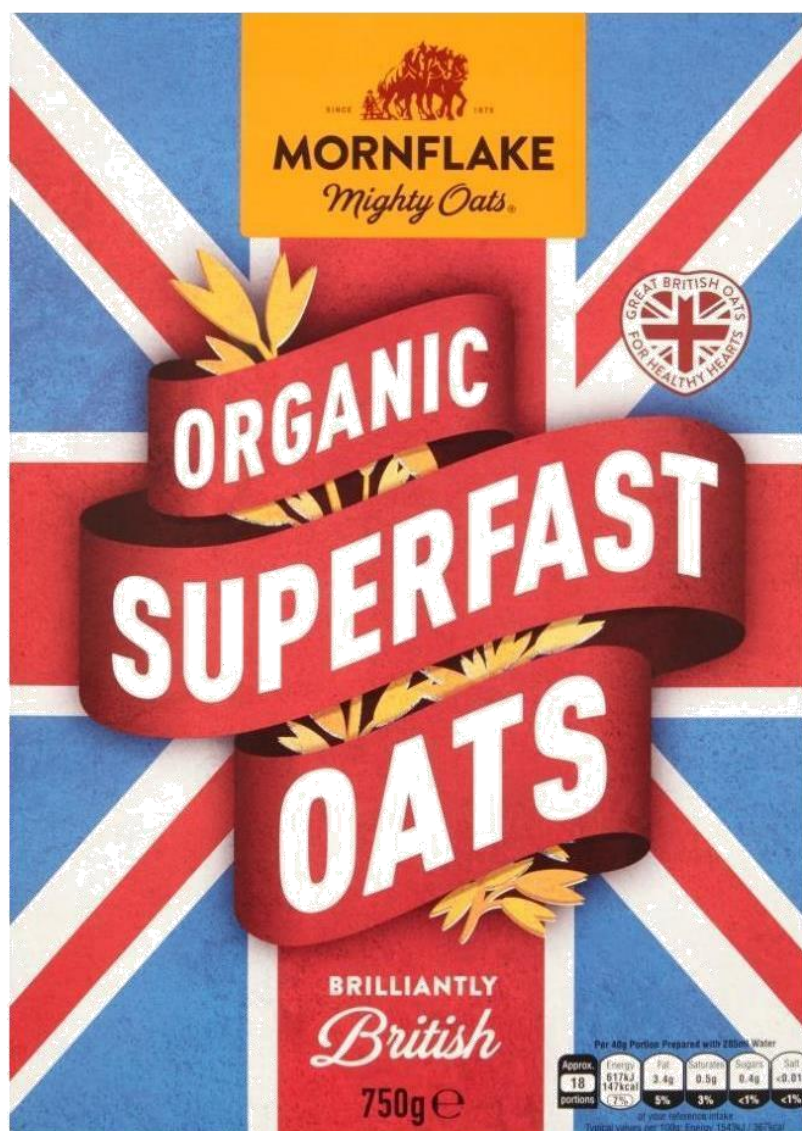
For an application form, contact  
tonight's Front of House team  
or email

[ncs200club@gmail.com](mailto:ncs200club@gmail.com)



# MORNFLAKE

Proud sponsors of  
Nantwich Choral Society



Find me in:

Welch's

Cheerbrooks

G.C. Williams

Millers of mighty oats since 1675

# Programme of events 2019/2020

Saturday 21 December 2019, 6.30 pm  
St Mary's Church Nantwich  
**Family Carol Concert**

Saturday 1 February 2020  
St Mary's Church Nantwich  
**Come and Sing**  
**Mendelssohn – *Elijah***

Saturday 21 March 2020, 7.30 pm  
St Mary's Church Nantwich  
**Bach – *Mass in B minor***

Saturday 23 May 2020, 7.30 pm  
St Mary's Church Nantwich  
**Rossini – *Petite Messe Solonelle***

Saturday 27 June 2020, 7.30 pm  
Exchange Visit to Lüdenscheid  
**Rossini – *Petite Messe Solonelle***