

Nantwich Choral Society

Greater Love

John Ireland

For the Fallen

C B Rootham

The Armed Man

A Mass for Peace

Karl Jenkins



Harriet Goodwin – mezzo soprano

Simon Russell – organ

The Northern Concordia Ensemble

John Naylor – conductor

St Mary's Church, Nantwich
Saturday 10th November 2018

Welcome to our Autumn Concert, which this year coincides with the centenary commemorations of the end of First World War. As a result, the selection of music in our performance tonight reflects the commemorative theme. The work "For the Fallen" by Cyril Bradley Rootham is perhaps less well known than the work of the same name by Edward Elgar, (both use the words of the poem written by Laurence Binyon) and could be a new experience for most people. The John Ireland "Greater Love hath no Man" is a favourite anthem with many church choirs at times of remembrance, and "The Armed Man" by Karl Jenkins will be familiar to many of you who regularly attend our concerts. It charts the descent towards war, followed by the preparation and the battle itself. It ends with a reflection and celebration of peace rather than war.

At this time we should not forget the significance of the centenary of the end of the First World War, the war that was supposed to end all wars. In particular we commemorate the deaths of those millions of men who fought on the front lines, in the trenches and at sea. However, we should also remember those many soldiers who, whilst surviving the battles, suffered horrific injuries with which they had to live for many years. And maybe thought should also be given to the families at home who dreaded the arrival of those "killed in action" telegrams, and for whom life would be irreversibly changed for the worse. No-one was left unaffected by the effects of that war.

Tonight's concert has the support of The Royal British Legion, Crewe and Nantwich Council, and Cheshire East Council who have specifically provided a grant to assist with the costs of this event. Every concert we perform is an expensive undertaking and we are always grateful for any financial assistance that is given. In this respect we also thank our regular supporters, The Harding Trust and Crewe and Nantwich Council. Whilst the choir itself is made up of amateur musicians, we do enjoy the privilege of working with professional orchestras, and as always we are indebted to our conductor, John Naylor, and accompanist, Simon Russell, who untiringly rehearse us to the standards of musicianship which you will hear tonight.

I hope you enjoy the music and feel it to be a fitting tribute on this the centenary of the armistice.

Adrian Percy
Chairman

*There will be a 15 minute break after 'For the Fallen' while the
Orchestra take their seats.*

COMMENTARIES

Greater Love – John Ireland

John Ireland was born in 1879 at Altrincham into a family with strong literary interests and he grew up with a love of English poetry. His life was plagued by melancholy, insecurity and feelings of inadequacy. He was left spiritually homeless by the early death of his parents and he entered the RCM at the age of 14 to study organ and piano but when the opportunity arose to become a pupil of the revered Stanford in 1897, he switched to composition. Ireland was one of a remarkable generation of composers to emerge from the newly-established Royal College of Music at the end of the nineteenth century. (Others included Ralph Vaughan Williams, Gustav Holst and Frank Bridge.)

Ireland's living was initially made as an organist and choirmaster, first at Holy Trinity, Sloane Square, and later at St Luke's Chelsea. In 1923 he became a teacher of composition at the RCM. Amongst his pupils was Benjamin Britten, who gave up on Ireland after a year, branding him as "drunk, absent or hung-over" during tutorials.

His output is small but it covers a period of more than 50 years, and includes solo songs, church music, chamber music, orchestral music, a piano concerto, and a colourful film score. His style has been likened to a form of British Impressionism, based on the French and Russian models of Debussy, Ravel and early Stravinsky, rather than the folk-song-based, more nationalistic style of his British contemporaries.

A man of introspection, few friendships, and a disastrous, and eventually annulled, marriage, he did collect a degree from Durham, an FRCO, an honorary doctorate (also from Durham) and honorary degrees from the RAM and the RCM. In 1940 his retirement to Guernsey was disrupted by German occupation, and he died in West Sussex in 1962.

The anthem *Greater Love*, written in 1912 for choir and organ, is one of John Ireland's best-known and most affecting works. The text is assembled from various parts of the Bible including the Song of Solomon, St. John's Gospel and various letters of SS. Peter and Paul. The work encompasses many moods, and has a well-defined structure, passing through a variety of keys, moods, and tempi beginning slowly with the reflection that 'many waters cannot quench love, neither can the floods drown it.' The firm assertion that 'love is strong as death; greater love hath no man than this, that a man lay down his life for his friends' is followed by narrative solo passages. The anthem ends quietly with an exhortation towards noble self-sacrifice.

Despite its date of composition which pre-dates the 1914-18 war, *Greater Love* is often presumed to be a response to that terrible conflict: it has remained a core part of the English Church Music repertoire ever since it was composed and understandably it is regularly sung at Armistice Day commemorations.

For the Fallen

Robert Laurence Binyon

The poem *For the Fallen* by Robert Laurence Binyon (1869-1943) was published in The Times newspaper on 21st September 1914. Binyon composed his best known poem while sitting on the cliff-top looking out to sea from the dramatic scenery of the north Cornish coastline. A plaque marks the location at Pentire Point, north of Polzeath.

The poem was written in mid-September 1914, a few weeks after the outbreak of the First World War. During these weeks the British Expeditionary Force had suffered significant casualties following its first encounter with the Imperial German Army at the Battle of Mons on 23rd August, its rear-guard action during the retreat from Mons in late August and the Battle of Le Cateau on 26th August, and its participation with the French Army in holding up the Imperial German Army at the First Battle of the Marne between 5th and 9th September 1914.

Binyon said in 1939 that the four lines of the fourth stanza came to him first. These words of the fourth stanza have become especially familiar and famous, having been adopted by the Royal British Legion as an Exhortation for ceremonies of Remembrance to commemorate fallen servicemen and women.

As well as being a very distinguished poet (considered in 1913 as a possible Poet Laureate) Binyon was Curator of Oriental Prints and Drawings at the British museum. He was too old to enlist in the military forces but he went to work for the Red Cross as a medical orderly in 1916. He lost several close friends and his brother-in-law in the war.

After the war, he returned to the British Museum and wrote numerous books on art; in particular on William Blake, Persian art, and Japanese art. In 1933, Binyon was appointed Norton Professor of Poetry at Harvard University, and in 1940 he was appointed the Byron Professor of English Literature at University of Athens. He worked there until forced to leave, narrowly escaping the German invasion of Greece in April 1941.

During the Second World War Binyon continued writing poetry including a long poem about the London Blitz, *The Burning of the Leaves*, regarded by many to be his masterpiece.

Binyon was among 16 Great War poets commemorated on a slate stone unveiled in Westminster Abbey's Poets' Corner. The inscription on the stone quotes a fellow Great War poet, Wilfred Owen. It reads: "My subject is War and the pity of War. The Poetry is in the pity."

Cyril Bradley Rootham

C B Rootham (1875 –1938) was an English composer, educator and organist. His work at Cambridge University made him an influential figure in English music life. A Fellow of St John's College, where he was also organist, Rootham ran the Cambridge University Musical Society, whose innovative concert programming helped form English musical tastes of the time. Rootham's own compositions include two symphonies and several smaller orchestral pieces, an opera, chamber music, and many choral settings. Among his solo songs are some settings of verses by Siegfried Sassoon which were made in co-operation with the poet. A prolific composer, Rootham's compositions are now largely forgotten.

Rootham's first professional appointment was as organist of Christ Church, Hampstead, where in 1898 he succeeded the composer Walford Davies. This was followed by a brief period as organist at St Asaph Cathedral in North Wales in 1901. In the same year, Rootham was appointed organist at St John's College, Cambridge, a post he held until the end of his life.

In 1912, Rootham became conductor of the Cambridge University Musical Society (CUMS). Under his enterprising leadership and programming, the CUMS exerted a significant influence on English musical life of the time.

Rootham was in his element when writing for chorus and voice. His first significant compositions were vocal. It has been said that Stanford, when Rootham studied under him at the RCM, once grunted: "You can write for voices, me boy".

Late in 1914, Laurence Binyon published his collection of war poems, *The Winnowing Fan*. The head of his department at the British Museum, Sir Sidney Colvin, was a good friend of Edward Elgar. Colvin suggested to Elgar that he should compose a War Requiem which captured the spirit of Binyon's poems.

Elgar was deeply affected by the suffering caused by the First World War and readily accepted Colvin's idea, selecting three of Binyon's poems - *The Fourth of August*, *To Women* and *For the Fallen* - to set to music. Elgar had not progressed very far, however, when he met Cyril Rootham. To Elgar's consternation, Rootham revealed that he too was setting *For the Fallen*, and, moreover, as a commission from Elgar's own publisher, Novello.

Elgar recognised the dilemma facing him. *For the Fallen* was to be the climax of his work and he could not contemplate recasting it to exclude the poem. Yet by continuing, he would invite inevitable comparisons between the two settings, accusations of capitalizing on another composer's ideas, and Rootham's displeasure. Elgar prevaricated until prevailed upon by Colvin and others to proceed with his original plan.

There was considerable controversy when Elgar's setting of the same poem was published shortly after Rootham's, though neither composer was individually responsible

for starting the dispute, although afterwards there was a frosty standoff between the two of them.

Rootham's version of *For the Fallen*, written prior to Elgar's, is seen by many commentators as the better of the two.

Later in his life Rootham was plagued by illness. He died in 1938, aged sixty-two, while still at the height of his creative powers.

The Armed Man - A Mass for Peace

The origins of the song '*L'homme armé*' are lost in the mists of time. Some have argued that it first appeared at the fall of Constantinople to the Turks in 1453, but earlier tradition claims that it was the song sung by the Crusaders on their entry into Jerusalem in 1099. Its first documented appearance is in a music drama '*Robin and Marion*' by Trouvère of Picardy (1248 – 86). The tune, although written in triple time, has a strong marching style: bearing in mind that soldiers wearing chain mail would probably have moved steadily, the effect is of a grand, stately procession:



The sentiments expressed in the song are militaristic and menacing: 'The Armed Man should be feared everywhere it has been proclaimed that everyone should arm himself with a coat of iron mail'. In that long period of medieval history when armies and bands of armed men often rampaged throughout Europe the sinister connotations of the song are obvious.

How strange then, to use such an intimidating tune as the basis of music for the Christian Mass. The composition of masses based on popular tunes was widespread throughout the Renaissance until The Council of Trent banned the practice in 1562. The most common technique was that each of the main sections of the mass started with the beginning of the source, presumably so that the listener would be transported from a

well-known familiar tune to whatever polyphonic complexities the composer chose to create.

Of all the tunes used in such 'Parody' masses, L'Homme Armé was the most popular. More than 40 separate compositions based on the song survive, including compositions by Dufay, Josquin des Prez, Morales, Guerrero, Carissimi and two by Palestrina. The sheer popularity of the tune must have outweighed any other consideration in its choice as a musical source by so many composers.

In 1999 Karl Jenkins was commissioned by The Royal Armouries and the Classic FM Charitable Trust to write a modern Armed Man Mass for The Millennium. They wished to use a variety of poetry and prose and a wide range of musical styles to reflect the multicultural nature of contemporary global society. They also wished to create something of lasting value that could continue to be used and which would somehow reflect this country's Christian tradition. The overall objective was to create a work dealing in an inclusive way with a theme of universal interest and relevance, which tells a coherent story, makes people think, and tugs at the heartstrings.

The Royal Armouries, Britain's oldest national museum and now based in Leeds, London, Hampshire and Kentucky grew out of the arsenal of England's medieval monarchs originally housed in the Tower of London. It has developed from an organisation that originally equipped the nation's armed forces into a museum that has as its main purpose the display of the hardware of war. Through this, it seeks to encourage an understanding of what war really is, and what it means and does to the people involved in it.

Guy Wilson, Master of the Armouries wrote: "The theme that 'the armed man must be feared' which is the message of the song seemed to me painfully relevant to the 20th century, and so the idea was born to commission a modern 'Armed Man Mass'. What better way, within the framework of a Christian musical and liturgical form, both to look back and reflect as we leave behind the most war-torn and destructive century in human history, and to look ahead with hope and commit ourselves to a new and more peaceful millennium."

The mass begins with the beat of the drums of an advancing army before the choir introduces **The Armed Man** song, upon which the whole work is based. As more and more instruments join in and trumpet calls intersperse succeeding verses of the song, the dynamics become louder and louder until all the performers join together emphasising over and over again that The Armed Man must be feared.

The mood changes abruptly as first the haunting Moslem **Call to Prayers** and then The **Kyrie** (from the opening of the Christian Mass) call people of all faiths to prepare for reflection, on this occasion upon the work's unfolding theme of 'Peace'. In the second section of the threefold Kyrie (Christe eleison), Karl Jenkins quotes from an Armed Man

Mass setting by Palestrina in an acknowledgement of the historic tradition of polyphonic mass settings.

Gregorian chant, which played a fundamental role in the development of polyphony, is used in the 4th movement **Save Me from Bloody Men**, settings of words from the psalms which call for God's protection from enemies, workers of iniquity and bloodthirsty men.

In the following **Sanctus** there is a curious juxtaposition of words which praise God – the God of Power and Might - and of music which is full of menace. The orchestral score is marked 'Al rigore di tempo' (in strict time) but the vocal score is marked 'Affrettando' (pressing onwards). The percussion are urged to use instruments with a tribal feel, the chorus sing the words in a form of ritualist repetitive chanting and occasional trumpet calls herald the conflict to come. The setting of the words 'Hosanna in excelsis', predominantly in the key of D minor, is tinged with foreboding; it is accompanied by disconcerting trumpet blasts and ends on a cadence of uncertainty. Perhaps this reflects the age-old conundrum that 'God is with us' has frequently been the claim of so many opposing armies throughout history.

As a final prelude to the forthcoming conflict the chorus sing the first two verses of Rudyard Kipling's **Hymn before Action** written in 1896 which end with the chilling words: 'Lord grant us strength to die'. Kipling is often thought of as an imperial jingoist, a vulgar flag waver. But as George Orwell put it in his review of T S Eliot's edition of Kipling's verse: "He is accused of glorifying war, and perhaps he does so, but not in the usual manner by pretending that war is a sort of football match. Like most people capable of writing battle poetry, Kipling had never been in a battle, but his vision of war is realistic. He knows that bullets hurt, that under fire everyone is terrified and that the ordinary soldier never knows what the war is about or what is happening except in his own corner of the battlefield."

He adds, "If anything, Kipling overdoes the horrors, for the wars of his youth, fought by the long-service (pre-machine gun) mercenary British army of the late nineteenth century, were hardly wars at all by our standards". How sad and ironic that some 20 years after writing this poem Kipling's own son John was killed in the First World War while serving as a lieutenant in the Irish Guards.

It is worth noting that even Kipling is inclusive of other religions, especially of those who make common cause with his soldiers. In the third verse, (not used in *The Armed Man*) he writes:

For those who kneel beside us
At altars not thine own,
Who lack the lights that guide us
Lord, let their faith atone!
If wrong we did to call them

By honour bound they came;
Let not Thy Wrath befall them
But deal to us the blame.

At the beginning of the 7th movement **Charge!** there are rousing fanfares stirring the troops to action as their spirits are aroused by trumpets and drums. In parenthesis, almost like a heavenly chorus, the high voices quote words by the Roman poet Horace adapted by Swift: “How blest is he who for his country dies”:

Dulce et decorum est pro patria mori;
Mors et fugacem persequitur virum
Nec parcat inbellis iuventae
Popitibus timodove tergo

How sweet and lovely it is to die for your country:
Death pursues the man who flees,
Spare not the hamstrings
Of cowardly backs of battle-shy youths.

These words were well known and were widely quoted by supporters of the First World War. They inspired soldiers of that era as they set out with high hopes and expectations for the battlefields in France and Belgium. However the quotation here is also a neat (if fleeting) allusion to the war poet Wilfrid Owen’s ‘Dulce et Decorum est’.

In the final stanza of that poem Owen states that, should readers see what he has seen, see the deaths of so many soldiers, rulers would cease to send young men to war all the while instilling visions of glory in their heads. No longer would they “tell their children the old lie, so long ago told by Horace – ‘Dulce et decorum est pro patria mori’ “.

The music of ‘Charge’ reaches a fearful climax, and after the final shout comes the cacophony of battle, the cries of the wounded, the awful silence of the empty battlefield and then the burial of the dead.

But war is not just about battlefields: **Angry Flames** describes the horrors of civilian massacre after the atom bomb attacks on Japan at the end of the Second World War. The poet Toge Sankichi was 24 years old when the bomb was dropped on his home city of Hiroshima. He wrote poems about his firsthand experience of this terrible event and became one of Japan's leading poets. He died at the age of 36 from leukaemia caused by radiation from the bomb.

And civilian casualties are nothing new. The Mahabharata, the world’s longest epic poem begun approximately 3000 years BC and consisting of 74,000 verses, is one of the two major Sanskrit poems of ancient India. The great tale of the Bharata Dynasty discusses human goals (wealth, pleasure, duty, harmony and liberation) within a long-standing

mythological tradition. It attempts to explain the relationship between the individual, society, the world and pleasure.

The passage selected, entitled **Torches**, describes the civilian and military carnage after the great battle at Kurukshetra in the 9th century BC. Its words could apply just as equally to Nagasaki, to Kosovo, to the genocide by chemical weapons of the Kurds in Iraq, to Somalia, or to Dafur today.

After the horrors of mass destruction the focus turns to the individual. First, in **Agnus Dei**, there is reference to the suffering of Christ who died to redeem the sins of the whole world: a prayer for peace is sung to him. Secondly, a poem by Guy Wilson **Now the Guns have Stopped**, (set for solo voice) examines the bereft and unaccountably guilty thoughts of those who have survived war as they think of their dead comrades.

The **Benedictus** opens with a lyrical cello solo which introduces an affirmation of Christian faith – ‘Blessed is he who comes in the name of the Lord’ – the antithesis of the menacing hostility of the Armed Man. This time the Hosannas that follow in the positive key of D major seem genuinely joyful.

The final movement **Better is Peace** begins with an adaptation of the Armed Man tune, but in the falling scale in the opening phrase the dourness of the original minor key has been replaced by a much more positive G major. Guinevere and Lancelot’s rueful words ‘Better is Peace than always war’ are quoted, and they quickly eliminate a short reference back to the original words of the Armed Man song.

Fife (piccolo) and drum play a joyful interlude leading into the quotation from stanza 105 of Tennyson’s poem In Memoriam A.H.H. – ‘Ring out the thousand wars of old, Ring in the thousand years of peace.’ Here is the climax of the whole work, an aspiration that change for the better will come with the new Millennium and that the wars of the past will never be repeated, a fervent wish for Peace.

The work closes, rather like Bach’s Passion settings, with the unaccompanied chorus singing words of great Christian hope from the Book of Revelations: ‘God shall wipe away all tears and there shall be no more death’, ending with repeated cries of ‘Praise the Lord!’

John Naylor

TEXTS

Greater Love has no man

Many waters cannot quench love, neither can the floods drown it.

Love is strong as death; greater love hath no man than this, that a man lay down his life for his friends.

Who, his own self bare our sins in His own body on the tree, that we, being dead to sins, should live unto righteousness. Ye are washed, ye are sanctified, ye are justified, in the name of the Lord Jesus. Ye are a chosen generation, a royal priesthood, a holy nation, that ye should shew forth the praises of Him who hath called you out of darkness, into His marvellous light.

I beseech you, brethren, by the mercies of God that ye present your bodies, a living sacrifice, holy, acceptable unto God, which is your reasonable service.

For the Fallen

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill; Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted;
They fell with their faces to the foe.

They shall grow not old, as we that are left grow old.
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;

They have no lot in our labour of the day-time;
They sleep beyond England's foam.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain;
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

1. The Armed Man

Words: Traditional, c 1450 - 63

L'homme, l'homme, l'homme armé,
L'homme armé,
L'homme armé doit on doubter,
doit on doubter.
On a fait partout crier,
Que chacun se viegne armer
D'un haubregon de fer.

*[The man, the man, the armed man,
The armed man,
The armed man should be feared,
should be feared.
Everywhere it has been proclaimed
That each man shall arm himself
With a coat of iron mail.]*

Allahu Akbar
Allahu Akbar

Ahshadu An La Illa-L-Lah
Ahshadu An La Illa-L-Lah

Ashadu Anna Muhammadan
Rasulu-l-lah
Ashadu Anna Muhammadan
Rasulu-l-lah

Hayva Ala-s-salah
Hayva Ala-s-salah

Hayva Ala-s-salah
Hayva Ala-s-salah

Allahu Akbar
Allahu Akbar

2. The Call to Prayers (Adhaan)

Words: Traditional Arabic

Allahu Akbar
Allahu Akbar

La Illaha il la-hah

*[Allah is the greatest.
I bear witness that there is no god but
Allah.]*

*I bear witness that Muhammed is the
messenger of Allah.
Come fast to prayer,
Come fast to success.
Allah is the greatest.
There is no god but Allah.]*

3. Kyrie

Words: Ordinary of the Mass

Kyrie eleison
Christe eleison
Kyrie eleison

*[Lord, have mercy
Christ, have mercy
Lord, have mercy.]*

4. Save me from Bloody Men

Words : From Psalms 56 and 59

Be merciful unto me O God:
For man would swallow me up.
He fighting daily oppreseth me,
Mine enemies would daily swallow
me up;
For they be many that fight against me,
O Thou most high.

Defend me from them that rise up
against me,
Deliver me from the workers of iniquity
And save me from bloody men.

5. Sanctus

Words: Ordinary of the Mass

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

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

6. Hymn before Action

Words: Rudyard Kipling

The earth is full of anger
The seas are dark with wrath.
The Nations in their harness
Go up against our path;
Ere yet we loose the legions –
Ere yet we draw the blade,
Jehovah of the thunders,
Lord God of Battles, aid!

High lust and forward bearing,
Proud heart rebellious brow –
Dead ear and soul uncaring,
We see thy mercy now!
The sinner that forswore Thee,
The fool that passed Thee by,
Our times are known before Thee
Lord grant us strength to die!

7. Charge!

Words: John Dryden - Song for Saint Cecilia's Day and Jonathan Swift – to the Earl of Oxford, after Horace.

The trumpet's loud clangour
Excites us to Arms
With shrill notes of Anger and mortal
Alarms

How blest is he who for his country dies!

The double double beat
Of the thundering drum
Cries, Hark the Foes Come!
Charge, Charge, tis too late to retreat!

How blest is he who for his country dies!
Charge, charge!

8. Angry Flames

Words: Togi Sanchiki, translated by Richard H Minne

Pushing up through smoke
From a world half darkened
By overhanging cloud –
The shroud that mushroomed out
And struck the dome of the sky
Black, Red, Blue –
Dance in the air,
Merge
Scatter glittering sparks
Over the whole city

Quivering like seaweed,
the mass of flames spurts forward.
Popping up in the dense smoke,
Crawling out
Wreathed in fire:

Countless human beings
On all fours.
In a heap of embers that erupt and
subside,
Hair rent,
Rigid in death,
There smoulders a curse.

9. Torches

Words: The Mahàbhârata (Adi Parva, The Khandava-daha Parva,) begun 6th century BC.

The animals scattered in all directions, screaming terrible screams. Many were burning, others were burnt. All were shattered and scattered mindlessly, their eyes bulging. Some tugged their sons, others their fathers and mothers, unable to let them go, and so they died. Others leapt up in their thousands, faces disfigured and were consumed by the Fire. Everywhere were bodies squirming on the ground, wings eyes and paws all burning. They breathed their last as living torches.

10. Agnus Dei

Words: Ordinary of the Mass

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem

[O Lamb of God, who takes away the sins of the world, grant us peace.]

11. Now the Guns Have Stopped

Words: Guy Wilson (b. 1950)

I have survived all,
I who knew I would not.
But now you are not here.
I shall go home, alone;
And must try to live my life as before,
And hide my grief
For you, my dearest friend,
Who should be with me now.
Not cold, too soon,
And in your grave,
Alone.

12. Benedictus

Words: Ordinary of the Mass

Benedictus qui venit in nomine Domine.
Hosanna in excelsis.

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

Hosanna in the highest.]

13. Better is Peace

Words from:

*'Le Morte d'Arthur – Sir Thomas Malory,
'In Memoriam' – Alfred, Lord Tennyson
and The Book of Revelations.*

Better is peace than always war!
(Lancelot)
And better is peace than evermore
war! (Guinevere)

Ring out the thousand wars of old.
Ring in the thousand years of peace.
Ring out the old, ring in the new,
Ring, happy bells, across the snow;
The year is going, let him go:
Ring out the false, ring in the true.
Ring out false shapes and foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand years of old,
Ring in the thousand years of peace.
Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land;
Ring in the Christ that is to be.

God shall wipe away all tears...
And there shall be no more death,
Neither sorrow nor crying,
Neither shall there be any more pain.

Praise the Lord!

"When I started composing 'The Armed Man' the tragedy of Kosovo unfolded. I was thus reminded daily of the horror of such conflict and so I dedicate this work to the victims of Kosovo."

Karl Jenkins

NANTWICH CHORAL SOCIETY

Honorary Members: Joy Roberts, Andrew Mildinhall, Jean Atkin, Eileen Robertson

Music Director: John Naylor

Accompanist: Simon Russell

Soprano

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

Helen Bevan
Sue Bridge
Sue Briscoe
Christine English
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
Anne Nicol
Sarah-Jayne Steer
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

Martyn Colley
Graham Harbage
Patrick Hay
Wal Kaye
Richard Percival
Jack Steel
Bill Vallance
John Whittingham

Bass

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

COMMITTEE

OFFICERS:

Chairman: Adrian Percy
Vice Chairman 1: Kay Foster
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
Membership Secretary / Ticket Administration: Ester Harries
Minute Secretary: Rachel Pentecost
Front of House: Mary Harris
Alison Davies

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Singing Days: Carol Seed
Social Events: Frances Durkin, Lena Hogben
Public Relations: Anne Barnard
Publicity: Kay Foster, Elizabeth Lea
Webmaster: David Jones
200 Club: David and Grace Johnston

BIOGRAPHIES

The Northern Concordia Ensemble

The Ensemble are members of The Northern Concordia Orchestra, one of Nantwich Choral Society's professional associated orchestras. Conducted by John Naylor, the orchestra has given memorable performances of Haydn *The Seasons*, Elgar *The Dream of Gerontius*, Vaughan Williams *Symphony No 1 (A Sea Symphony)*, *The Garden of Proserpine* (second public performance) and *The Lark Ascending* with David Greed as soloist, Karl Jenkins *The Armed Man*, Mozart *Vespers* and *Coronation Mass*, last year Verdi's *Requiem* and most recently Dvorak's *Stabat Mater* and Poulenc's *Organ Concerto*.

Harriet Goodwin - Mezzo-soprano

Harriet Goodwin 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 and The Monteverdi Choir.

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 and has sung a number of oratorios 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.

Recent engagements include performances of Handel's *Messiah*, Bach's *Mass in B Minor* and Elgar's *The Music Makers*.

Harriet is a regular performer with Nantwich Choral Society, including Haydn Masses, *Messiah*, Bach *B minor Mass* and (with 24 hours' notice) Bach *St Matthew Passion* in Chester Cathedral.

Harriet was shortlisted for the BBC Cardiff Singer of the World Competition.

Harriet is the successful author of several books for young readers and lives in Staffordshire with her husband and four children.

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.

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 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 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.

Recent performances have included Mendelssohn's *Elijah*, Rutter's *Magnificat* and *Sprig of Thyme*, Verdi *Requiem* and Dvorak *Stabat Mater* with NCS, Durham, Peterborough, Lichfield and Southwell cathedrals and Will Todd's *Mass in Blue* at The Lymm Festival with The Lydian Singers, and Blackburn, Liverpool, Oxford, Winchester and Portsmouth cathedrals with OUCC.

In addition to his musical activities, John has been Chairman of the Lichfield Diocesan Board of Finance since 2012. He is also a member of the General Synod of the Church of England.

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.



Come and Sing

Handel's Messiah

St Mary's Church, Nantwich

Saturday 2nd February 2019

| | |
|--------------|---------------|
| Rehearsals: | 10.30 – 12.30 |
| | 14.15 – 16.00 |
| Performance: | 18.00 |

Soloists from the Royal Academy of Music

Nantwich Sinfonia

John Naylor - Conductor

Performer Fee: £15, Audience Tickets £10, Students £5

Booking forms for singers participating in this event will be available from our website
www.nantwichchoral.org.uk

Audience tickets for the performance will be available from
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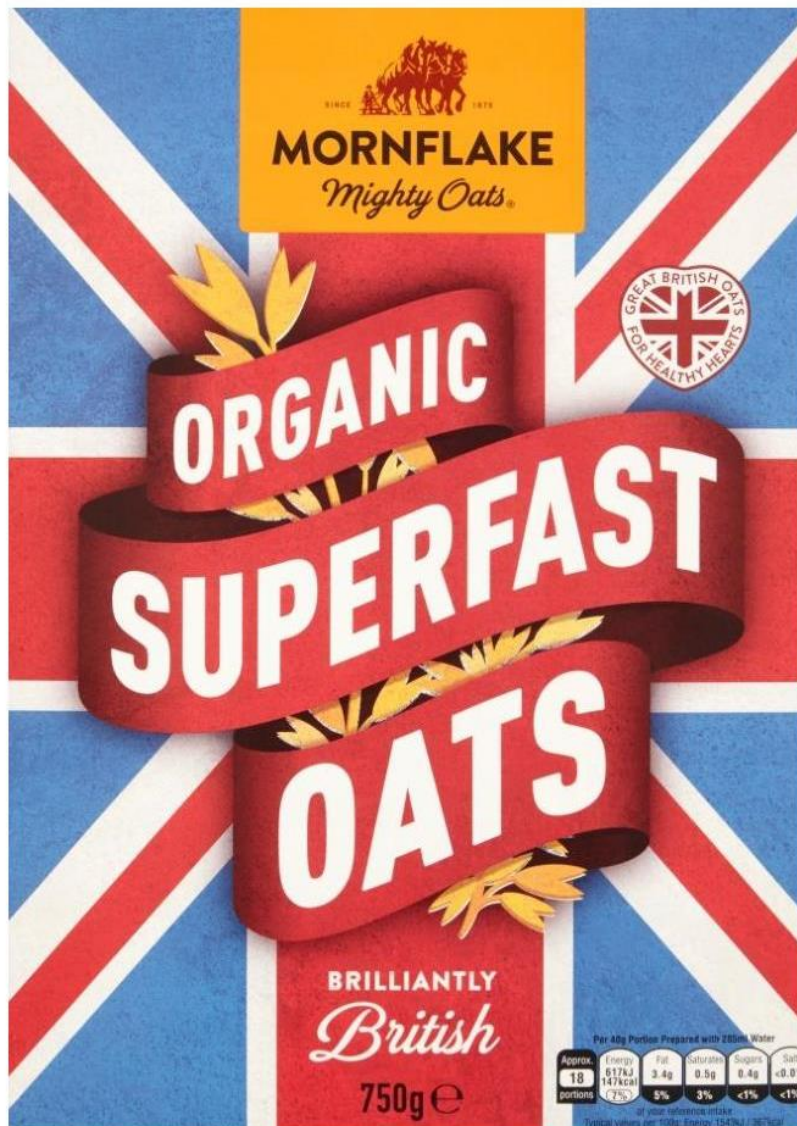
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Programme of events 2018/2019

Saturday 15 December 2018, 6.30 pm

St Mary's Church Nantwich

Family Carol Concert

with

Nantwich Young Voices

Saturday 2nd February 2019

St Mary's Church Nantwich

Come and Sing

Messiah

with The Nantwich Sinfonia and
Soloists from the Royal Academy of Music

Saturday 30th March 2019, 7.30 pm

St Mary's Church Nantwich

Elgar

The Music Makers

Saturday 29th June 2019, 7.30 pm

St Mary's Church Nantwich

The Rio Grande – Constant Lambert

Liebeslieder Walzer - Brahms