

**NANTWICH CHORAL SOCIETY**

**W A Mozart - Requiem**

**J Haydn - Heiligmesse**

Sarah Helsby Hughes – soprano

Bethan Langford – alto

Daniel Joy – tenor

Piran Legg – bass

Simon Russell – organ

John Naylor – conductor

**St Mary's Church, Nantwich**

**Saturday 18 November 2023, 7.30 pm**

## Chairman's Welcome

Good evening, and on behalf of Nantwich Choral Society may I give you a very warm welcome to this evening's performance. We are delighted to be joined tonight by our four distinguished soloists, Sarah Helsby Hughes, Bethan Langford, Daniel Joy and Piran Legg.

The organist tonight is Simon Russell, who does such a magnificent job of accompanying us at our weekly rehearsals, and we are led as always by our musical director John Naylor, who guides us unfailingly through the intricacies of each new piece of music.

As always thanks must go to Nantwich Town Council and to the Harding Trust for their continued financial support over the years which helps us to stage events such as these. We are also very grateful to Cheshire East Library service, who are unfailingly helpful in supporting us to source and borrow musical scores for our concerts. Thanks must also go to the Rector and staff at St. Mary's for their continued help and support in hosting our concerts.

Finally of course I would like to thank you our audience for your continued support and attendance, and we look forward to welcoming you again in December for our traditional Christmas carol concert. We are always on the lookout for new members, and would be delighted to welcome anyone who is interested to our Wednesday rehearsals, held from 7.30 – 9.30pm in Nantwich Methodist Church in Hospital Street.

Graham Harbage  
Chairman, NCS

## ACKNOWLEDGEMENTS

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



## Commentary

### Requiem – Wolfgang A Mozart (1756 - 1791)

The unique circumstances surrounding the composition of Mozart's Requiem are remarkable for their almost Dickensian melodrama. Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass.

This patron we now know to be Count Franz von Walsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition.

Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr been not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's twelve movements, Mozart managed to complete only the opening Kyrie in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh

movement, the *Lacrymosa*, until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the *Tuba Mirum*.

Süssmayr completed the *Lacrymosa*, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections. Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested.

Much more daunting, however, was the task of writing the entire *Sanctus*, *Benedictus* and *Agnus Dei* himself, the prospect of which had defeated his reputedly more talented fellow-composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the *Lacrymosa* before giving up and returning the entire portfolio to Constanze.

Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the *Agnus Dei* is the most successful. A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire *Requiem*. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered only in 1839.

Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil.

However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

John Bawden

## **Haydn – Heiligmesse (Missa Sancti Bernardi von Offida)**

One of Mozart's friends in Vienna was Joseph Haydn: they had met each other in 1784. The two composers occasionally played in string quartets together and the older Haydn was enormously impressed with Mozart's work and praised it generously to others. Mozart evidently returned the compliment, as seen in his dedication to Haydn of a set of six quartets, now called the "Haydn" quartets.

Prince Nikolaus of Esterhazy was Haydn's most important patron, for whom Haydn wrote very many compositions over some thirty years. After Nikolaus died in 1790 the Esterhazy musical establishment was radically scaled back by his successor Prince Anton who released Haydn from most of his duties and permitted him to travel.

Haydn last saw Mozart in the days before he departed for his first visit to London in December 1790. Mozart said to Haydn, at a happy meal with Salomon (Haydn's London promoter), "You will not bear it very long and will probably soon come back again, because you are no longer young." "But I am still vigorous and in good health," answered Haydn. He was at that time almost 59 and didn't find it necessary to hide his age.

When news of Mozart's death a year later in 1791 reached Haydn in London he was devastated and wrote to a mutual friend: "For some time I was quite beside myself over his death and could not believe that Providence should so quickly have called away an irreplaceable man into the next world".

Haydn was hugely successful in London, and after he had made his second visit (1794 – 1795) Nikolaus II (Anton's successor) offered Haydn his old job as Kapellmeister on a part time basis. Over a period of eight golden years Haydn wrote and performed many of his greatest works including six masses for the Esterhazy family of which the Heiligmesse written in 1796 was either the first or the second.

It was written in honour of St. Bernard of Offida, a professed religious from the Order of Friars Minor Capuchin in the Papal States who devoted himself to helping the poor: His feast day is August 22<sup>nd</sup>. The work includes rather surprising interrupted cadences and innovative modulations which may well have influenced Beethoven, perhaps Haydn's most famous pupil. The mass is more popularly known as 'Heiligmesse' because the Sanctus movement is a setting of a popular Austrian tune to the German translation of Sanctus – Heilig.

It is the first of the three Haydn masses which I was privileged to record in 1967 whilst singing in the choir of St John's College Cambridge with the Academy of St Martin in the Fields under the direction of George Guest.

John Naylor

## Texts and Translations

### Mozart – Requiem

#### Introit

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eas.

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

#### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord have mercy.  
Christ have mercy.  
Lord have mercy.*

#### Sequence

Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.

*Day of wrath, that day  
Will dissolve the earth in ashes  
As David and the Sibyl bear witness.*

Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta stricte discussurus.

*What dread there will be  
When the Judge shall come  
To judge all things strictly.*

Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum.

*A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.*

Mors slopebit et natura  
Cum resurget creatura  
Judicanti responsura.

*Death and Nature shall be astonished  
When all creation rises again  
To answer to the Judge.*

Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.

*A book, written in, will be brought forth  
In which is contained everything that is,  
Out of which the world shall be judged.*

Judex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.

*When therefore the Judge takes His seat  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.*

Quid sum miser tunc dicturus,  
Quem patronum togaturus,  
Cum vix justus sit securus?

*What then shall I say, wretch that I am,  
What advocate entreat to speak for me,  
When even the righteous may hardly be secure?*

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
Salve me, fons pietatis.

*King of awful majesty,  
Who freely savest the redeemed,  
Save me, O fount of goodness.*

Recordare, Jesu pie,  
Quod sum causa tuae viae,  
Ne me perdas ilia die.

*Remember, blessed Jesu,  
That I am the cause of Thy pilgrimage,  
Do not forsake me on that day.*

Quaerens me sedisti lassus,  
Redemisti crucem passus,  
Tamus labor non sit cassus.

*Seeking me Thou didst sit down weary,  
Thou didst redeem me, suffering death on the  
cross. Let not such toil be in vain.*

Juste judex ultionis  
Donum fac remissionis  
Ante diem rationis.

*Just and avenging Judge,  
Grant remission  
Before the day of reckoning.*

Ingemisco tamquam reus,  
Culpa rubet vultus meus,  
Supplicanti parce, Deus.

*I groan like a guilty man.  
Guilt reddens my face.  
Spare a suppliant, O God.*

Qui Mariam absolvisti  
Et latronem exaudisti,  
Mihi quoque spem dedisti.

*Thou who didst absolve Mary Magdalene  
And didst hearken to the thief,  
To me also hast Thou given hope.*

Preces meae non sum dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremet igne.

*My prayers are not worthy,  
But Thou in Thy merciful goodness grant  
That I burn not in everlasting fire.*

Inter oves locurn praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.

*Place me among Thy sheep  
And separate me from the goats,  
Setting me on Thy right hand.*

Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.

*When the accursed have been confounded  
And given over to the bitter flames,  
Call me with the blessed.*

Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.

*I pray in supplication on my knees.  
My heart contrite as the dust,  
Safeguard my fate.*

Lacrimosa dies ilia  
Qua resurget ex favilla  
Judicandus homo reus.

*Mournful that day  
When from the dust shall rise  
Guilty man to be judged.*

Huic ergo parce, Deus,  
Pie Jesu Domine,  
Dona eis requiem.

*Therefore spare him, O God.  
Merciful Jesu,  
Lord Grant them rest.*

## **Offertorium**

Domine, Jesu Christe, Rex gloriae,  
libera animas omniurn fidelium  
defunctorum  
de poenis inferni, et de profundo lacu:  
libera eas de ore leonis,  
ne absorbeat eas tartarus, ne cadant  
in obscurum,  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

*Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell and from the  
bottomless pit.  
Deliver them from the lion's mouth.  
Neither let them fall into darkness  
nor the black abyss swallow them up.  
And let St. Michael, Thy standard-bearer,  
lead them into the holy light  
which once Thou didst promise  
to Abraham and his seed.*

Hostias et preces, tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine, de morte transire ad  
vitam,  
quam olim Abrahae promisisti  
et semini ejus.

*We offer unto Thee this sacrifice  
of prayer and praise.  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord, to cross  
from death into the life  
which once Thou didst promise to Abraham  
and his seed.*

## **Sanctus**

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

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



## **Benedictus**

Benedictus qui venit in nomine  
Domini.  
Osanna in excelsis.

*Blessed is He who cometh in the name of the  
Lord.  
Hosanna in the highest.*

## **Agnus Dei**

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

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

## **Communio**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.

*May eternal light shine on them, O Lord.  
with Thy saints for ever, because  
Thou art merciful.  
Grant the dead eternal rest, O Lord,  
and may perpetual light shine on them,  
with Thy saints for ever,  
because Thou are merciful.*

## **Haydn – Heiligmesse**

### **Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison

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

### **Gloria**

Gloria in excelsis Deo.  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam.

*Glory be to God on high,  
and in earth peace, good will towards men.  
We praise thee, we bless thee,  
we worship thee, we glorify thee,  
we give you thanks to thee for thy great  
glory.*

Domine Deus, Rex caelestis, Deus Pater  
omnipotens.  
Domine Fili unigenite, Iesu Christe.

*O Lord God, heavenly King, God the Father  
Almighty.  
O Lord, the only-begotten Son Iesu Christ;*

Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere  
nobis.  
Quoniam tu solus Sanctus. Tu solus  
Dominus.  
Tu solus Altissimus, Iesu Christe.  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

## **Credo**

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

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 iudicare vivos et mortuos:

*Lord God, Lamb of God, Son of the Father,  
that takest away the sins of the world, have  
mercy upon us.*

*Thou that takest away the sins of the  
worlds, receive our prayer.  
Thou that sittest at the right hand of the  
Father, have mercy upon us.  
For thou only art holy; thou only art the  
Lord;  
thou only, O Christ, with the Holy Ghost, art  
most high in the glory of God the Father.  
Amen.*

*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,  
the only begotten Son of God,  
Begotten of his Father before all worlds.  
God of God, light of light,  
Very God of very God.  
Begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men  
and for our salvation  
came down from heaven,*

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

*And was crucified also for us under Pontius  
Pilate. He suffered, and was buried. 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:*

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

### **Benedictus**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

### **Agnus Dei**

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.

*His kingdom shall have no end.*

*And (I believe in) the Holy Ghost, the 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 thy 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

President: John Lea

Honorary Members: Andrew Mildinhall, Eileen Robertson, Barbara Shone

Music Director: John Naylor

Accompanist: Simon Russell

## Soprano

Emma Bailey  
Ursula Blackshaw  
Jan Brown  
Jenny Brown  
Kate Coffey  
Glenda Colemere  
Gail Corfield  
Rita Davies  
Ann Ferguson  
Marlene Flannery  
Hanwen Fu  
Christine Hall  
Margaret Harvey  
Katherine Hutchinson  
Rosemary Jones  
Bronwyn Kelly  
Hélène Kerr  
Jane Lever  
Carol Noble  
Maire Pedder  
Rachel Pentecost  
Rachael Reeves  
Sarah Rutherford  
Carol Seed  
Sheila Swindale  
Julia Turner  
Jane Whiteman  
Claire Woosnam-  
Savage

Nicola Bowen  
Sue Bridge  
Sue Briscoe  
Jacquie Evans  
Rebecca Grout  
Janet Halligan  
Grace Johnston  
Elizabeth McCrone  
Jenny Naylor  
Steph Percy  
Tracey Powdrill-  
Robertson  
Eileen Robertson  
Barbara Shone  
Wendy Wren

## Alto

Susan Cooke  
Frances Durkin  
Lynne Evans  
Anne Harwood  
Lena Hogben  
Karen Kilcourse  
Jane Leech  
Geraldine Leighton  
Caroline Midmore  
Lizzie Mitchell  
Hannah Thomas  
Ros Wells  
Diane Wheatley  
Sarah Worth

Janice Campbell  
Judith Dooley  
Jean French  
Mary Goodman  
Ester Harries  
Val Kennett  
Helen Mellor  
Brenda Midgley  
Alison Moss  
Rachael Parkinson  
Fanny Weiss  
Margaret Whitehurst

## Tenor

Susanne Brierley  
Martyn Colley  
Dave Graham  
Graham Harbage  
Patrick Hay  
Tim Jowitt  
Wal Kaye  
Richard Percival

## Bass

Roger Boulton  
Gary Cliffe  
Richard Cratchley  
Tony Hughes  
Stephen Hutchinson  
David Johnston  
David Jones  
John Jones  
Martin Jones  
Matthew Ottley  
Adrian Percy  
Derek Poppleton  
Tony Powell  
Bob Pugh  
Ian Wells

## **COMMITTEE**

### **OFFICERS:**

Chairman: Graham Harbage

Vice Chairman: Adrian Percy

Secretary: Anne Harwood

Treasurer: Frances Durkin

### **ELECTED COMMITTEE MEMBERS:**

Assistant Treasurer: Diane Wheatley

Concert Managers: Eileen Robertson, Tracey Powdrill-Robertson

Librarian: Bob Pugh

Membership Secretary / Ticket Administration: Ester Harries

Minute Secretary: Rachel Pentecost

Grants and Sponsorships: Martin Jones

Singing Days: Carol Seed

Tim Jowitt

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

Assistant Librarian: Jan Brown

Social Events: Frances Durkin, Lena Hogben

Publicity: Anne Harwood

Webmaster: David Jones

200 Club: David and Grace Johnston

## **Sarah Helsby Hughes – soprano**

Sarah hails from Liverpool, England, and studied at the Royal 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.

2023 has seen Sarah singing the soprano solos in The Creation, a concert performance of Madame Butterfly in Liverpool, and the reciter part of Walton's Façade at Sheffield Cathedral.

## **Bethan Langford – mezzo-soprano**

British mezzo-soprano Bethan Langford is a graduate of the Guildhall School Opera Course and the National Opera Studio, and is a former Scottish Opera Emerging Artist. She is a Yeoman of the Musicians' Company, a Samling Artist and proud past recipient of the Elizabeth Eagle-Bott Award for blind and visually impaired musicians from the RNIB.

Highlights so far include Leila Iolanthe and Hebe HMS Pinafore for English National Opera, alto soloist in Smyth Mass in D under Sakari Oramo at the BBC Proms, the title role in the world premier of Errollyn Wallen's The Paradis Files at the Southbank Centre and national tour for Graeae Theatre Company, her debut at the Royal Opera House in Maxwell's The Lost Thing, Second Lady in Tom Allen's Magic Flute, Giovanna in Rigoletto and Glasha in Katya Kabanova for Scottish Opera, Angel II in George Benjamin's Written on Skin with the Melos Sinfonia at The Mariinsky Theatre, Dorabella in Così fan tutte for Bury Court Opera, Third Maid in Elektra under Esa-Pekka Salonen for the Verbier Festival and Noble Orphan in Richard Jones' Der Rosenkavalier at the Glyndebourne Festival. She has appeared in recital at the Wigmore Hall, Heidelberger Frühling Festival, Buxton International Festival, International Lied Festival Zeist and Oxford International Song Festival.

Future engagements include Stravinsky's *Les Noces* with New Movement Collective and Opera Holland Park at Woolwich Works and Mozart Requiem with the Hallé. She lives in Shrewsbury with her husband (Piran, the bass soloist in tonight's concert) and baby daughter, June.

### **Daniel Joy – tenor**

Daniel began his musical education as head chorister at Croydon Minster. He studied Music at Durham University where he gained a first class music degree, was awarded the Eve Myra Kisch Price Prize for outstanding academic achievement and was a choral scholar at Durham Cathedral, before studying on the postgraduate vocal course at The Royal College of Music and graduated with distinction from the opera course at Guildhall School of Music and Drama.

Daniel made his professional stage debut as Kozak in Statkowski's *Maria* for Wexford Festival Opera, also broadcast on BBC, Schweizer Radio DRS and RTE Radio Ireland. He has returned to Wexford to perform *The Poor Horn Player* (Delius' *A Village Romeo and Juliet*) and *Gherardo* (Gianni Schicchi), the title role in *Albert Herring* at GSMD, Gerald in a UK tour of *Lakme* with Swansea City Opera, Adolfo/Gobin/covers Prunier in Puccini's *La Rondine* for Opera di Peroni / Go Opera, *The Duke* (*Rigoletto*) and Goro (*Madama Butterfly*) both for Opera Brava, Alfred in *Die Fledermaus* for Kentish opera, and covers of roles for Opera North, Glyndebourne Festival, Garsington, Grange Park and Scottish Opera.

Concert performances include Verdi's *Requiem* at The Royal Albert Hall with The Royal Philharmonic Orchestra, Elgar's *The Dream of Gerontius* in Eton College, Finzi's *Dies Natalis* (Britten Sinfonia), Handel's *Messiah* (Cadogan Hall), the Evangelist in Bach's *St John Passion* (St. Martin-in-the-Fields), Monteverdi's *Vespers of 1610* (The English Cornet and Sackbutt Ensemble), Haydn's *Missa Sancti Nicolai* (European Union Chamber Orchestra), Finzi's *Intimations of Immortality* (West Road Concert Hall, Cambridge), Evangelist and arias in Bach's *Christmas Oratorio* (Armonico Consort), Britten's *St Nicolas* (Durham Cathedral), as well as recitals of songs by Tchaikovsky accompanied by Liubov Orfenova, and of madrigals by Monteverdi in Glyndebourne Festival as part of the Jerwood Young Artists Development Scheme.

Daniel teaches singing at Eton College

### **Piran Legg – bass baritone**

Piran hails originally from Kent. After studying History at the University of Kent he moved on to the Opera School at the Guildhall School of Music and Drama. He has since performed extensively in opera around the UK and abroad, working as a soloist with companies such as Wexford Festival Opera, Garsington Opera, Scottish Opera and the LSO. On the concert platform Piran enjoys a busy and varied schedule. He has recently performed as Bass soloist with the Edinburgh Singers in Puccini's *Messe di Gloria* and in

Canterbury Cathedral as the bass soloist in Elgar's epic work *The Dream of Gerontius*. He also has taken part in the creation of cutting edge new works, a highlight being the role of King Erysichthon in Edward Rushton's *Cicadas* with the LSO. A winner of Music Prizes at the Canterbury Festival, former International Opera Awards Young Artist and a dedicated singing teacher, Piran has created a private studio in his new home town of Shrewsbury, working with professionals and amateurs of all ages.

### **Simon Russell – organ and piano**

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 was until recently the Northern Region Coordinator for the RSCM and was recently appointed an Hon RSCM. He now 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.

John was appointed Music Director of Nantwich Choral Society in September 2005 for whom he has now conducted highly acclaimed performances of many of the works in the mainstream choral repertoire including *Elijah*, *The Dream of Gerontius*, *Verdi Requiem*, *Monteverdi Vespers*, *the Armed Man*, *The Peacemakers*, *Mozart Requiem*, *The Creation*,



The Seasons, Mass in Blue, Chichester Psalms, St Paul, Israel in Egypt, Petite Messe Solonelle, B minor Mass and St Matthew and St John Passions.

John founded the Lydian Singers in 1980 (formally disbanded in 2021 but meet occasionally) who became one of the leading chamber choirs in the NW, and over 40 years sang in almost all the cathedrals in the UK. He has also directed the Open University Chapel Choir since 2012 whose recent visits included St Mary's Edinburgh and Ripon Cathedrals in 2022 and Blackburn, Bristol Cathedral and Hexham Abbey in 2023.

John is currently organist at St Swithun's Cheswardine (since 1975) where he is PCC Lay Chair and at St Mary's Church Hales.

In addition to his musical activities, John was a member of the General Synod (2015-2021) and was Chairman of the Lichfield Diocesan Board of Finance (2012-23). He is a Lay Canon at Lichfield Cathedral, Chairman of the Members of Three Spires Multi-Academy Trust and a Trustee of Shallowford House.

## **NANTWICH CHORAL SOCIETY**

Please join the

### **NCS 200 Club**

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

For an application form, email

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

**Integrated Radiological  
Services Ltd**  
wishes

## **NANTWICH CHORAL SOCIETY**

continued success with its  
2023/24 concert programme

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

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



## **CREWE CONCERT BAND**

We rehearse on Thursday evenings  
7:30-9.30pm

**Wistaston Memorial Hall  
Church Lane, CW2 8EZ**

Contact us for more information  
07933916212

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

[www.creweconcertband.co.uk](http://www.creweconcertband.co.uk)



## **Join the South Cheshire Orchestra!**

Established: 1973

Musical Direction:

**Richard Moulton-Mallison**

We are a small friendly orchestra keen to recruit new members. We mainly play classical music but also some lighter repertoire.

All orchestra instruments welcome with no auditions. Come along and see how you like it?

**Sunday Mornings 10am – 12:15pm**

Wistaston Memorial Hall

75 Church Lane, CW2 8ER

For more information call Ray on

**01270 569542 or 07840 108 539**

Email: [southcheshireorchestra@gmail.com](mailto:southcheshireorchestra@gmail.com)

Or contact through the website



## **Nantwich Museum**

Displays about Roman settlement, a Tudor disaster, the Civil War, clock, shoe and clothing production, as well as a dedicated Cheese Room, can all be discovered in this gem of a Museum.

A range of temporary exhibitions, events, activities, talks and walks run throughout the year and dressing up, trails, books and games are also available for young and old alike.

**Pillory Street, Nantwich, Cheshire, CW5 5BQ**

**01270 627104**

**Open Tue-Sat 10.30am-4.30pm**

**Free admission**

[www.nantwichmuseum.org.uk](http://www.nantwichmuseum.org.uk)

SINCE 1675



# MORNFLAKE

## *Mighty Oats*

**PROUD SPONSORS OF NANTWICH CHORAL SOCIETY**

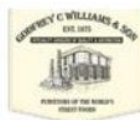


*Performing in Perfect Harmony  
Since 1675*

AVAILABLE IN:

WAITROSE & PARTNERS **ASDA** Morrisons Sainsbury's **TESCO** **Cocado**

**Cheerbrook**  
Cheshire's Farm Shop



**A.T. WELCH**

**WWW.MORNFLAKE.COM**

# **Programme 2023/2024 Season**

Wednesday 20 Dec 2023, 6.30 pm

Carol Concert

St Mary's Church, Nantwich

Saturday 10 Feb 2024

Come & Sing – Messiah

St Mary's Church, Nantwich

Saturday 23 March 2024

St Mary's Church, Nantwich

Elgar:

From the Bavarian Highlands

Sea Pictures

The Music Makers

Saturday 22 June 2024

St Mary's Church, Nantwich

Gilbert & Sullivan: Songs and Choruses with Alistair Donkin

Flanders and Horovitz: Captain Noah and his Floating Zoo