

NANTWICH CHORAL SOCIETY

GLORIA!

Magnificat – Vivaldi

Brandenburg Concerto No 2 – Bach

Gloria – Vivaldi

Sarah Helsby Hughes – soprano

Harriet Goodwin – mezzo soprano

Arpège à Coeur Joie Mâcon – conductor Gabriel Mattei

Nantwich Sinfonia – leader Alison Loram

Simon Russell – Piano and Organ

Conductor – John Naylor

St Mary's Church, Nantwich

Saturday 24 June 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 our Summer concert.

As most of you no doubt know Nantwich is twinned with the town of Mâcon, in the Burgundy region of France. The choral society has enjoyed a number of exchange visits over the years with our friends there, so we are delighted tonight to be once again joined by members of the Arpège à Coeur Joie Mâcon as they celebrate their own 80th Anniversary.

We would like to once again thank the Nantwich Town Council for their continued financial support, which helps us to stage events such as these, and to the Harding Trust, who have also supported us handsomely over the years and who continue to do so. Special thanks must also go to Cheshire East Library service, who have been unfailingly helpful in supporting us to source and borrow musical scores for 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 September when we restart after our summer break.

Graham Harbage
Chairman, NCS

ACKNOWLEDGEMENTS

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Programme

Part 1

National Anthems

Magnificat

A Vivaldi

Brandenburg Concerto No2

J S Bach

Interval

Part 2

Ave Maria

M Palmeri

The Turtle Dove

R Vaughan Williams

Gloria

A Vivaldi

Mon Coeur se recommande a vous

O di Lassus arr. J Benson

Commentary

Antonio Lucio Vivaldi (4 March 1678 – 28 July 1741) was a Venetian composer, virtuoso violinist and impresario of Baroque music. Along with Johann Sebastian Bach and Georg Frideric Handel, Vivaldi is regarded as one of the greatest Baroque composers and his influence during his lifetime was widespread across Europe, giving origin to many imitators and admirers. He pioneered many developments in orchestration, violin technique and programmatic music and consolidated the emerging concerto form into a widely accepted and followed idiom.

Vivaldi composed many instrumental concertos, for the violin and a variety of other musical instruments, as well as sacred choral works and more than fifty operas. His best-known work is a series of violin concertos known as the Four Seasons. Many of his compositions were written for the all-female music ensemble of the Ospedale della Pietà, a home for abandoned children. Vivaldi began studying for the priesthood at the age of 15 and was ordained at 25 but was given dispensation to no longer say public Masses due to a health problem. Vivaldi also had some success with expensive stagings of his operas in Venice, Mantua and Vienna. After meeting the Emperor Charles VI, Vivaldi moved to Vienna, hoping for royal support. However, the Emperor died soon after Vivaldi's arrival, and Vivaldi himself died in poverty less than a year later.

After almost two centuries of decline, Vivaldi's musical reputation underwent a revival in the early 20th century, with much scholarly research devoted to his work. Many of Vivaldi's compositions, once thought lost, have been rediscovered – in one case as recently as 2006. His music remains widely popular in the present day and is regularly played all over the world.

Magnificat: Vivaldi made several versions of his G minor setting of the Magnificat canticle. He scored his best-known version, RV 610, for vocal soloists, four-part choir, oboes and string orchestra, which also exists in a version for two groups of performers (in due cori, RV 610a). He based these versions on an earlier setting for voices and strings only (RV 610b).

Vivaldi interpreted each verse of the Magnificat canticle with different musical material but kept the work concise.

The first movement expresses the magnification, "Magnificat anima mea Dominum" (My soul magnifies the Lord), with a striking upward chromatic passage in slow tempo.

In the second movement, three passages of the verse are given to different solo voices in an aria a tre. "Et exultavit spiritus meus" (And my spirit rejoices) is sung by the soprano, "Quia respexit humilitatem" (because he regarded the humility of his servant) by the alto, with a choral entry to illustrate "omnes generationes" (all generations), and the passage "Quia fecit mihi magna" (because he did great things for me).

The third movement, "Et misericordia ejus", speaks of the mercy of the Lord for all who fear him. Both mercy and fear are expressed in a dense texture of imitative music, with chromatic lines and leaps of minor sixths and major sevenths, called "anguished intervals" and the fourth movement, "Fecit potentiam" (He exerts power), is fast, and powerful.

The next verse, "Deposuit potentes", describes how the mighty are thrown from their seats while the humble are exalted. Vivaldi expresses it in graphically dramatic unison lines of the orchestra and choir combined.

In the sixth movement, "Esurientes implevit bonis", a duet of sopranos, often in parallel lines, illustrates how the hungry are filled with good things, on an ostinato figure in the bass line.

The seventh movement, "Suscepit Israel", is a short chorale movement saying that the Lord sustains Israel, adding in a faster middle section "Recordatus misericordiae suae" (remembering his mercy).

The eighth movement, "Sicut locutus est ad patres nostros" (As He has promised our fathers), is cheerful, followed by the final movement which adds the traditional doxology on the biblical text "Gloria Patri" (Glory to the Father). The music recalls the beginning of the first movement, with a long chromatic melisma on "sancto" (holy).

"Sicut erat in principio" (As it was in the beginning) is also reminiscent of the first movement but leads to a traditional double fugue treatment of "Et in saecula saeculorum" (and for ever and ever) in one voice and simultaneously "Amen" in another.

Vivaldi's **Gloria** is a multi-movement setting of 'Gloria in excelsis Deo' – a setting of a key text from the Latin Mass. Vivaldi's setting was possibly written from 1713-17 – together with a now-lost Kyrie – for the residents of the Ospedale della Pietà, one of four charitable institutions for the orphaned and abandoned girls of Venice, many of whom had been fathered by philandering noblemen or Grand Tour visitors to the north Italian city-state. Vivaldi taught music to and composed for the Pietà's girls, apparently trusting its talent pool of older singers to perform chorus parts notated for tenor and bass.

The work's modern revival began in Mussolini's Italy soon after the outbreak of the Second World War in the autumn of 1939. It became established as the Vivaldi Gloria (despite the survival of an equally fine setting of the same text by the composer) following the post-war distribution of Casella's 1941 edition. The Gloria's international reach was extended with the help of David Willcocks's best-selling album, recorded in the chapel of Choir of King's College, Cambridge in 1966, before finding favour with period-instrument performers in search of bankable record releases.

Vivaldi's Gloria falls within the genre of cantata-mass, a hybrid form in which snippets of text are set for sundry permutations of solo voices, choir and instruments. The emphasis throughout is on textural contrast and expressive variety, and on the clear communication of emotions arising from the words of the mass.

Leaping octaves, rapid-fire trumpet figures and emphatic choral chords set the tone for the opening 'Gloria', a combination crafted to magnify God's glory, plain and simple. A descending sequence in B minor, shared by first and second violins, marks a shift in mood for 'Et in terra pax', the longest of the work's 12 movements; the passing dissonances of its choir parts suggest that earth's peace is fragile at best and certainly transient.

Vivaldi sends introspection packing with the fiddle upbeat to 'Laudamus te', the preface to an impassioned duet for solo sopranos that might have been written for the opera house, and gets to the heart of the liturgical matter with a resounding choral declamation of thanks to the creator, 'Gratias agimus tibi', which has a fleet-footed fugal setting of 'propter magnam gloriam tuam'.

Little imagination is needed to detect echoes of Venetian street music in the instrumental introduction and walking-bass line of 'Domine Deus'. The alto soloist soon enters into a tender duet with the solo oboist and develops the movement's main theme with hypnotic melodic variations.

'Domine Deus, Rex coelestis' offers a textbook case of Baroque music's love affair with repeated rhythmic patterns, built here from two-note units comprising a dotted quaver followed by a semiquaver. The figure pervades the movement's relentless bass line and leaves its unmistakable mark on a lively dialogue between the choir's upper and lower voices.

'Domine Deus, agnus Dei', a prayer of intercession addressed to the Lamb of God, elevates a chamber aria for solo alto, cello and continuo with the simplest of chordal choir chants, like a call and response from priest to congregation.

The sense of unfolding ritual continues with 'Qui tollis peccata mundi', an increasingly urgent choral plea for mercy, and the drama of the alto aria 'Qui sedes', a heroic projection of the redemptive power of God's only-begotten son. Vivaldi offers a truncated version of the opening 'Gloria', modified to carry the word's 'Quoniam tu solus sanctus', before closing his work with a brisk fugal setting of 'Cum sancto spiritu' for choir, strings and solo trumpet, borrowed wholesale from a Gloria by his fellow Venetian, Giovanni Maria Ruggieri.

Brandenburg Concerto No. 2 in F major, BWV 1047

The Brandenburg Concertos by Johann Sebastian Bach (BWV 1046–1051), are a collection of six instrumental works presented by Bach to Christian Ludwig, Margrave of Brandenburg-Schwedt, in 1721 (though probably composed earlier). The original French title is *Six Concerts à plusieurs instruments*, meaning "Six Concertos for several instruments". Some of them feature several solo instruments in combination. They are widely regarded as some of the best orchestral compositions of the Baroque era.

The title on the autograph score is *Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino, concertati, è 2 Violini, 1 Viola è Violone in Ripieno col Violoncello è Basso per il Cembalo*

- I. No tempo marked, but usually Allegro
- II. Andante in D minor
- III. Allegro assai

The trumpet part is still considered one of the most difficult in the entire repertoire, and was originally written for a clarino specialist, almost certainly the court trumpeter in Köthen, Johann Ludwig Schreiber. After clarino skills were lost in the eighteenth century and before the rise of the historically informed performance movement of the late twentieth century, the part was often played on the piccolo trumpet in B \flat , and occasionally on a French horn.

The clarino does not play in the second movement, as is common practice in baroque era concertos. This is due to its construction, which allows it to play only in major keys. Because concertos often move to a minor key in the second movement, concertos that include the instrument in their first movement and are from the period before the valved trumpet was commonly used usually exclude the trumpet from the second movement.

Because King Frederick William I of Prussia was not a significant patron of the arts, Christian Ludwig seems to have lacked the musicians in his Berlin ensemble to perform the concertos. The full score was left unused in the Margrave's library until his death in 1734, when it was sold for 24 groschen (as of 2023, about £30) of silver. The autograph manuscript of the concertos was only rediscovered in the archives of Brandenburg by Siegfried Wilhelm Dehn in 1849; the concertos were first published in the following year. The manuscript was nearly lost in World War II, when being transported for safekeeping to Prussia by train in the care of a librarian. The train came under aerial bombardment, and the librarian escaped from the train to the nearby forest, with the scores hidden under his coat.

Mon Coeur se recommande à vous

This simple and moving short madrigal was attributed to Orlando di Lasso, but almost certainly was not composed by him. John Naylor remembers being most moved as it was sung to the Lydian Singers 30 years ago by their French hosts just before they boarded their bus to leave Paris.

It seems equally appropriate to sing it together on this occasion in an arrangement specially prepared for this concert by John Benson.

Martín Palmeri (born 1965) is an Argentine composer and conductor. He wrote his setting of 'Ave Maria' to celebrate Arpège's 80th anniversary whilst travelling on an aeroplane from South America to Europe.

His 1996 Misa a Buenos Aires, known as Misatango, combines the Roman Catholic Latin mass with music of the tango, in the nuevo tango genre. It was first performed by the National Symphony Orchestra of Cuba, and was the opening piece for the 2013 International Festival of Sacred Music and Art in Rome, featuring Argentine singer Bernarda Fink, three bandoneons and the choir of Cologne Cathedral.

The National Anthem of France

Allons enfants de la Patrie
Le jour de gloire est arrivé.
Contre nous, de la tyrannie,
L'étandard sanglant est levé,
l'étandard sanglant est levé,
Entendez-vous, dans la compagne.
Mugir ces farouches soldats
Ils viennent jusque dans nos bras
Egorger vos fils,
vos compagne.

*Aux armes citoyens!
Formez vos bataillons,
Marchons, marchons!
Qu'un sang impur
Abreuve nos sillons.*

Let us go, children of the fatherland
Our day of glory has arrived.
Against us stands tyranny,
The bloody flag is raised,
The bloody flag is raised.
Do you hear in the countryside
The roar of these savage soldiers
They come right into our arms
To cut the throats of your sons,
your country.

To arms, citizens!
Form up your battalions
Let us march, let us march!
That their impure blood
Should water our fields.

The National Anthem of The United Kingdom

God save our gracious King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us,
God save the King!

Thy choicest gifts in store,
On him be pleased to pour,
Long may he reign!
May he defend our laws,
And ever give us cause,
To sing with heart and voice,
God save the King!

Ave Maria

Ave, María, grátia plena, Dóminus tecum.
Benedicta tu in mulieribus, et benedíctus
fructus ventris tui, Jesu.
Sancta María, Mater Dei, ora pro nobis
peccatoribus nunc et in hora mortis
nostrae. Amen.

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us
sinners now and at the hour of our death.
Amen.*

Mon coeur se recommande à vous

Mon coeur se recommande à vous,
Tout plein d'ennui et de martyre,
Au moins en dépit des jaloux,
Faites qu'à dieu vous puisse dire!

My heart commends itself to you,
Full of weariness and torment;
Despite jealous eyes, at least
Let me bid you farewell!

Ma bouche qui souloit sourire,
Et conte propos gracieux
Ne fait maintenant que maudire
Ceux qui m'ont banni de vos yeux.

My mouth that was accustomed to smile
And to speak with elegance,
Now only curses
Those who banished me from your eyes.

Mon coeur se recommande à vous,
Tout plein d'ennui et de martyre,
Au moins en dépit des jaloux,
Faites qu'à dieu vous puisse dire!

My Heart commends itself to you,
Full of weariness and torment;
Despite jealous eyes, at least
Let me bid you farewell!

Magnificat

Magnificat anima mea Dominum.

My soul doth magnify the Lord:

Et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillae suae:

and my spirit hath rejoiced in God my Saviour. For He hath regarded the lowliness of his hand-maiden: for behold, from henceforth all generations shall call me blessed.

ecce enim ex hoc beatam me dicent omnes generationes.

For he that is mighty hath magnified me: and holy is his Name.

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

Et misericordia eius a progenie in progenies timentibus eum.

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

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

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

Deposuit potentes de sede, et exaltavit humiles.

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

Esurientes implevit bonis: et divites dimisit inanes.

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

Suscepit Israel puerum suum, recordatus misericordiae suae.

He remembering his mercy hath holpen his servant Israel

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

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

Gloria Patri et Filio et Spiritu Sancto:

Glory be to the Father, and to the Son, and to the Holy Ghost.

Sicut erat in principio, et nunc, et semper, et in secula seculorum.

As it was in the beginning, is now, and ever shall be, world without end.

Amen.

Amen.

Gloria

Gloria in excelsis Deo	<i>Glory be to God on high;</i>
et in terra pax hominibus bonae voluntatis.	<i>and in earth peace, good will towards men.</i>
Laudamus te, benedicimus te, adoramus te, glorificamus te,	<i>We praise thee, we bless thee, we worship thee, we glorify thee,</i>
gratias agimus tibi propter magnam gloriam tuam,	<i>we give you thanks to thee for thy great glory,</i>
Domine Deus, Rex caelestis, Deus Pater omnipotens.	<i>O Lord God, heavenly King, God the Father Almighty.</i>
Domine Fili unigenite, Jesu Christe	<i>O Lord, the only-begotten Son Jesus Christ:</i>
Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis.	<i>O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us.</i>
Qui tollis peccata mundi, suscipe deprecationem nostram.	<i>Thou that takest away the sins of the world, receive our prayer.</i>
Qui sedes ad dexteram Patris, miserere nobis.	<i>Thou that sittest at the right hand of God the Father, have mercy upon us.</i>
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe	<i>For thou only art Holy; thou only art the Lord; thou only, O Christ,</i>
cum Sancto Spiritu: in gloria Dei Patris	<i>with the Holy Ghost, art the Most High in the glory of God the Father.</i>
Amen.	<i>Amen.</i>

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Arpège à Coeur Joie Mâcon

In 1943 France Daly a 'professeur de lettres' created the choir A Coeur Joie 'Arpège' of Mâcon and decided to join the national association of choirs created in 1940 by César Geoffray in Lyon.

In the same year that Nantwich Choral Society celebrate their 50th Anniversary we congratulate most warmly our French colleagues as they celebrate their 80 years of existence.

We have enjoyed a close relationship as 'twin choirs' and over the years we have performed together in both Mâcon and Nantwich Andrew Carter's '*Benedicite*' in 2004, Karl Jenkins' '*The Armed Man*' in 2007, Mozart's '*Coronation Mass*' in 2012, John Rutter's '*Magnificat*' in 2017 and this year Antonio Vivaldi's '*Gloria*'.

We look forward to continuing warm musical and personal friendships between the members of our two choirs.

Visiting Members: Jean Berne, Jean Paul Christophe, Maryse Deschamps, Jacqueline Donguy, Catherine Dupre, Christiane Dussarrat, Francois Hincker, Catherine Hugues, Bernard Lyvanmanh, Monique Lyvanmanh, Michele Marchal, Gabriel Mattei, Marie-Helene Michel, Jean-Paul Mihami, Anne-Marie Oudot, Jean-Luc Proriol, Pascale Raget-Grenault, Jean-Philippe Wahl.

Gabriel Mattei

Conductor and composer, Gabriel studied in Paris and Vienna before embarking on a career of orchestral conducting and composing for the theatre and the visual arts.

He is the Music Director of Acanthe, a choir and orchestral group based in South Burgundy and also of Kammerensemble Kehl-Strasbourg. He has developed a strong musical facility which combines his interest in experimentation with his experience in the great tradition of classical music.

As a guest conductor, he has conducted the Monte Carlo Philharmonic Orchestra, Strasbourg Philharmonic Orchestra, Bahia Blanca (Argentina). Kharkiv Philharmonic (Ukraine) The Symphony Orchestra of Libertador of Buenos Aires and the Festival Orchestra of Neuf-Brisach.

As choral director he conducted the choir 'La Saltarelle' from 2004 – 2008, the choir 'Jubilate Cluny' since 2019 and 'A Coeur Joie 'Arpège' 'of Mâcon since March 2022.

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 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. This spring sees Sarah singing the soprano solos in *The Creation*, a concert performance of *Madame Butterfly* in Liverpool, and the reciter part of Walton's *Faade* at Sheffield Cathedral.

Harriet Goodwin – Mezzo Soprano

Harriet Goodwin read English Literature at Balliol College, Oxford before training as a postgraduate singer at the Royal Northern College of Music, where she studied with Nicholas Powell and received a scholarship from the Countess of Munster Musical Trust. She has sung and toured with The Sixteen, The Monteverdi Choir and London Voices, and was nominated for the BBC Cardiff Singer of the World Competition. She sings regularly with Britten Sinfonia Voices.

As a concert artist, Harriet has performed at numerous venues throughout the country, including Cadogan Hall, St John's, Smith Square and Christ Church Cathedral, Oxford. She has also appeared at the English Haydn Festival.

Harriet is the author of several award-winning children's books, most notably *The Boy Who Fell Down Exit 43*, which was shortlisted for the Blue Peter Book of the Year Award in 2010.

Nantwich Sinfonia

The Nantwich Sinfonia (led by Alison Loram) consists of local professional and semi-professional players and is one of Nantwich Choral Society's associated orchestras. The orchestra was founded specifically to accompany NCS performances and has given

memorable concerts of works by Bach, Dvorak, Handel, Haydn, Mozart, Poulenc, Rutter and Vaughan Williams.

Violins	Alison Loram, David Joyce, George Taylor, Sarah Balfour Jac McKeigue, Kathryn Cannons, Nia Hawkins
Violas	Julian Robinson, Della Hickey, Nick Smith
Cellos	Beth Carlyle, Jo Beesley
Bass	Tim Jones
Flute	Ruth Hayward
Oboe	Lyndall Bausor
Trumpet	Wendy Jones

Lyndall Bausor has had a busy and fulfilling career in music education, both as a class and instrumental teacher of music, specialising in oboe, flute, clarinet and bassoon. In retirement she now has more time to enjoy playing orchestral and chamber music, and as well as playing Principal oboe in the Ludlow Orchestra, Bridgnorth Sinfonia and Shropshire Chamber Orchestra, piano quintet, wind quintet, wind trio and flute quartet, she plays regularly for Choral Society performances throughout Shropshire.

Since graduating from Trinity College of Music, **Ruth Hayward** has combined teaching both flute and recorder with freelance orchestral and solo playing. After almost two decades, she has just retired from her successful business of repairing woodwind instruments.

Ruth now plays regularly with Shropshire Chamber Orchestra, with whom she has performed Bach's Suite in B minor and Brandenburg Concertos number two, four and five, and continues to enjoy performing in a variety of settings, along with gardening, cycling and the new-found pursuits of embroidery and crown green bowling.

After studying trumpet, natural trumpet, piano and cornetto at The Royal College of Music, **Wendy Jones** freelanced with John Wallace's trumpet ensemble 'The Wallace Collection' and the London Philharmonic Orchestra. Then, until retiring last year, she taught brass instruments and conducted in Shropshire for 32 years. She is presently enjoying playing Principal Cornet with Shropshire's Jackfield Band. Wendy regularly plays the natural trumpet with the 18th Century Sinfonia and Concert Orchestra and has made a number of filmed recordings, including for the BBC One Show at the Handel House Museum in London on 'Hallelujah Chorus', and another on the origins of Thomas Arne's 'Rule Britannia' at Cliveden House, Berkshire.

Alison Loram began playing the violin through Shropshire's County Music Service going on to study at the Royal College of Music. Alongside teaching the Alexander Technique at Royal Birmingham Conservatoire since 1993 Alison gained a BSc, MSc and PhD and

developed a career as a research scientist. She is a practitioner with the British Association of Performing Arts Medicine specialising in helping musicians improve the ergonomic aspects of their playing. Based in Crewe, Alison performs regularly as a soloist, recitalist, chamber musician and freelance orchestral player in Cheshire, Staffordshire, Shropshire and the West Midlands.

Simon Russell

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. 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.

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 (disbanded in 2021) 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 also directs the Open University Chapel Choir whose visits included St Mary's Edinburgh and Ripon Cathedrals in 2022 and Blackburn and Bristol Cathedrals in 2023. The choir will visit Hexham Abbey in August 2023.

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

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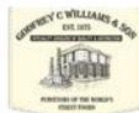


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Saturday 7 Oct 2023
Singing Day
St Boniface, Bunbury

Saturday 18 Nov 2023
Mozart – Requiem
St Mary's Church, Nantwich

Wednesday 20 Dec 2023
Carol Concert
St Mary's Church, Nantwich

Saturday 3 Feb 2024
Come & Sing – Messiah
St Mary's Church, Nantwich

Saturday 23 March 2024
Handel – Israel in Egypt
St Mary's Church, Nantwich

Saturday 22 June 2024
In Lighter Mood
St Mary's Church, Nantwich