

# **Nantwich Choral Society**

## **J S Bach Mass in B minor**

**Natalie Clifton-Griffith – soprano  
Harriet Goodwin – mezzo-soprano  
Paul Smy – tenor  
James Adams – bass**

**The 18<sup>th</sup> Century Sinfonia  
John Naylor – conductor**

**St Mary's Church, Nantwich  
Saturday 21<sup>st</sup> March 2020**

Welcome to St Mary's Church and Nantwich Choral Society's Spring Concert. This year we are performing the Bach B minor Mass, a work which we last performed in November 2008. It is a big and expensive work to stage, and when one of our long-standing and well-respected members requested that we undertake the B minor, back in 2006, I think there were a few reservations voiced in the choir and committee as to whether we had the capacity and where-with-all to undertake such a venture. We succeeded on that occasion and, more to the point, here we are again, 12 years later, undertaking this magnificent work again.

I mention the costs because it is impossible to stage many of our concerts, and particularly this one, on the basis of our ticket revenues. We are therefore extremely grateful for the support we receive from our sponsors and providers of grants, namely The Harding Trust, Nantwich Town Council and Cheshire East Council. Without their support, events such as this could not be considered, nor could we perform with the frequency that we manage, in order to bring such classical choral music to South Cheshire.

Now, if after this concert you feel inspired and think you would like to have the opportunity of participating in such music, then do come along and join us. We are a non-auditioning society and providing you have some musical sympathy (not necessarily that you can read music, although it would help), then we would like to hear from you. We meet on most Wednesday evenings in the Methodist Church on Hospital Street at 7:30 pm. Alternatively, check us out on [nantwichchoral.org.uk](http://nantwichchoral.org.uk). We look forward to meeting you soon.

Finally, a reminder for our next concert, which is taking place on an earlier date than usual: Saturday May 23rd at 7:30. The work being performed is Rossini's "Petite Messe Solennelle". This is a concert which we are performing together with a choir from Lüdenscheid in Germany. We first met up with this choir some 4 years ago and we look forward to welcoming them back to Nantwich in May. Members of our choir will then go to Lüdenscheid in June to perform the same concert in their town.

Now all that remains is for you to sit back, get comfortable, and let the intricate music of Bach entertain you for the next couple of hours.

I hope you enjoy the concert.

Adrian Percy  
Chairman  
NCS

## **Johan Sebastian Bach: Mass in B Minor**

Bach finally assembled the various components of his great Mass in B Minor in 1748, 15 years after he had begun composition of the first section. He had no deadline to meet, and there is no evidence that the work ever received a complete performance during his lifetime. It is probable that he compiled it when he was 63 years old to demonstrate and record his superior choral writing skills, just as he had previously published Part III of the *Clavier-Übung*, his great collection of Chorale Preludes which record his genius as a composer of organ music.

The Mass is divided into four distinct sections: I Kyrie, II Gloria, III Credo, IV Sanctus, Benedictus, Agnus Dei. In Bach's original manuscript each section has its own frontispiece on which are noted the different musical resources required. The first two sections of the work – Kyrie and Gloria – make up an entire 'Missa' section and were composed by Bach by taking music from some of his existing cantatas and adapting them to the Mass text.

Augustus II King of Poland and Elector of Saxony had died earlier in 1733, so Bach used the five months period of mourning during which public music making was suspended to work on a Missa – the part of the Latin liturgy common to both the Roman Catholic and Lutheran rites.

His motive in doing this was to advance his career by presenting the work to the new Augustus III who he hoped would give him a court title to add to his existing titles of Cantor of St Thomas Church and Music Director of the City of Leipzig. The Kyrie and the Gloria were first performed at the festival of the Oath of Allegiance to the new sovereign whose initial response to the work was underwhelming: perhaps he had other matters on his mind. Nevertheless, in due course Bach's ambition was realised when in 1736 he became court composer and was promoted to the top of his profession as *Hopfkapellmeister* to the Elector of Saxony and King of Poland.

It is uncertain when or why Bach subsequently completed the entire liturgical Mass fifteen years later by adding the Creed, Sanctus, Benedictus and Agnus Dei which are a mixture of re-worked previous music and specially composed sections. In choosing to reuse earlier material he may have felt himself to be selecting his finest work, laying it out for inspection, and putting it to the service of praising God. A liturgical complete performance would have been impossible because the work takes some two and quarter hours to perform in its entirety and the closing text fails to conform to the Roman Catholic rite. Perhaps he simply regarded it as part of his musical legacy to record his genius for posterity. Whatever his motivation might have been, Bach left us one of the supreme achievements of classical music which never fails to challenge, inspire and offer new insights into musicians and audiences whenever it is performed.

Bach himself never heard the *Mass in B Minor* performed in its entirety. It is possible that he only intended that parts of the *Mass* be used when appropriate - such was the case when his son C.P.E. Bach first performed the *Credo* in 1786. Although various other sections of the *Mass* were performed over the next sixty years, it was not until 1859, more than a century after Bach died, that the entire work was performed at a single sitting.

What is most remarkable about the overall shape of the *Mass in B Minor* is the fact that Bach managed to shape a coherent sequence of movements from diverse material, whether he intended it or not. (When he presented the *Missa* in 1733 he had clearly viewed that as a complete and independent work.)

The magnificence of his great composition is signalled at the very outset with the mighty adagio five-part setting of the words *Kyrie eleison* succeeded by a fugal section of architectural grandeur and complexity. The *Christe eleison* is a gentle duet for sopranos with a charming ritornello for strings. The second *Kyrie*, for four-part choir, has an intense, chromatic fugal subject.

The first part of the *Gloria*, a joyous outpouring, was probably reworked from a now lost instrumental movement. The setting of *Et in terra pax* was grafted on to it without a break. The *Laudamus te*, with its beautiful soprano solo balanced by an equally beautiful violin obligato, has all the hallmarks of having originally been a violin duet. The *Gratias* is a fairly straight copy of the opening chorus of *Cantata No. 29* (1731), the words of which 'Wir danken dir, Gott' ('We thank Thee, O God') represent a literal German translation of the Latin text set here with such solemn nobility and assurance.

The *Domine Deus* is a duet for tenor and soprano, with accompaniment for flute and muted strings. It leads directly into the *Qui tollis*, a revision of part of the opening chorus of *Cantata No. 46* (1723), 'Schauet doch und sehet' ('Behold and see if there be any sorrow like unto His sorrow'). In *Qui sedes*, the alto solo is matched by the instrument of corresponding pitch, the oboe d'amore. The *Quoniam*, with its dark tones of horn obligato and well-rounded bassoon duet figurations, provides an impressive vehicle for the bass soloist, and leads straight into the gloriously jubilant *Cum Sancto Spiritu*, complete with agile choral fugue, marking the end of Bach's original *Missa*.

Like the *Missa*, the *Symbolum Nicenum* has its own cohesive structure. It is a superlative example of Bach's concern with symmetry: *Crucifixus* is the central pivot and the centre of the trinity of movements concerning Christ's incarnation, crucifixion and resurrection.

The *Credo* bursts forth with two vibrant fugal choruses. The first, in antique style, is based upon the plainchant associated with the words '*Credo in unum deum*' and symbolises strength of faith; the second is adapted from a chorus of praise from *Cantata No. 171* (1729) 'Gott, wie dein Name, so ist auch dein Ruhm' ('God, your fame is as your

name'). The duet *Et in unum Dominum* is set for soprano and alto with oboe and strings. The chorus *Et incarnatus est* depicts an intense awe, an emotion that is deepened into despair in the *Crucifixus*, reworked from a chorus in a youthful *Weimar Cantata*, No. 12 (1714) 'Weinen, Klagen, Sorgen, Zagen'.

The depths of hopelessness are forgotten with the jubilant *Et resurrexit*, again apparently reworked from an instrumental movement. The symmetry is apparent as the bass aria, *Et in Spiritum*, recalls in tone *Et in unum Dominum* and the fugal *Confiteor*, like the first movement of the *Credo*, harks back to the older church style and uses plainsong to underpin the firmness of the belief it represents. It is linked to the final joyous *Et expecto* by a passage of the strangest, most haunting quality - quite a contrast with the exuberant chorus that ends the *Credo*.

Bach's magnificent *Sanctus*, with its exultant fugue, was written originally for Christmas Day, 1724. The choir for this piece is divided into six parts. But a double (eight-part) chorus is required for the sprightly *Osanna*, based on the opening chorus of the secular *Cantata* No. 215 (1734) 'Preise dein Glücke, Gesegnetes Sachsen' ('Praised be your fortunes, ye most blessed Saxons'), a piece performed in honour of the coronation of Augustus III as King of Poland. As one critic has observed, "In a society which regards Kings as divinely appointed by God, he [Bach] would have seen no incongruity in using the same music to praise the King of Poland and the King of Heaven".

The *Benedictus*, apparently the vestige of a lost tenor aria, with its slow, long, graceful vocal and instrumental lines is an evocation of serene love and longing. The *Agnus Dei*, which follows a straight reprise of the *Osanna*, is scored for alto solo matched to a low-lying ritornello for strings. It uses almost the same music as 'Ach bleibe doch, mein liebste Leben' ('Oh, stay with me, my dearest life'), from *Cantata* No. 11 (*The Ascension Oratorio*). The *Dona nobis pacem* reprises the music of *Gratias*, bringing the *Mass in B Minor* to a triumphant close and linking majestically the concepts of peace, praise, and gratitude to God.

## TEXT AND TRANSLATION

### I KYRIE ELEISON

*(Chorus: soprano I, II, alto, tenor and bass)*

Kyrie eleison

Lord have mercy

*(Duet: Soprano and Mezzo – soprano with  
obligato violins)*

Christe eleison

Christ have mercy

*(Chorus: soprano I, II, alto, tenor and bass)*

Kyrie eleison.

Lord have mercy.

### II GLORIA

*(Chorus: soprano I, II, alto, tenor and bass)*

Gloria in excelsis Deo

Glory to God in the highest

*(Chorus: soprano I, II, alto, tenor and bass)*

Et in terra pax hominibus bonæ voluntatis.

And in earth peace, goodwill towards  
men.

*(Aria: Mezzo-soprano with violin obbligato)*

Laudamus te, benedicimus te, glorificamus te,

We praise you, we bless you, we glorify  
you,

*(Chorus: soprano, alto, tenor and bass)*

Gratias agimus tibi propter magnam gloriam  
tuam.

We praise you for your great glory.

*(Duet: soprano and tenor with flute obbligato)*

Domine Deus, Rex coelestis, Deus Pater  
omnipotens, Domine Fili unigenite, Jesu  
Christe altissime, Domine Deus, Agnus Dei,  
Filius Patris.

Lord God, King of Heaven, God the Father  
almighty, only son of the Father, Jesu  
Christ the highest, Lord God, Lamb of  
God, Son of the Father.

*(Chorus: soprano, alto, tenor, bass)*

Qui tollis peccata mundi misere nobis, qui  
tollis peccata mundi misere nobis, qui tollis  
peccata mundi, suscipe deprecationem  
nostram.

You who take away the sins of the world,  
have mercy on us, you who take away  
the sins of the world, have mercy on us,  
you who take away the sins of the world,  
hear our prayer.

*(Aria: Mezzo-soprano with oboe d'amore obbligato)*

Qui sedes ad dextram Patris miserere nobis.

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

*(Aria: Bass with corno da caccia obbligato)*

Quoniam tu solus sanctus, tu solus Dominus,  
tu solus altissimus Jesu Christe.

You only are holy, you alone are the Lord,  
You, O Christ, alone are the most high.

*(Chorus: soprano I, II, alto, tenor and bass)*

Cum Sancto Spiritu in Gloria Dei Patris, Amen.

With the Holy Spirit you are (most high)  
in the glory of God, Amen

### **(INTERVAL OF 15 MINUTES)**

### **III SYMBOLUM NICENEUM (CREED)**

*(Chorus: soprano I, II, alto, tenor and bass)*

Credo in unum Deum

I believe in one God,

*(Chorus: soprano, alto, tenor, bass)*

Patrem omnipotentem, factorem coeli et  
terrae, visibilium et invisibilium.

The Father almighty, maker of heaven  
and earth and of all things visible and  
invisible.

*(Duet: Soprano and Mezzo – soprano)*

Et in unum Dominum Jesum Christum, Filium  
Dei unigenitum et ex Patre natum ante omnia  
secula. 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 coelis.

And in one Lord Jesus Christ, the only-  
begotten Son of God, begotten of his  
Father before all worlds, 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.

*(Chorus: soprano I, II, alto, tenor and bass)*  
Et incarnatus est de Spiritu sancto ex Maria  
virgine et homo factus est.

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

*(Chorus: soprano I, II, alto, tenor and bass)*  
Cruxifixus etiam pro nobis sub Pontio Pilato,  
passus et sepultus est.

He was crucified also for us under  
Pontius Pilate. He suffered and was  
buried.

*(Chorus: soprano I, II, alto, tenor and bass)*  
Et resurrexit tertia die secundum scripturas:  
et ascendit in coelum, sedet ad dexteram Dei  
Patris, et iterum venturus est cum gloria  
iudicare vivos et mortuos, cuius regni non erit  
finis.

And on the third day he rose again  
according to the scriptures, and  
ascended into heaven and sits at the  
right hand of the Father. And he shall  
come again with glory to judge both the  
quick and the dead: whose kingdom shall  
have no end.

*(Aria: Bass)*  
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.

(And I believe) in the Holy Ghost, the  
Lord and giver of life, who proceeds from  
the Father and the Son, who with the  
Father and the Son together is  
worshipped and glorified, who spoke  
through the Prophets. And I believe one  
holy, catholic and apostolic church.

*(Chorus: soprano I, II, alto, tenor and bass)*  
Confiteor unum baptisma in remissione  
peccatorum

I acknowledge one baptism for the  
remission of sins

*(Chorus: soprano I, II, alto, tenor and bass)*  
Et exspecto resurrectionem mortuorum et  
vitam venturi seculi, Amen.

And I look for the resurrection of the  
dead and the life of the world to come.  
Amen.

#### **IV SANCTUS, HOSANNA, BENEDICTUS AND AGNUS DEI**

*(Chorus: soprano I, II, alto I, II, tenor, bass)*  
Sanctus Dominus Deus Sabaoth, pleni sunt  
coeli gloria eius.

Holy is the Lord God of hosts, the  
heavens are full of his glory.



*(Double chorus: soprano I, alto I, tenor I,  
bass I, soprano II, alto II, tenor II and bass II)*

Osanna in excelsis

Hosanna in the highest

*(Aria: Tenor)*

Benedictus qui venit in nomine Domini.

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

*(Double chorus: soprano I, alto I, tenor I,  
bass I, soprano II, alto II, tenor II and bass II)*

Osanna in excelsis

Hosanna in the highest

*(Aria: Mezzo-soprano)*

Agnus Dei qui tollis peccata mundi, misere  
nobis

*Lamb of God who takes away the sins of  
the world, have mercy upon us*

*(Chorus: soprano I, II, alto I, II, tenor, bass)*

Dona nobis pacem

*Grant us your peace.*

## NANTWICH CHORAL SOCIETY

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

**Music Director:** John Naylor

**Accompanist:** Simon Russell

### **Soprano**

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

Helen Bevan  
Nicola Bowen  
Sue Bridge  
Sue Briscoe  
Christine English  
Joyce Foster  
Cynthia Gorton  
Janet Halligan  
Grace Johnston  
Elizabeth McCrone  
Jenny Naylor  
Steph Percy  
Eileen Robertson  
Tracey Roberson  
Barbara Shone  
Pauline Titus  
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### **Alto**

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Alison Davies  
Frances Durkin  
Linda Evans  
Penny Evans  
Gillian Handford  
Anne Harwood  
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Lena Hogben

Elizabeth Lea  
Geraldine Leighton  
Jennifer Mallinson  
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Diane Wheatley  
Sarah Worth  
  
Judy Bryant  
Judith Dooley  
Jean French  
Mary Goodman  
Mary Hands  
Ester Harries  
Val Kennett  
Brenda Midgley  
Janet Miller  
Gwyneth Rollins  
Joan Shaddick  
Elizabeth Tilston  
Fanny Weiss  
Margaret Whitehurst  
Linda Wyatt

### **Tenor**

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

### **Bass**

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

## **COMMITTEE**

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Chairman: Adrian Percy

Secretary: Mary Harris

Treasurer: Graham Harbage

### **ELECTED COMMITTEE MEMBERS:**

Assistant Treasurer: Diane Wheatley

Concert Manager: Eileen Robertson

Assistant Concert Manager: Tony Powell

Librarian: Bob Pugh

Assistant Librarian: Frances Durkin

Membership Secretary / Ticket Administration: Ester Harries

Minute Secretary: Rachel Pentecost

Front of House: Mary Harris

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

Grants and Sponsorships: Martin Jones

Singing Days: Carol Seed

Social Events: Frances Durkin, Lena Hogben

Public Relations: Anne Barnard

Publicity: Anne Harwood

Webmaster: David Jones

200 Club: David and Grace Johnston

## BIOGRAPHIES



### Natalie Clifton-Griffith - Soprano

Natalie was born in Cornwall and studied at The Birmingham Conservatoire and The Royal College of Music. She was a prize winner at Great Elm and The First London Handel Festival Singing Competition (2002).

Highlights of her solo career include Bach's *Magnificat* (Barbican Hall, ECO), *St John Passion* (Three Choirs Festival) and *Cantata 82a* (Hanover Band), *Mass in B Minor* (Lyon Early Music Festival), *Cantata 209 Non sa che sia dolore* (Purcell Room and CBSO centre), and Handel's *Messiah* at most major cathedrals in England, *Apollo e Dafne* and *Alexander Balus* (London Handel Festival) *Gloria* and *Laudate Pueri* (Welsh Baroque Orchestra). Classical repertoire includes Haydn's *Creation* (Bath Abbey), *Nelson Mass* (Lichfield Cathedral), *Missa Sancti Nicolai*, *Salve Regina* and Mozart's *Exsultate Jubilate* (CBSO Symphony Hall and English Haydn Festival) and *Mass in C Minor* (ECO).

Natalie appears regularly as a soloist with The English Concert (Biber *Missa Christi Resurgentis*, Handel's *Dixit Dominus* QEH, Bath Festival, Schutz *Christmas Story* - Angel and Vivaldi's *Gloria*) and Ex Cathedra on CD and concerts including Lalande's *Dies Irae* (BBC Proms), Handel's *Solomon* and Purcell's *Fairy Queen* (Symphony Hall). Also with CBSO Baroque Ensemble, Armonico Tributo, and Capilla Cayrasco (Madrid and The Canary Islands).

Other concert engagements have included Bach *St John Passion* (Nantwich Choral Society), Mendelssohn's *Midsummer Night's Dream* (CBSO), Vaughan Williams *Serenade to Music*, Three Choirs Festival, Canteloube's *Chants D'Auvergne*, Villa Lobos *Bachianas Brasileiras V*, Paul Spicer's *Easter Oratorio* (ESO) and *Advent Oratorio*, John Joubert's *Wings of Faith* (CBSO), Orff's *Carmina Burana* (Birmingham Royal Ballet, English Symphony Orchestra) Patrick Hawes's *Song of Songs* and *Mater Gloriosa* in Mahler's *Symphony No.8* (Symphony Hall). Natalie also performs with consort vocal groups such as Ex Cathedra, Tenebrae, I Faggiolini, Exaudi, The Sixteen and The BBC Singers.

Operatic roles include The Queen of the Night (*The Magic Flute*) Timea (*La Liberta Contenta*), Venus (*Venus and Adonis*), Despina (*Così fan Tutte*), and Princesse (*L'Enfant et les Sortilèges*).

Natalie has recorded for EMI Classics (Rodrigo), Hyperion (De Lalande, Charpentier and three discs of South American Baroque music), Archiv (Biber), Signum records (Poulenc) and Lammas (Karg-Elert with the Gough Duo) She also appears on Ex Cathedra's live recording of Bach's *St Matthew Passion* and featured in Early Music News' 'Rising Stars'.

More recently Natalie sang for London Voices in the BBC Proms in the semi chorus for Per Norgard's *Symphony no 3* and in Computer Game and film soundtracks including Rise of the Guardians, The Hunger Games, Interstellar, The Boss Baby, The Hobbit, Maleficent and Mission Impossible!

Current engagements include Rutti *Requiem*, Bach *Mass in B Minor*, and Rossini *Petite Messe Solennelle*. She hopes to repeat a recital of Strauss' *Four Last songs* (with organist husband Alexander Mason) in Norway 2021.

Since moving to West Sussex, Natalie teaches singing at St John's School (Leatherhead) Bedales and Lancing College.



### **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*, *The Armed Man* (Karl Jenkins), *For the Fallen* (Rootham) and (once with 24 hours' notice) Bach *St Matthew Passion* in Chester Cathedral.

Harriet was shortlisted for the BBC Cardiff Singer of the World Competition in 2003. Harriet is the successful author of several books for young readers and lives in Staffordshire with her husband and four children.



### **Paul Smy - tenor**

Paul began his musical career at King's College Cambridge with Sir Philip Ledger and Sir Stephen Cleobury touring Europe, Australia, Hong Kong and Japan. While at King's, Paul was a soloist in recordings of Faure's *Messe Basse*, Handel's *Coronation Anthems* and *Tudor Church Music* with Michael Chance, Mark Padmore, Charles Daniels and Gerald Finley.

Paul continued his vocal studies with John Runge and after gaining a French and Business Degree at Keele University, Paul moved to Paris in 1992 to work for Renault and co-founded the Mikrokosmos Youth Choir as Assistant Conductor and Accompanist while simultaneously launching his solo career with performances of Bach's *Magnificat*, *B Minor Mass* and Britten's *St Nicolas* at the 'Choralies' music festival in Vaison-La-Romaine. Following receipt of a Masters in Business Management from EM Lyon in 1996, Paul became Assistant Director of the Paris Choral Society based at the American Cathedral.

Since returning to the UK in 1998, Paul works as a business consultant in the Automotive industry and also continues to give regular solo performances both in the UK and abroad. His most recent performances include a live recorded performance of Mozart's *Requiem* for Sir Stephen Cleobury, a recording of Britten's *St. Nicolas* for Xavier Stouff, Handel's *Coronation Anthems* for Neil Jenkins, Dyson's *Quo Vadis* for Paul Spicer, Beethoven's *Choral Symphony* for Brian Kay, Handel's *Dixit Dominus* for Mark Deller, Bach's *St. Matthew Passion* for Leslie Olive, Finzi's *Dies Natalis* for Roy Wales, Schumann's *Faust* for Sir Stephen Cleobury and Bach's *St. John Passion* for his uncle Roy Massey.

Paul's 2020/21 season includes performing the evangelist in Bach's *St. Matthew & St. John Passions*, Handel's *Messiah and Saul*, Bach's *B Minor Mass* and *Christmas Oratorio*, Verdi's *Requiem*, Mendelssohn's *Elijah*, Haydn's *Creation and Seasons*, Carl Orff's *Carmina Burana*, Chilcott's *Requiem*, Finzi's *Intimations of Immortality* and Mozart's *Requiem*, *C Minor* and *Coronation Masses*.



### **James Adams - Bass**

James Adams started singing in church choirs as a boy before moving on to sing at St. John's College, Cambridge, where he was both Choral Scholar and Lay Clerk. During his time there he toured to such diverse locations as Hong Kong, Singapore, and the United States, at the same time as reading for degrees in Philosophy. He also recorded more than ten discs with the choir, with the recent release, 'Deo', a selection of

religious music composed by Jonathan Harvey, garnering a BBC Music Magazine award for best choral release.

His operatic roles include chorus member in their production of *Eugene Onegin* before playing Don Alfonso in Mozart's *Così fan tutte*, Snug in Britten's *A Midsummer Night's Dream* and Nick Shadow in Stravinsky's *The Rake's Progress*. He has performed as a soloist in the Concertgebouw, Amsterdam, the Grand Théâtre de Provence, Aix-en-Provence, St-Martin-in-the-Fields (as a soloist in Haydn's *Creation*), and church venues across the country.

Besides pursuing postgraduate research, James performs regularly with the Oxford Bach Soloists, under Tom Hammond-Davies, as well as looking forward to upcoming performances as Cadmus in Handel's *Semele* and Pilate, in J.S. Bach's *St Matthew Passion*.

## The 18<sup>th</sup> Century Sinfonia

The 18<sup>th</sup> Century Sinfonia is the non-costume wing of the 18th Century Concert Orchestra. They support and accompany many choirs and choral societies who wish to achieve high level performances of period works accompanied by an outstanding orchestra playing on authentic instruments.

Small wonder this chamber orchestra has earned a reputation as one of the finest exponents of baroque music in the country. *"The musical standard throughout was exceptional, demonstrating enthusiasm, dedication and technical excellence."* – Oxford Times

The 18th Century Concert Orchestra communicates the brilliance and drama of baroque music, combining period instruments, candlelight and resplendent 18th-century attire to present a uniquely atmospheric recreation of 18th-century musical life.

Violin 1	David Lewis	Flute	Edwina Smith
	Judith Van Ingen		Sarah McNulty
	Julia Black	Oboe	Cait Walker
	James Woodrow		Caroline Radcliffe
Violin 2	Kelly McCusker	Bassoon	Mark Wilson
	James Ellis		Martin Clark
	Maria Becker	Horn	Ursula Monberg
Viola	Leon King	Trumpet	Adrian Woodward
	Nichola Blakey		Howard Rowntree
Cello	David Hatcher	Tympani	Wendy Jones
	Rachel Gray		Matt Green
Bass	Mike Escreet	Harpsichord	David Francis
		Organ	Simon Russell





## John Naylor - conductor

As conductor, singer and organist, John combines extensive performance experience in world-class choirs with a lifelong passionate interest in choral music and its performance. Following a successful business career he now devotes most of his activities to conducting, choir development and church administration. His original training was as a choral scholar at St John's College, Cambridge with Dr George Guest after keyboard studies with Conrad Eden at Durham Cathedral where he was a chorister (1957 – 61), a music scholarship at Rossall School and singing studies with Wilfrid Brown and Lyndon van der Pump from The Royal College of Music.

He subsequently became a professional member of the Chapel Royal Choir of St Peter ad Vincula at H.M. Tower of London and The Monteverdi Choir and Louis Halsey Singers, appearing at The Proms, The South Bank, The Aldeburgh Festival and in numerous broadcasts and recordings. He has sung in the cathedral choirs of Carlisle, Christ Church Oxford and Chester 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 has also been Music Director of The Open University Chapel Choir since 2012.

John was appointed Music Director of Nantwich Choral Society in September 2005 for whom he has now conducted highly acclaimed performances of works in the mainstream choral repertoire including Mendelssohn's *Elijah*, Bach's *St John Passion* and *St Matthew Passion* (both in Chester Cathedral), and Monteverdi's *Vespers of 1610*, Bernstein's *Chichester Psalms*, Fauré's *Requiem*, Karl Jenkins' *The Armed Man* with Ensemble Vocal Arpège de Mâcon, Mozart's *Requiem* and Bach's *B minor Mass* with the period instruments of the 18th Century Concert Orchestra, Vaughan Williams *Sea Symphony* and *The Lark Ascending*, Haydn's *The Seasons* and *The Dream of Gerontius* in Chester Cathedral, Coleridge Taylor's *Hiawatha* and Elgar *Enigma Variations* with the Northern Concordia Orchestra, and Handel *Coronation Anthems* and the *Dettingen Te Deum* with the 18th Century Sinfonia.

Performances in 2015 and 2106 included Handel's *Judas Maccabeus*, Haydn's *Harmoniemesse*, Andrew Lloyd Webber's *Requiem* and Duruflé's *Requiem* with NCS, Tewkesbury Abbey, Brecon Cathedral and Handel's *Dixit Dominus* and Schubert *Mass in G* at The Lymm Festival with The Lydian Singers, and Ely, Ripon and St Albans cathedrals with OUCC. He conducted an especially memorable performance of Bach's *St John Passion* at Easter 2016 with his former colleague Rogers Covey-Crump as the Evangelist.



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

2018 included Dvorak *Stabat Mater*, A Gilbert & Sullivan Gala Evening with his friend Richard Suart, *The Armed Man* (Jenkins) and *For the Fallen* (Rootham) with NCS, Southwell, and St Albans cathedrals with The Lydian Singers and Winchester, Lichfield and Portsmouth cathedrals with OUCC. 2019 included *Messiah*, *Even such is Time* (Andrew Mildinhall) and Faure *Requiem* with NCS, Lichfield cathedral, Tewkesbury Abbey and the Lymm Festival with Lydian singers and Chester cathedral with OUCC.

2020 includes *Elijah* (Mendelssohn), Bach *B minor Mass*, and Rossini's *Petite Messe Solennelle* in Nantwich and Germany, Edinburgh and Ripon cathedrals with OUCC and Lymm Festival and Blackburn Cathedral with The Lydian Singers.

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.



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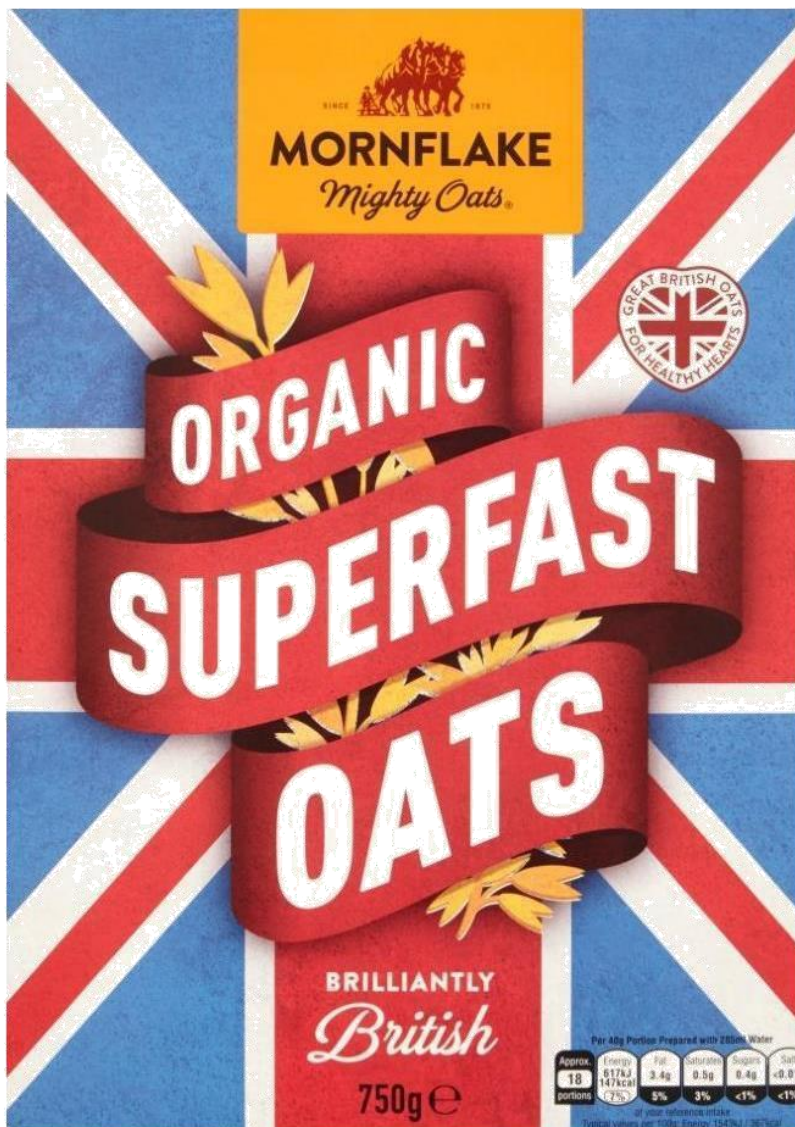
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**ACKNOWLEDGEMENTS**

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