

NANTWICH CHORAL SOCIETY

Come and Sing

HANDEL'S

MESSIAH

Soloists:

Heather Buckmaster – soprano

Bethan Langford – mezzo soprano

Joseph Buckmaster – tenor

Piran Legg – bass baritone

Nantwich Sinfonia – leader Alison Loram

John Naylor – Conductor

St Mary's Church, Nantwich

Saturday 5th February 2022 at 6.00 pm

Hello, and welcome to this performance of Handel's Messiah, probably one of the most popular pieces in the choral repertoire, both for performers and audience alike. With so many glorious choruses and sublime arias it is no wonder that Messiah is as popular today as ever.

One of the aims of the society has always been to encourage participation in music making as widely as possible, and to that end we hold two events each year which are open to singers from across the region, whether they are members of the society or not. This Come and Sing Day is the second of these events, and we are delighted to be joined by a large number of performers who are not members of the society; you are all most welcome.

As a society we are very privileged to be able to work with some outstanding professional musicians, and we are delighted to welcome tonight the Nantwich Sinfonia, together with our 4 distinguished soloists, and our resident organist Simon Russell, all under the baton of our Director of Music John Naylor.

In this the 50th anniversary year of the society it is particularly appropriate that we sing Messiah, first performed by the society in the year of its formation in 1972. Whilst Covid restrictions means that the size of the audience is smaller than usual, I hope that performers and audience alike will thoroughly enjoy this marvellous and uplifting piece of music.

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, Mornflake, other advertisers in our programme, sponsors and donors.

Supported by



Commentary

MESSIAH

Today's performance of *Messiah* will unite many people who have gathered from far and wide to sing, play and hear this, the best known of all the works in the choral repertoire. Indeed, there is no more fitting work than *Messiah* for us to mark musically and spiritually the beginning of another new year. The previous successes of our early January 'Come and Sing' events have encouraged us to perform once again with orchestral accompaniment. We very much hope that it will be enjoyed by all involved.

Handel may have passed quite close to Nantwich on his way to give the first performance of *Messiah* in Dublin on April 13th, 1742. It is certainly possible, because he travelled from London to Chester (by which road remains unknown) where he was delayed by bad weather on the crossing route. Anxious to make good use of the time available, he prevailed upon the cathedral organist to arrange a 'sing through' of his new work with some members of the cathedral choir who, quite reasonably, he expected to be proficient readers of music. He was very put out by one of them who, when the singer gave a very poor account of the music placed before him, told a dismayed Handel that he could sing at sight 'but not at first sight!'

We know that Handel wrote *Messiah* in an amazingly short burst of inspiration, between Saturday August 22nd, 1741 and Saturday September 12th 1741 in preparation for the series of concerts he was to give in Dublin, borrowing very little from previous compositions. He was uncertain what musical resources he would have at his disposal when he arrived, so he designed the work for very sparing orchestration – only continuo, strings and brief appearances by trumpets and kettledrums.

The majority of the arias have an obbligato accompaniment by a single instrumental part with continuo. The chorus, though planned to be relatively few in number, is given a much more prominent role than in most of Handel's previous compositions. All this was designed for economy of cost, especially since the first performance was presented to raise funds for Dublin's Charitable Music Society.

Charles Jennens, Handel's regular librettist, selected the words from the Authorised Version of the Bible and from the Book of Common Prayer. This combination of familiar Old Testament and New Testament texts illustrates the fulfilment of the Old Testament prophecies of Messiah in the Gospel story. The work is divided into three parts:

Part One: Prophecies of Christ's coming, the Annunciation and the Nativity.

Part Two: Christ's sacrifice, his Suffering, Resurrection and Ascension, the Evangelism of the Apostles and a glorious view of the Kingdom of God.

Part Three: Christ's redemption and the immortality of the Christian soul.

In order to accommodate as large an audience as possible, the Dublin Charitable Society's Stewards asked 'Ladies not to come with hoops' and Gentlemen 'to come without their

swords'. On the day there were 700 people in the room, £400 was raised, and the Dublin Journal wrote: "Words are wanting to express the exquisite delight afforded to the admiring crowded Audience. The Sublime, the Grand and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport the ravish'd Heart and Ear."

But when Handel returned and gave the first London performance as part of his Lenten Oratorio season at Covent Garden Theatre in 1743, the reaction was underwhelming. Some critics piously questioned the suitability of a playhouse for the performance of sacred texts, and most patrons preferred Handel's *Samson* which was 'received with uncommon applause' whilst *Messiah* 'was but indifferently relish'd.'

Handel was born in Halle (Germany) in February 1685, and after youthful appointments as organist at the local cathedral and harpsichord player / violin player at the local opera house, he went to Italy in 1706 where he wrote numerous operas and cantatas in the Italian style.

He returned to Germany, but between 1710 and 1716 he commuted regularly to London where Italian opera had become very popular. He eventually settled in England in the service of the Duke of Chandos who, like many rich noblemen, maintained his own small musical establishment. In 1719 he became Music Director of The Royal Academy, formed by a group of noblemen to put on regular Italian opera performances.

This proved a musically successful but financially insecure venture, and so in 1729 he started seasonal programmes on his own account. During the 1730s he built up a flourishing and profitable reputation for seasons of Italian operas and English oratorios and odes at Covent Garden.

Thus Handel was essentially a man of the theatre, especially Italian opera, although he was also undoubtedly a man with a religious background. Biblical subjects (with which his audience would have been very familiar) proved a rich source for the libretti of very many of his compositions. After composing *Messiah* for Dublin he seems to have concentrated principally on oratorios to be performed in the theatre, but he did revive *Messiah* in 1745 and again in 1749.

Handel, by then 45 and more affluent, had become an establishment figure, and in 1750 began the English tradition of performing *Messiah* in support of good causes, in this case for the Foundling Hospital where he was a governor. All of a sudden *Messiah* 'was received with universal applause', its public reputation in England was transformed and it has enjoyed a uniquely unbroken history of performance ever since.

When King George II attended a performance he (allegedly) stood up at the beginning of the Hallelujah chorus, but nobody really knows why. The reasons may have been lofty, they may have been prosaic. However, the audience followed protocol and also stood, a tradition was begun, and most audiences have stood for this great chorus ever since!

In the 18th century Mozart famously produced a version with more lush orchestration; in the 19th century it became customary to give performances with staggeringly large resources (up to 2,500 performers). Every choral society included *Messiah* in its repertoire, and it is tempting to speculate that the sentiments attached to performances at this time were as much socially worthy ('improving') as they were musical.

In the first part of the 20th century conductors including Thomas Beecham and Malcolm Sargent gave performances which today would be regarded as hopelessly romantic, but they were nevertheless very persuasive interpretations. In the latter part of the 20th century it became, and still is, more customary to perform baroque music with resources more closely aligned to those originally intended. Tonight's performance uses the forces available to us, and on this occasion it is just as much about performing as it is about hearing this glorious work.

Handel died in 1759, nine days after conducting his last performance of *Messiah*, and was buried in Westminster Abbey. He is regarded, with his contemporary J.S. Bach, as the greatest of all the many Baroque musicians and composers: certainly he is one of the greatest of all the English composers. In *Messiah* he left us a legacy which has truly stood the test of time.

Jennens quoted Virgil in the introduction to his libretto – *Majora canamus* (let us sing of Greater Things). *Messiah* was considered in Handel's day a 'Grand Musical Entertainment' and since then it has properly gained a unique place in musical performance. Even in a cynical and more secular age it has the power to move and inspire. The words are still well known by most of us, Handel's music is at once familiar and fresh and the work has a curious propensity to engage performers and audience alike in a corporate musical experience quite unlike any other.

Handel himself said of the audience at one performance: "I should be sorry if I only entertained them; I wished to make them better." In this performance tonight, may we all find a glimpse of some of the 'Treasures of Wisdom and Knowledge' to which Jennens so appositely also referred.

May this occasion also inspire us to continue our tradition of meeting together at the beginning of each year to make music spontaneously for many years to come.

John Naylor

THE TEXT OF *MESSIAH*

MAJORA CANAMUS

(*Virgil, Eclogue IV*)

And without controversy, great is the mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up in glory.

In whom are hid all the Treasures of Wisdom and Knowledge.

(*1 Timothy iii, 16; Colossians ii, 3*)

(These words, selected by Jennens, the librettist, formed a preface to the wordbook of the first performance of *Messiah* in April 1742 in Dublin.)

PART ONE

1. Symphony

2. Tenor recitative: Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. *Isaiah 40:1-3*

3. Tenor aria: Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain. *Isaiah 40:4*

4. Chorus: And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it. *Isaiah 40:5*

5. Bass recitative: Thus saith the Lord of hosts; yet once, a little while, and I will

shake the heavens, and the earth, the sea, and the dry land, and I will shake all nations, and the desire of all nations shall come. *Haggai 2:6-7*

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of hosts. *Malachi 3:1*

6. Contralto aria: But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire. *Malachi 3:2*

7. Chorus: And He shall purify the sons of Levi that they may offer unto the Lord an offering in righteousness. *Malachi 3:3*

8. Contralto recitative: Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, "God with us". *Isaiah 7:14, Matthew 1:23*

9. Contralto aria and Chorus: O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! *Isaiah 40:9*

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. *Isaiah 60:1*

10. Bass Recitative: For, behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *Isaiah 60:2-3*

11. Bass Aria: The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined. *Isaiah 9:2*

12. Chorus: For unto us a child is born, unto us a son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. *Isaiah 9:6*

13. Pifa (Pastoral Symphony)

14. Soprano Recitative: There were shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. *Luke 2:8-9*

15. Soprano recitative: And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. *Luke 2:10-11*

16. Soprano recitative: And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying: *Luke 2:13*

17. Chorus: Glory to God in the highest, and peace on earth, goodwill toward men! *Luke 2:14*

18. Soprano aria: Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Saviour and He shall speak peace unto the heathen. *Zechariah 9:9-10*

19. Contralto recitative: Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing. *Isaiah 35:5-36*

20. Contralto aria: He shall feed His flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young. *Isaiah 40:11*

Soprano aria: Come unto Him, all ye that labour and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls. *Matthew 11:28-29*

21. Chorus: His yoke is easy, His burthen is light. *Matthew 11:30*

Interval of 15 minutes

PART TWO

22. Chorus: Behold the Lamb of God, that taketh away the sin of the world. *John 1:29*

23. Contralto aria: He was despised and rejected of men; a man of sorrows, and acquainted with grief. *Isaiah 53:3*

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting. *Isaiah 50:6*

24. Chorus: Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities: the chastisement of our peace was upon Him. *Isaiah 53:4-5*

25. Chorus: And with His stripes we are healed. *Isaiah 53:5*

26. Chorus: All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all. *Isaiah 53:6*

27. Tenor recitative: All they that see Him laugh Him to scorn: they shoot out their lips, and shake their heads, saying, *Psalms 22:7*

28. Chorus: He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him. *Psalms 22:8*

29. Tenor recitative: Thy rebuke hath broken His heart; He is full of heaviness: He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him. *Psalms 69:20*

30. Tenor Aria: Behold, and see if there be any sorrow like unto His sorrow. *Lamentations 1:12*

31. Tenor recitative: He was cut off out of the land of the living: for the transgression of Thy people was He stricken. *Isaiah 53:8*

32. Tenor aria: But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. *Psalms 16:10*

33. Chorus: Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in! Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of Glory shall come in! Who is this King of Glory? The Lord of Hosts, He is the King of Glory. *Psalms 24:7-10*

38. Soprano Aria: How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! *Romans 10:15*

40. Bass Aria: Why do the nations so furiously rage together, why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against His anointed. *Psalms 2:1-2*

42. Tenor recitative: He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. *Psalms 2:4*

43. Air: Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. *Psalms 2:9*

44. Chorus: Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! *Revelation 19:6*

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah! *Revelation 11:15*

King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! *Revelation 19:16*

Pause

PART THREE

45. Soprano aria: I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. *Job 19:25-26*

For now is Christ risen from the dead, the first fruits of them that sleep. *1 Corinthians 15:20*

46. Chorus: Since by man came death, by man came also the resurrection of the

dead. For as in Adam all die, even so in Christ shall all be made alive. *1 Corinthians 15:21-22*

47. Bass recitative: Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. *1 Corinthians 15:51-52*

48. Bass aria: The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. *1 Corinthians 15:52-53*

49. Contralto recitative: Then shall be brought to pass the saying that is written: Death is swallowed up in victory. *1 Corinthians 15:54*

50. Alto and Tenor duet: O death, where is thy sting, O grave where is thy victory? The sting of death is sin and the strength of sin is the law. *1 Corinthians 15:55-56.*

53. Chorus: Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. *Revelation 5:12-14*

54. Chorus: Amen

Nantwich Sinfonia

Alison Loram Kate Spiers Morris Saleh Caroline Nowotarski Jac McKeigue	Violin
Julian Robinson Nick Smith	Viola
Beth Carlyle Elsby Becca Nelson	Cello
Tim Jones	Bass
Richard Weigall Marcia Ferran	Oboe
Jane Williams	Bassoon
Wendy Jones Stuart Jones	Trumpet
Hannah Lock	Timpani
Simon Russell	Harpsichord / Organ

Nantwich Sinfonia (leader Alison Loram) appear regularly with Nantwich Choral Society. The professional players who make up the orchestra all have extensive experience with major orchestras in the Midlands, Wales and North or England.

Heather Buckmaster – soprano

Heather Buckmaster graduated from the Royal Birmingham Conservatoire with First Class Honours in 2013. In 2020 she completed her master's degree in Music Therapy at the Guildhall School of Music and Drama. Now a qualified Music Therapist, as well as performing, Heather specialises in dementia care working in four care homes for the Methodist Homes Association.

Since leaving the Conservatoire Heather has played numerous operatic roles including Susannah in Mozart's *Le Nozze Di Figaro*, Adele Strauss' *Die Fledermaus*, Olympia in Offenbach's *Tales of Hoffman*, Tatyana in Tchaikovsky's *Eugene Onegin*, Micaela in Bizet's *Carmen*, Donna Elvira in Mozart's *Don Giovanni* and Gilda in Verdi's *Rigoletto*.

In August 2014, Heather sang with Co Opera Co in London in *The Cunning Little Vixen* playing the Frog and Frantik. In 2016 Heather had her debut role with Heritage Opera playing Zerlina in Mozart's *Don Giovanni* and has performed with them as Despina in Mozart's *Così fan Tutte*, 1st Lady in Mozart's *Die Zauberflöte* and Mabel in *Pirates of Penzance*. Heather has also performed with Flat Pack Music as Pamina in Mozart's *The Magic Flute*, Fiordiligi in Mozart's *Così fan Tutte*, Mimi in Puccini's *La Bohème* and the Countess in Mozart's *The Marriage of Figaro*.

Heather has been the soprano soloist in choral works: Mendelssohn's *Elijah*, Finzi's *In Terra Pax*, Faure's *Requiem*, Handel's *Messiah*, Carl Orff's *Carmina Burana*, Schubert's *Mass in G*, Mozart's *C Minor Mass*, Haydn's *Creation* and Bach's *St John Passion*. She is also a regular concert and recital performer across the Country.

Heather is co-founder and company manager of Flat Pack Music (cio 1191849), an outreach opera company which aims to 'Enrich lives through Music'.

Bethan Langford – 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. A versatile performer, her repertoire spans opera, art song, contemporary music and experimental music.

Highlights so far include Hebe in Cal McCrystal's new production of *HMS Pinafore* for English National Opera, her debut at the Royal Opera House Covent Garden in Maxwell's *The Lost Thing*, Second Lady in Tom Allen's *Magic Flute* 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, Noble Orphan in Richard Jones' *Der Rosenkavalier* at the Glyndebourne Festival and the BBC Proms and the title role in the award-winning *The*

Rape of Lucretia at Grimeborn. Bethan is excited to be playing the title role in Errollyn Wallen's world premiere of *The Paradis Files* - a ground-breaking tour of Graeae Theatre Company's first ever opera.

A keen recitalist, Bethan has performed at many leading concert venues around Europe including the Wigmore Hall, Heidelberger Frühling Festival, Edinburgh International Festival, Buxton International Festival, Ryedale Festival, The International Lied Festival Zeist and regularly at the Oxford Lieder Festival.

Bethan is a Samling Artist, a Yeoman of the Musicians' Company and a proud past recipient of the Elizabeth Eagle-Bott award for partially sighted and blind musicians. She lives in Shropshire with her husband and cat, Crackers.

Joseph Buckmaster – Tenor

Joseph Buckmaster is a Lyric Spinto Tenor, he completed his MA at the Royal Academy of Music under the tutelage of Richard Berkeley-Steele and his vocal coach Iain Ledingham.

Joseph began singing in the Chester Cathedral choir at the age of six and continued to sing there in various roles until the age of twenty-four. He began his formal training at the Royal Northern College of Music where he developed a deep passion for the Operatic repertoire. He performed in the chorus for their operas, including *La Belle Helene*, *La Clemenza di Tito*, *Carmen* and *Vanessa*. He also covered the role of Giove in their production of *Il Ritorno d'Ulisse* in Patria. Whilst at the Royal Academy of Music he performed the roles of Apollo in *Semele* and Alméric in *Iolanta* for Royal Academy Opera.

For Heritage Opera Joseph has performed the roles of Tamino in *The Magic Flute*, Ferrando in *Così fan Tutte* and covered the role of Don Jose in *Carmen*. For Flat Pack Music he has performed the roles of Ferrando in *Così fan Tutte*, Rodolfo in *La Bohème*, Basilio and Don Curzio in *The Marriage of Figaro*, and Tamino in *The Magic Flute*. He also directed their production of *The Marriage of Figaro*.

For Hampstead Garden Opera he has performed the role of Rodolfo in *La Bohème*. Joseph most recently worked with Grange Park Opera in their chorus for the season's operas; *Falstaff*, *La Bohème* and *Ivan the Terrible* (The Maid of Pskov). He also sang the role of Male 1 in the world premiere of *The Life and Death of Alexander Litvinenko*.

Joseph is also an extra chorister for both the Royal Opera House and the English National Opera.

Piran Legg – bass-baritone

Piran is 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.

John Naylor – Conductor

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

He subsequently became a professional member of the Chapel Royal Choir of St Peter ad Vincula at H.M. Tower of London and The Monteverdi Choir and Louis Halsey Singers, appearing at The Proms, The South Bank, and The Aldeburgh Festival and in numerous broadcasts and recordings. He has sung in the cathedral choirs of Carlisle, Christ Church Oxford and Chester where until recently he could still be occasionally spotted on the back row!

John 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.

Recent performances have included Mendelssohn's *Elijah*, Rutter's *Magnificat* and *Sprig of Thyme*, Verdi *Requiem*, Dvorak *Stabat Mater* and Jenkins 'The Armed Man' with NCS, Durham, Peterborough, Lichfield and Southwell cathedrals and Will Todd's *Mass in Blue*

at The Lymm Festival with The Lydian Singers, and Blackburn, Liverpool, Oxford, Winchester, Portsmouth and Hereford cathedrals with Open University Chapel Choir.

In addition to his musical activities, John has been Chairman of the Lichfield Diocesan Board of Finance since 2012.

Programme of events 2022

Saturday 26 March 2022, 7.30 pm

St Mary's Church Nantwich

Bach – *St John Passion*

Saturday 2 July 2022, 7.30 pm

St Mary's Church Nantwich

Rossini – *Petite Messe Solonelle*



Malpas Tractors

Talking Your Language...

New & Used Tractors

Wrexham - Holmes Chapel -
Denbigh
Sales – Service – Parts

Website:
www.malpastractors.co.uk

Online shops:
www.malpasonline.co.uk
www.fxforagerparts.co.uk



We are looking for the following:

Brass:

3rd & 4th French Horn

Woodwind:

2nd Oboe

2nd Bassoon

Most parts require a minimum playing standard of around grade 4/5.

Get in touch if you want to give us a try; a warm and friendly welcome awaits!

**Integrated Radiological
Services Ltd**
wishes

NANTWICH CHORAL SOCIETY

continued success with its
2021/22 concert programme

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

www.irs-limited.com

NANTWICH CHORAL SOCIETY

Please join our

200 Club

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

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

ncs200club@gmail.com



MORNFLAKE

Mighty Oats

PROUD SPONSORS OF NANTWICH CHORAL SOCIETY



*Performing in Perfect Harmony
Since 1675*

AVAILABLE IN:

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

Cheerbrook
Cheshire's Farm Shop



A.T. WELCH

WWW.MORNFLAKE.COM