

*Nantwich Choral Society*

*Nelson Mass - Haydn*  
*Requiem - Rutter*

Julie Thomas - Soprano  
Victoria Shone - Alto  
Christopher Larley - Tenor  
Geoff Thomas - Bass

The Consort - Orchestra

Directed by Patrick Larley

The Parish Church of St Mary, Nantwich

Saturday 12th March 2005 at 7.30 p.m.

## Missa in Angustiis (Nelson Mass)

Franz Joseph Haydn (1732 - 1809)

*Kyrie Eleison*  
*Gloria in Excelsis*  
*Qui Tollis*  
*Quoniam tu Solus*  
*Credo*  
*Et Incarnatus*  
*Et Resurrexit*  
*Sanctus*  
*Benedictus*  
*Agnus Dei*  
*Dona Nobis*

Haydn's own title for this mass, *Missa in Angustiis* ('mass for times of distress'), would lead one to expect a dark piece, with an undercurrent of fear. Certainly the opening *Kyrie* features dark and dramatic fanfares, and belongs to the sound world of Mozart's *Requiem*, which was written in the same decade. However there are also contemplative and joyful movements and a jubilant finale. Remember that Haydn wrote this mass and others for the name-day of Princess Esterhazy. It would not do to celebrate such an important event with sombre music!

This is Haydn's largest mass, and one of his most well-known and beloved choral works. It is also his only minor-key mass, set in D minor at the opening, but leading to a victorious D major finale. The orchestra does not include woodwind, and the use of three trumpets and timpani in the accompaniment creates a military feel (which perhaps contributed to the work's eventual name).

The mass is also notable for the 'fireworks' demanded of the soprano soloist, in the tragic, war-torn *Kyrie* through the D major *Gloria* and beyond. But while most contemporary mass settings make a clear distinction between arias and choral sections, in the manner of opera, the solos and ensemble passages in the *Nelson Mass* in the main remain closely integrated with the chorus.

The *Qui tollis* section of the *Gloria* starts surprisingly in Bb major, where the bass is accompanied by some lovely scoring for the strings and organ. The soprano returns us to D major for *Quoniam tu solus sanctus* and Part II ends with a choral fugue.

An extraordinary opening to the *Credo* has the sopranos and tenors competing in canon with the altos and basses to the sound of fanfaring trumpets. *Et incarnatus* begins with a gorgeous aria for the soprano soloist, before the emotional centre of the piece is taken up by the chorus who lead to a glorious D major finish once again in *Et resurrexit*.

The *Benedictus* in Part IV is a world away from the serene, prayerful setting that might be expected. This is typically set as a quiet meditation, but Haydn's setting begins with a stormy orchestral introduction, moves through a series of exchanges between soloists and chorus, and culminates in a strikingly dissonant passage. The G major *Agnus Dei* provides the chorus a little respite as the soloists take centre stage, before *Dona nobis pacem* returns triumphantly to D major in a joyous finale.

INTERVAL

Requiem  
John Rutter

*Requiem Aeternam*  
*Out of the Deep*  
*Pie Jesu*  
*Sanctus*  
*Agnus Dei*  
*The Lord is my Shepherd*  
*Lux Aeterna*

Following the precedent established by Brahms and Fauré, among others, this work is not strictly a setting of the Requiem Mass as laid down in Catholic liturgy, but instead is made up of a personal selection of texts, some taken from the Requiem Mass and some from the 1662 Book of Common Prayer.

The seven sections of the work form an arch-like meditation on the themes of life and death: the first and last movements are prayers on behalf of all humanity, movements 2 and 6 are psalms, 3 and 5 are personal prayers to Christ, and the central Sanctus is an affirmation of divine glory.

*Requiem* was first performed complete on 13 October 1985 at Lover's Lane United Methodist Church, Dallas, Texas (Director of Music: Allen Pote) by the Sanctuary Choir and orchestra.

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**PATRICK LARLEY - Musical Director**

Patrick Larley, composer and conductor, has been Musical Director of Nantwich Choral Society since 1997 and holds a similar post with Ludlow Choral Society in Shropshire. During this time he has widened the choir's horizons by adding new and challenging works to the standard repertoire, leading the choir in performances with prestigious orchestras such as the Manchester Camerata, Orchestra of the Golden Age and His Majetys Sagbutts and Cornetts, and by encouraging the performance of unaccompanied choral music.

Patrick, a Fellow of the Royal College of Organists, studied Organ, Singing and Choral training at the RNCM, and since then he has worked with a number of leading professional orchestras in the North-West as conductor, keyboard player and singer, and has taken part in many of country's major music festivals including Aldeburgh, Chester, Paisley, York and the Proms.

He is also founder and director of his own orchestral ensemble - **Consort**, the vocal ensemble **Chudleigh's Company**, and the children's choir, **Ludlow Young Voices**.

Many of Patrick's compositions have been recorded on CD and broadcast on Radio 3 and have been performed widely throughout the UK and in America. *A Mass of a Thousand Ages* was commissioned by NCS for the Millennium celebrations and premiered on April 8th 2000 in St. Mary's Church, Nantwich. Other commissions have included a joyful anthem, *Sing to the Lord*, which received its premiere performance in St. Georges Chapel, Windsor Castle celebrating the 50th anniversary of the Coronation of Her Majesty Queen Elizabeth II; and *Columcille*, a musical sequence on the life of St. Columba, commissioned by Opus Anglicanum for the final concert of the Glasgow Cathedral Festival in 2004. Patrick is presently working on a cycle of songs by Victorian women poets, *Poppies on the Wheat*, for chorus, mezzo-soprano solo, two clarinets, cello and piano, for the Ludlow Festival in June this year.

**CONSORT - Orchestra**

CONSORT is an instrumental ensemble ranging from 4 instrumentalists up to a small chamber orchestra of 20 players. It was formed in 1997 by Patrick Larley, mainly to perform contemporary works but the group also lends itself ideally to the performance of the Baroque and Classical repertoire. In addition to purely orchestral works Consort has appeared as an accompanying orchestra with choirs with programmes ranging from Byrd to Arvo Part. The ensemble has recently recorded a CD of the chamber music of Shropshire composer, Margaret Wegener and future plans include a recording of Patrick Larley's music for string orchestra.

#### **JULIE THOMAS - Soprano**

Julie Thomas has been singing in public from an early age. Growing up in North Wales, she took part in many musical festivals and was the soprano in a vocal quartet that appeared regularly on Radio Wales as well as singing in Bangor University's Gilbert and Sullivan Society. On leaving school, she went to study singing at the Royal Northern College of Music, Manchester. After gaining her degree, she returned to Wales to teach singing privately, her most famous pupil being Aled Jones.

She has toured with the chorus of the Welsh National Opera and has sung many major roles with the award winning Opera Gogledd Cymru. Julie's repertoire covers a variety of musical styles, including oratorio, lieder, opera, cabaret and musicals. Since moving to Doncaster she has continued her public performances as part of the Danum Theatre Company, performing as a soloist with the National Festival Orchestra.

After 10 years in a career as a primary school teacher, she escaped from the classroom and is now working for Doncaster Music Service as a peripatetic singing teacher.

#### **VICTORIA SHONE - Alto**

Victoria Shone read music at university and has been working primarily as a peripatetic singing teacher for 6 years.

She teaches at two independent schools - Kingscourt Preparatory in Catherington, and Prebendal School, Chichester, the Cathedral's choir school.

She also has a private practice where she teaches singing, piano and A-level music.

Aside from teaching, Victoria divides her time between solo and choral singing, and writing.

She has been an accompanist for West Sussex County Council's Sing Out! scheme for children, and an ensemble director at Chichester Music Centre for WSCC.

Victoria is also organist of St. Wilfrid's Church, Chichester.

Victoria's recent engagements include the contralto solos in Handel's Messiah, Judas Maccabeus; Mozart's Requiem; Britten's Rejoice in the Lamb, Purcell's Come ye sons of art and Bach's Magnificat.

Opera/operetta roles have included Ruth in Pirates of Penzance, Dido in Dido and Aeneas and Cherubino in Marriage of Figaro.

Forthcoming solo events include a recital of Twentieth Century English song in Portsmouth Cathedral.

#### **CHRISTOPHER LARLEY—Tenor**

Christopher Larley read music at the Welsh College of Music and Drama. After a year spent as Lay Clerk of Llandaff Cathedral, combined with teaching at the Choir School, he moved to Chichester.

From 1996 to 2004 he was a Tenor Lay Vicar of Chichester Cathedral, but from January 2005 he has been Director of Music at St. Paul's Church, Chichester.

Christopher now combines percussion teaching at Prebendal School, Bishop Luffa, Lavant House and St. Margaret's, Midhurst with solo singing, composing and directing various choirs.

He conducts Chantry Quire and has recently undertaken a role conducting one of the West Sussex County Council Choirs for the new Chorus project for young voices, the Central Singers.

Recent and forthcoming solo engagements include Lloyd Webber's The Saviour in Sussex, Mozart's Requiem in London and Britten's St. Nicholas as part of the Chichester Festivities.

Christopher is a keen composer, and has written many pieces for choral and instrumental ensembles. His music is published by Chichester Music Press ([www.chichestermusicpress.co.uk](http://www.chichestermusicpress.co.uk)) and one of his works, I Worship and Adore the True and Living God, will be performed on BBC Radio Three in June.

#### **GEOFFREY THOMAS - Bass**

Geoffrey Thomas has been actively involved in music for 40 years. He studied piano, organ and singing before embarking on postgraduate studies in composition with William Mathias in Bangor, North Wales and Zbigniew Rudzinski in Warsaw, Poland, as well as successfully completing the repetiteur course at the London Opera Centre.

He has participated in masterclasses with Peter Pears, Geraint Evans and Hans Hotter, he sang the title role in the first performance of Britten's Noye's Fludde in Poland, has conducted in Kazakhstan and had an opera commissioned and performed at the National Eisteddfod of Wales.

Since 1989, Geoffrey has worked in advice & inspection and with music services in Sheffield, Rotherham, Dudley and Doncaster. He is now self-employed and is in much demand as a singer, accompanist and conductor.

# Forthcoming Concerts

Saturday 2nd July 2005, 7.30 p.m.  
At the Civic Hall, Nantwich

## **Carmina Burana - Carl Orff**

Tickets are available from the Box Office at  
"Sounds Musical" : 01270 625579

Tickets are also available from the Nantwich Information Centre or at  
the door

Do you; Love to sing?  
Want to learn and perform choral music -  
in a range of styles from 16th to 21st century?  
under professional direction and coaching?  
with professional soloists and orchestras?

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Nantwich Choral Society has a professional Musical Director - an expert in vocal tuition and coaching - and performs around six concerts a year in the Crewe and Nantwich area, using professional soloists, accompanists and orchestras.

We rehearse at Malbank School, Welsh Row, Nantwich, on Wednesday evenings between September and June, with breaks at Christmas and Easter.

There are vacancies for both men's and women's voices in all sections, but there are particular opportunities for tenors and basses.

Come along on a Wednesday evening at 7.30 - 9.30 or contact our Chairman on 01948 662201.

For more information visit our website at [www.nantwichchoral.org.uk](http://www.nantwichchoral.org.uk)

## NANTWICH CHORAL SOCIETY MEMBERS

### SOPRANO 1

Ann Barnard  
Janice Brown  
Janet Burton  
Jo Butchart  
Joyce Clegg  
Glenda Colemere  
Gail Corfield  
Rita Davies  
Annabel English  
Anne Ferguson  
Cynthia Gorton  
Frances Hughes  
Bronwyn Kelly  
Helen Kerr  
Liz Kirby  
Sheila Luke  
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Gill Handford  
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Eileen Robertson  
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### ALTO 1

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Jocelyn Cooper  
Jacqueline Davies  
Sarah Heald  
Isobel Hope  
Jane Lincoln  
Anne Nicol  
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### ALTO 2

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Rita Donnelly  
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Janet Miller  
Brenda Morris  
Jean Nurse  
Gwyneth Rollins  
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### TENOR

Wal Kaye  
Thomas Maechtig  
Mike Moores  
Nick Smith  
Philip Trinder  
Joe Watson

### BASS

Christopher Findlay  
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Ron Kelley  
Jock Knight  
Jonathan Layfield  
Cameron Paterson  
Ray Potts  
Bob Pugh  
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Simon Stubington  
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