

■ **Nantwich Choral Society** ■

FORTHCOMING CONCERTS

At St. Mary's, Nantwich

Saturday 13th November 1999

HANDEL:- MESSIAH

Saturday 4th December 1999

MANCHESTER CAMERATA

BRITTEN:- THE COMPANY OF HEAVEN

FINZI:- IN TERRA PAX

LARLEY:- SYMPHONY OF THE NATIVITIE

Saturday 18th December 1999

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■ **Nantwich Choral Society** ■

MONTEVERDI

**VESPERS AND
MAGNIFICAT OF 1610**

**ORCHESTRA OF THE
GOLDEN AGE**

**HIS MAJESTYS SAGBUTTS
AND CORNETTS**

Conductor: Patrick Larley



**The Parish Church of St. Mary
Nantwich**

**Saturday 8th May 1999
at 7.30pm**

Nantwich Choral Society

The Orchestra of the Golden Age His Majestys Sagbutts and Cornetts

Sue Tyson (*Soprano*)

Sasha Johnson Manning (*Soprano*)

Richard Roddis (*Tenor*)

Stephen Newlove (*Tenor*)

John Rowlands-Pritchard (*Bass*)

Norman Peate (*Bass*)

Conducted by
Patrick Larley

NATIONAL FEDERATION
OF MUSIC SOCIETIES



1. INTONATIO
Deus in adiutorium meum intende

RESPONSORIUM
sex vocibus & sex instrumentis:
Domine ad adiuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper
et in saecula saeculorum. Amen.
Alleluia.

2. PSALMUS 109: DIXIT DOMINUS
*sex vocibus & sex instrumentis. Li ritornelli si ponno
sonare et anco tralasciar secondo il volere.*

Dixit Dominus Domino meo:
Sede a dextris meis.

Donec ponam inimicos tuos, scabellum pedum
tuorum. Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in
splendoribus sanctorum: ex utero ante luciferum
genui te.

Juravit Dominus, et non pœnitebit eum: Tu es sacerdos
in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis, confregit in die irae suae reges.
Judicabit in nationibus, implebit ruinas: conquassabit
capita in terra multorum.

De torrente in via bibet: propterea exaltabit caput.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in
principio, et nunc, et semper, et in saecula saeculorum.
Amen.

3. CONCERTO: NIGRA SUM
Moteto ad una voce
Nigra sum sed formosa, filiae Jerusalem.
Ideo dilexit me rex et introduxit me in cubiculum suum
et dixit mihi: Surge, amica mea, et veni. Iam hiems
transiit, imber abiit et recessit, flores apparuerunt in terra
nostra. Tempus putationis advenit.

4. PSALMUS 112: LAUDATE PUERI
a 8 voci solo nel organo
Laudate pueri Dominum: laudate nomen Domini.

Sit nomen Domini benedictum, ex hoc nunc,
et usque in saeculum.

A solis ortu usque occasum, laudabile nomen
Domini.

Excelsus super omnes genes Dominus, et super
caelos gloria ejus.

Quis sicut Dominus Deus noster, qui in altis habitat,
et humilia respicit in caelo et in terra?

Suscitans a terra inopem, et de stercore erigens
pauperem;

Ut colloquet eum cum principibus, cum principibus
populi sui.

Qui habitare facit sterilem in domo, matrem filiorum
laetantem.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in
principio, et nunc, et semper, et in saecula saeculorum.
Amen.

1. INTONATION
God, make speed to save me!

RESPONSE
for six voices and six instruments:
Lord, make haste to help me! Glory be to the Father
and to the Son: and to the Holy Ghost.

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

2. PSALM 109: THE LORD SAID
*for six voices and six instruments. Refrains can be
played or omitted according to the performer's taste.*

The Lord said unto to my Lord:
"Sit thou at my right hand.

Until I make thine enemies thy footstool".
The Lord shall send the rod of thy strength out
of Zion: rule thou in the midst of thine enemies!

In the day of thy power in the beauties of holiness thy
people shall be willing, from the womb of the morning
thou hast the dew of thy youth.

The Lord has sworn and will not repent: thou art
a priest forever after the order of Melchizedek.

The Lord at thy right hand shall strike through kings in
the day of his wrath.

He shall judge among the nations: he will pile up the
dead bodies: he shall break heads in many lands.

He shall drink from the brook on the way: therefore
shall he lift up his head.

Glory be to the Father and to the Son: and to the Holy
Ghost. As it was in the beginning, is now and ever shall
be: world without end. Amen!

3. CONCERTO: NIGRA SUM
Motet for solo voice
I am black but comely, o ye daughters of Jerusalem.
Therefore the King hath loved me and hath brought me into
his chambers, and said to me: "Arise up, my love and come
away. For the winter is past, the rains are over and gone, and
the flowers appear in our land. The time for pruning is at hand

4. PSALM 112: LAUDATE PUERI
for eight solo voices and organ
Praise the Lord, ye servants: praise the Lord's name
Blessed be the name of the Lord, from henceforth forever.
From the rising of the sun to the going down of
the same, the Lord's name is to be praised.

The Lord is high above all nations and his glory
above the heavens.

Who is like unto the Lord our God who dwelleth
on high, who humbleth himself to behold the things that
are in heaven and on the earth?

He raiseth up the poor out of the dust and lifteth the
needy out of the mire.

That he may set him with princes, even with the princes
of his people.

He maketh the barren woman to keep house and to be
a joyful mother of children.

Glory be to the Father and to the Son: and to the Holy
Ghost. As it was in the beginning, is now and ever shall
be: world without end. Amen!

5. CONCERTO: PULCHRA ES

a due voci

Pulchra es, amica mea, suavis et decora filia
Jerusalem, terribilis ut castrorum acies ordinata.
Averte oculos tuos a me, quia ipsi me avolare fecerunt.

6. PSALMUS 121: LAETATUS SUM

a sei voci

Laetus sum in his quae dicta sunt mihi: In domum
Domini ibimus.

Stantes erant pedes nostri, in atris tuis Jerusalem.

Jerusalem, quae aedificatur ut civitas: cuius
participatio ejus in idipsum.

Illuc enim ascenderunt tribus, tribus Domini:
testimonium Israel ad confitendum nomini
Domini.

Quia illic sederunt sedes in iudicio, sedes super domum
David.

Rogate quae ad pacem sunt Jerusalem: et abundantia
diligentibus te.

Fiat pax in virtute tua: et abundantia in turribus
tuis.

Propter fratres meos et proximos meos, loquebar pacem
de te:

Propter domum Domini Dei nostri, quaesivi bona
tibi.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

7. CONCERTO: DUO SERAPHIM

tribus vocibus

Duo Seraphim clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth.

Plena est omnis terra gloria eius.

Tres sunt, qui testimonium dant in caelo:

Pater, Verbum et Spiritus Sanctus.

Et hi tres unum sunt.

Sanctus Dominus Deus Sabaoth.

Plena est omnis terra gloria eius.

8. PSALMUS 126: NISI DOMINUS

decem vocibus

Nisi Dominus aedificaverit domum, in vanum
laboraverunt qui aedificant eam.

Nisi Dominus custodierit civitatem, frustra vigilat qui
custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis, qui manducatis
panem doloris.

Cum dederit dilectis suis somnum: ecce haereditas
Domini, filii: merces, fructus ventris.
Sicut sagittae in manu potentis: ita
filii excussorum.

Beatus vir qui implevit desiderium suum ex
ipsis: non confundetur cum loquetur inimicis
suis in porta.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

5. CONCERTO: PULCHRA ES

for two voices

Thou art fair, my love, beautiful and comely: O daughter
of Jerusalem, terrible as an army set in array. Turn away
thine eyes from me for they have overcome me.

6. PSALM 121: LAETATUS SUM

for six voices

I was glad when they said unto me:
"Let us go into the house of the Lord!"
Our feet shall stand within thy gates.
O Jerusalem!

Jerusalem, which is built as a city that is compact
together.

For thither the tribes go up, even the tribes of the Lord,
to testify unto Israel, to give thanks unto the name
of the Lord.

For there is the seat of judgment:
even the seat of the house of David.

Pray for the peace of Jerusalem:
and they that love you shall prosper.

Peace be within thy walls,
and prosperity within thy palaces!

For my brethren and companions' sakes
I will say peace be with thee.

Because of the house of the Lord thy God,
I will seek to do thee good.

Glory be to the Father and to the Son: and to the Holy
Ghost. As it was in the beginning, is now and ever shall
be: world without end. Amen!

7. CONCERTO: DUO SERAPHIM

for three voices

The two seraphims cried unto each other:
"Holy is the Lord of Sabaoth.

The whole earth is full of His glory.

There are three that bear witness in Heaven:

the Father, the Word and the Holy Spirit;

and these three are one.

Holy is the Lord God of Sabaoth.

The whole earth is full of his glory".

8. PSALM 126: NISI DOMINUS

for ten voices

Except the Lord build the house, their labour
is vain that build it.

Except the Lord keep the city: the watchman
waketh but in vain.

It is but lost labour that ye haste to rise up early,
and so late take rest,

and eat the bread of carefulness:

for so he giveth his beloved sleep.

Ho, children and the fruit of the womb; you are as
heritage and gift that cometh from the Lord.

Like as the arrows in the hand of the giant:

even so are ye young children.

Happy is the man that hath his quiver full of them:

they shall not be ashamed when they speak with
their enemies at the gate.

Glory be to the Father and to the Son: and to the
Holy Ghost. As it was in the beginning, is now and ever
shall be: world without end. Amen!

9. PSALMUS 147: LAUDA JERUSALEM

septem vocibus

Lauda Jerusalem Dominum: lauda Deum tuum
Sion.

Quoniam confortavit seras portarum tuarum: benedixit
filiis tuis in te.

Qui posuit fines tuos pacem: et adipe frumenti
satiat te.

Qui emitit eloquium suum terrae: velociter currit
sermo eius.

Qui dat nivem sicut lanam: nebulam sicut cinerem
spargit.

Mittit crystallum suum sicut buccellas: ante faciem
frigoris ejus quis sustinebit?

Emitte verbum suum, et liquefaciet ea: flabit spiritus
ejus, et fluent aquae.

Qui annuntiat verbum suum Jacob: justitias et judicia
sua Israel.

Non fecit taliter omni nationi: et judicia sua non
manifestavit eis.

Gloria Patri, et Filio et Spiritui Sancto:

Sicut erat in principio, et nunc et semper

et in saecula saeculorum. Amen.

10. SONATO SOPRA SANCTA MARIA

a 8

Santa Maria, ora pro nobis

11. HYMNUS: AVE MARIS STELLA

octo vocibus

Versus 1:

Ave maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

Versus 2:

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen.

Ritornello a 5

Versus 3:

Solve vincla reis,
Profer lumen caecis:
Mala nostra pelle,
Bona cuncta posce.

Ritornello a 5

Versus 4:

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Ritornello a 5

Versus 5:

Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.

Ritornello a 5

Versus 6:

Vitam praesta puram,
Iter para tuum
Ut videntes Jesum,
Semper collaetetur.

9. PSALM 147: LAUDA JERUSALEM

for seven voices

Praise the Lord, O Jerusalem:
praise thy God, O Zion.

For he hath made fast the bars of thy gates:
and hath blessed thy children within thee.

He maketh peace in thy borders:
and filleth thee with the flour of wheat.

He sendeth forth his commandment upon earth:
and his word runneth very swiftly.

He giveth snow like wool:
and scattereth the hoar-frost like ashes.

He casteth forth his ice like morsels;
who is able to abide his frost?

He sendeth out his world, and melteth them:

He bloweth with his wind, and the waters flow.

He showeth his word unto Jacob:
his statutes and ordinances unto Israel.

He hath not dealt so with any nation:
neither have the heathen knowledge of his laws.
Glory be to the Father and to the Son: and to the
Holy Ghost. As it was in the beginning, is now and ever
shall be: world without end. Amen!

10. SONATA SOPRA SANCTA MARIA

a 8

Holy Mary, pray for us!

11. HYMN: HAIL, STAR OF THE SEA

for eight voices

Verse 1:

Hail, star of the sea, that pointest
Towards the port of heaven
Thou to whom as Maiden
God for Son was given.

Verse 2:

When the salutation of
Gabriel was spoken
Peace was shed upon us
Eve's bonds were broken.

Ritornello a 5

Verse 3:

Bound by Satan's fetters,
Health and vision needing,
God will aid and light us
At thy gentle pleading

Ritornello a 5

Verse 4:

Jesu's tender mother,
Make thy supplication
Unto him who chose thee
As his incarnation;

Ritornello a 5

Verse 5:

That, O matchless Maiden,
Passing meek and lowly,
Thy dear Son may make us
Blameless, chaste, and holy.

Ritornello a 5

Verse 6:

So, as now we journey,
Aid our weak endeavour,
Till we gaze on Jesus,
And rejoice for ever.

~ INTERVAL ~

continued...

Versus 7:
Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus.
Amen.

12. MAGNIFICAT

Versus 1 septem vocibus & sex instrumentis:
Magnificat anima mea Dominum.

Versus 2 a 3 voci:
Et exsultavit spiritus meus in Deo salutari meo.

Versus 3 ad una voce sola & sei instrumenti li quali suoneranno con più forza che si può:
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes generationes.

Versus 4 a 3 voci & doi instrumenti:
Quia fecit mihi magna qui potens est: et sanctum nomen eius.

Versus 5 a 6 voci sole in dialogo:
Et misericordia ejus a progenie in progenies: timentibus eum.

Versus 6 ad una voce & tre instrumenti:
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Versus 7 ad una voce & doi instrumenti:
Deposuit potentes de sede: et exaltavit humiles.

Versus 8 a due voci & quattro instrumenti:
Esurientes implevit bonis: et divites dimisit inanes.

Versus 9 a tre voci:
Suscepit Israel puerum suum: recordatus misericordiae suae.

Versus 10 ad una voce sola & sei instrumenti in dialogo:

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

Versus 11 a tre voci-due de la quali i n Echo:

Gloria Patri, et Filio, et spiritui Sancto.

Versus 12 tutti gli instrumenti & voci, & va cantato & sonato forte:

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Verse 7:
Father, Son, and Spirit,
Three in One confessing,
Give we equal glory,
Equal praise and blessing.
Amen.

12. MAGNIFICAT

Verse 1 for seven voices and six instruments:
My soul doth magnify the Lord:

Verse 2 for three voices:
and my spirit hath rejoiced in God my Saviour.

Verse 3 for one solo voice and six instruments playing as loudly as possible:
For he hath regarded: the lowliness of his handmaiden.
For behold, from henceforth: all generations shall call me blessed.

Verse 4 for three voices and two instruments:
For he that is mighty hath magnified me: and holy is his name.

Verse 5 for six solo voices in dialogue:
And his mercy is on them that fear him throughout all generations.

Verse 6 for one voice and three instruments:
He hath showed strength with his arm: he hath scattered the proud in the imagination of their hearts.

Verse 7 for one voice and two instruments:
He hath put down the mighty from their seat: and hath exalted the humble and meek.

Verse 8 for two voice and four instruments:
He hath filled the hungry with good things: and the rich he hath sent empty away.

Verse 9 for three voices:
He hath relieved his servant Israel, remembering his mercy.

Verse 10 for one solo voice and six instruments in dialogue:

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

Verse 11 for three voices two of which are in echo:
Glory be to the Father and to the Son: and to the Holy Ghost.

Verse 12 all the instruments and voices singing and playing forte:

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

VESPERS

Tenor Solo:
Chorus:
Motet:
Chorus:
Motet:
Chorus:
Motet:
Chorus:

Deus in adiutorium
Dixit Dominus (Psalm 109)
Nigra sum - Tenor Solo
Laudate Pueri (Psalm 112)
Pulchra es - Soprano Duet
Laetatus Sum (Psalm 121)
Duo Seraphim - Tenor Trio
Nisi Dominus (Psalm 126)

~ INTERVAL ~

Chorus:
Sonato:
Hymn:

Lauda Jerusalem (Psalm 147)
Sopra Sancta Maria
Ave Maris Stella

MAGNIFICAT

Chorus:
Alto/Tenor 1/Tenor 2:
Tenor:
Alto/Bass 1/Bass 2:
Chorus:
Alto:
Tenor:
Soprano Duet:
Soprano 1/Soprano 2/Tenor:
Alto:
Soprano/Tenor 1/Tenor 2 (Echo):
Chorus and Soloists:

Magnificat
Et Exsultavit
Quia Respexit
Quia Fecit
Et Misericordie
Fecit Potentiam
Deposuit
Esurientes
Suscepit Israel
Sicut Locutus Est
Gloria Patri
Sicut Erat

PROGRAMME NOTES

During the Renaissance and the Seventeenth Century, social and religious events were closely linked. The confluence of the different spiritual and humanist currents, of the ecclesiastical and secular authorities and the rivalry between cities and countries, gave rise to an increasing demand for ostentatious art and music. It was in the midst of this climate that Monteverdi's Vespers received its first performance in the Basilica of Santa Barbara on 25th March 1610 - the Feast of the Annunciation of the Blessed Virgin Mary.

The Vespers date from Monteverdi's Mantuan period (1560-1612) when the composition of sacred music had to give way to the considerable demands of the court of Vincenzo I and his fondness for sumptuous celebrations requiring chamber music, madrigals and elaborate theatrical works. Fortunately, the void was not a total one, and in fact a number of compositions date back to this period, including the highly acclaimed 8-part psalm setting - Dixit Dominus (1611). However, some works were less well received, if we are to believe a local chronicler, who claimed that some psalms by Monteverdi performed in Modena at Christmas in the same year, "bored everyone to tears".

The Vespers and Magnificat, probably Monteverdi's finest work, are part of a grand collection with a title page that announces that... *the edition presents recently composed works consisting of a Mass for six voices, settings of Vesper psalms for more than six voices* (in fact these include as many as ten parts at times), *as well as some sacred 'concertos'*. The whole collection was written to celebrate the various Feasts of Blessed Virgin Mary.

The Vespers comprise 14 separate movements -settings of the psalms, interspersed by motets of a non liturgical nature. These are followed by Magnificat - the first of two settings in the collection - the second more suitable for a smaller scale performance without orchestra.

Above all, it is the overall splendour of this work which captivates the listener. A variety of compositional techniques - rhythmic and melodic complexities using both the *old polyphonic style* and the *modern style* and innovative use of the vocal and instrumental forces - are skilfully woven together by the greatest musical genius of the early Italian Baroque era.

SOLOISTS

SUE TYSON - SOPRANO

Sue's singing career began as a student in Cambridge University, with leading roles in several operas. Formally a member of the BBC Northern Singers, she now sings and plays with three ensembles, 'La Brigata', 'The Gallery Players' and 'Chudleigh's Cumpanie', as well as undertaking solo work. Among her recent performances is the dramatic soprano solo in the world premiere of 'Appearing, Shining, Distant or Near' by Patrick Larley.

SASHA JOHNSON MANNING - SOPRANO

Sasha trained at the Royal College of Music where she studied voice, cello and composition. She now has a busy career combining teaching, conducting and singing. As both soloist and ensemble singer she has taken part in numerous broadcasts and recordings with the BBC Northern Singers (now the Britten Singers) and sings regularly for BBC Radio 4 Daily Service, for which she has also been Musical Director.

Sasha has toured Germany with the Academy of St Martin in the Fields singing Haydn's "Creation" and has sung in Holland and Belgium with Paco Pena's "Missa Flamenco". She toured France and Germany with the Deller Consort and has performed "Dido and Aeneas" in Italy, Sicily and on French Television.

Sasha is Director of Music at St Mary's Parish Church in Bowdon and also conducts The Bowdon Singers. With these choirs she has performed in many of the great cathedrals and churches throughout the country and as a keen composer has had her settings of the Evening Canticles performed in York, Winchester, Worcester and Wells cathedrals.

RICHARD RODDIS - TENOR

Richard is well known in the Midlands for his Oratorio solo work and has sung for numerous Choral Societies throughout the country. As a member of Capella Nova and the Britten Singers - formally the BBC Northern Singers - he has made several CD recordings and BBC broadcasts and has also toured in France, the Far East and Australia. He is a member of the vocal ensemble 'Bustles and Beaux' and the voice and harp duo, 'Zennor'. As a choral conductor Richard has broadcast on Radio 3 with the Exeter University Singers, his own chamber choir The Richard Roddis Singers and, as director of the

Sinfonia Chorale in Nottingham, he recently gave the East Midlands premiere of Benjamin Britten's 'The Company of Heaven'. He also conducts the Loughborough University Choir and is Musical Director of Charnwood Opera. Recent repertoire includes 'Messiah', 'St Matthew Passion' (Evangelist), Britten's 'St Nicholas', 'Dies Natalis' by Finzi and the first modern performance of 'The Prophecy of Elisha' by Gianpaolo Colonna (d. 1695).

STEPHEN NEWLOVE - TENOR

Stephen studied for a music degree at Huddersfield and then took his Master's Degree in composition and twentieth century analysis at the University of Hull. As an experienced cathedral singer in the choirs of York Minster and Chester Cathedral he has broadcast regularly on Radio 3 and television and has featured on a number of highly acclaimed recordings. Stephen has performed in the Beverley and York Early Music Festivals and also sings with the distinguished groups - The Vale Royal Singers and Chudleigh's Cumpanie. Composition figures prominently in Stephen's life having composed for many choirs and ensembles. He is currently Head of Music at Broughton Hall High School, Liverpool.

JOHN ROWLANDS-PRITCHARD - BASS

John is an artist working across disciplines, using words as a medium in painting, performance, inscription and music.

He sings professionally in oratorio and recital having studied with John Kentish (Head of English Opera Centre), with Ron Murdock, and with the Mayer-Lismann Opera Centre, and for ten years has performed extensively in the south west as soloist with oratorio and choral societies, especially in the Baroque repertoire.

A specialist in early chant, he is a principal Cantor with Mary Berry's Schola Gregoriana performing and recording in England, Holland, Belgium, France and Canada, in Notre Dame de Paris, Pontigny Abbey, Dijon Cathedral, Sainte Chapelle, Paris, the Vatican; and on disc. He gives solo recitals, courses, talks and workshops on early mediaeval chant and song, and leads Gregorian meditations. He founded *Opus Anglicanum*, five professional singers and a BBC reader, and is responsible for its unique programming and idiosyncratic ethos.

As a maker of inscribed paintings and letterings, coloured abstracts and collages form a base for painted words and phrases; each work is unique, with texts of poetry, philosophy, or spirituality, often in a series, as for example 'The Journey', 'Mediaeval Carols', or 'Sacred Places'. Exhibitions dating from Covent Garden in 1974, include Hereford Three Choirs, Oxford Playhouse, Bleddfa Trust, the National Museum of Wales; and the 'Prophecy and Vision', 'Resurrection and New Life', and 'Spirit of the Letter' travelling exhibitions, as well as book covers and illustrations.

NORMAN PEATE - BASS

Norman Peate studied for a music degree at Cardiff University where he sang as a Choral Scholar in the choir of Llandaff Cathedral. He then continued his studies at Winchester Cathedral Choir for four years. After a period of time as a school music teacher, Norman moved to Chester to take over the family business. At present he is busy as a soloist and ensemble singer in the Cheshire and North Wales area. He also directs his own close-harmony group, Five in a Bar, and sings with Chudleigh's Cumpanie. Norman still finds time to occasionally sing in Chester Cathedral Choir where his son and daughter are both choristers.

THE ORCHESTRA OF THE GOLDEN AGE

Since its first major concerts in 1992 the Orchestra of the Golden Age has established itself as a rapidly developing success story on the British music scene. This exceptional group, based in Manchester, was founded by cellist Robert Glenton to bring original instrument performance of great music of the past to a wider audience. The orchestra's repertoire now spans two centuries from Monteverdi to Beethoven.

An impressive list of credits includes appearances at major UK festivals, a growing number of CD recordings chiefly on the internationally successful Naxos label, and a European debut at the prestigious Flanders Early Music Festival in Bruges which was soon followed by a tour of Spain. The orchestra was also recently featured for the first time on BBC Radio 3 and Classic FM.

The orchestra's achievements received recent recognition with a magnificent £100,000 award by the National Lottery Arts Fund. The award will help to augment the unique Orchestra of the Golden Age original instrument collection.

The near future sees the orchestra recording music by Vivaldi, a return visit to Spain, and later this year, performances in Poland with Pro Cantione Antiqua and His Majestys Sagbutts and Cornetts, two leading groups with which the Orchestra of the Golden Age is now closely identified.

HIS MAJESTYS SAGBUTTS AND CORNETTS

His Majestys Sagbutts and Cornetts made its debut at the church of St Martin-in-the-Fields in September 1982 and quickly established itself as the leading ensemble of its kind, much in demand by festivals and concert societies throughout the British Isles and abroad.

Its illustrious sounding name stems from a collection of music by Matthew Locke called 'the five part things for his Majestys Sagbutts and Cornetts' written for the coronation of King Charles II in Westminster Abbey on 22nd April 1661. Essentially a group comprising two cornetts, four sagbutts and chamber organ. HMS&C can expand to accommodate as many as sixteen wind and string players and is frequently asked to give concerts in conjunction with choirs.

His Majestys Sagbutts and Cornetts has toured thirteen countries in Europe in addition to playing at festivals at home in England, Scotland and Wales. In June 1993 the group made its debut in Australia and spring 1994 saw its first visit to the Far East.

The Orchestra of the Golden Age

Violins Christopher Hirons
Julia Hanson

Violas Ken Mitchell
Clare Barwick
Jean Ambrose

Cello Robert Glenton

Theorbo Dorothy Linell

Organ Bernard Robertson

His Majestys Sagbutts and Cornetts

Cornetts David Staff
Jeremy West
Adrian Woodward

Sagbutts Susan Addison
Abigail Newman
Stephen Saunders

PATRICK LARLEY

Patrick Larley is a Musical Director of Nantwich Choral Society and also conducts Stone and Ludlow Choral Societies. He is a freelance harpiscordist, organist, singer and composer, and as a conductor has worked extensively with choirs and professional orchestras. As a member of the BBC Northern singers, Patrick has broadcast regularly on Radio 3 and taken part in many of the leading music festivals in the UK including Chester, York, Aldeburgh, Paisley and the Proms. He is also founder and director of his own vocal ensemble, *Chudleigh's Cumpantie* and the early music group, *The Gallery Players*. Chudleigh's Cumpantie have recently recorded a new CD entitled *The Rose of Peace*, featuring Patrick Larley's A Capella choral music.

An important aspect of Patrick's musical career has been his work with young singers. He was Director of Music of St James' Choir School in Great Grimsby, Conductor of Howells School girls' choir and Director of the Chapel Choir at Ellesmere College. He founded the Maelor Young Voices and has recently launched the new Nantwich Youth Choir - affiliated to Nantwich Choral Society.

Patrick now spends a great deal of his time composing and arranging. His recent compositions include *A Symphony of the Nativity* for String Orchestra; a setting of the great Egyptian Hymn to Aten, *Appearing, Shining, Distant or Near*; and *Stone Circles* - an oratorio celebrating the 30th anniversary of Stone Choral Society. In 1997 he composed *On the Edge of Glory* for St Columba's Church in Chester which received its first performance at the 1400th anniversary celebrations of the death of St Columba on June 13th 1997 - performed by Chudleigh's Cumpantie. He has also been commissioned to write *Psalm 150* for the 150th anniversary of Flint Parish Church; an organ piece *The Farmington Suit*, for the dedication of the new organ in Farmington Church in Gloucestershire; and a *Mass of a Thousand Ages*, a full-scale setting of the Latin mass for chorus, semichorus, soprano and bass soloists and orchestra. The movements will be interspersed with settings of four poems written especially for this work by local poets. *The Mass of a Thousand Ages* will receive its world premiere in St Mary's church, Nantwich on Saturday 8th April 2000.



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