

# Nantwich Choral Society



## THE ARMED MAN: A MASS FOR PEACE

Composed by Karl Jenkins  
ALSO FOR THE FALLEN By CB Rootham

---

Friday 9th November, 7.30pm

---

## St. Oswald's Church, Malpas

Northern Concordia Ensemble Conductor - John Naylor

Guest Soloist - Harriett Goodwin



MALPAS 100 YEARS ON  
1918 COMMEMORATION 2018

The “Malpas 100 Years On” project is a weekend of events staged to commemorate the signing, 100 years ago, of The Armistice which brought to an end of fighting in the First World War and those who served and gave their lives in that conflict.

The performance this evening is an integral part of the Malpas 100 Years On weekend programme that evolved from a conversation between our Rector, Canon Ian Davenport and our Ward Councillor, Chris Whitehurst over a 1914 dated photograph that illustrated a Belgium Flag flying on the thatched roof property next to the Old Fire Station on the High Street.

This picture is a record of the welcome and hospitality, two refugee families received from the local community, when fleeing from their homes after Germany invaded Belgium in 1914.

This act of kindness to newcomers was also the inspiration for the poem “The Poppies of Malpas” especially written and read this evening by Rod Brookfield.

The community of Malpas is still working hard to extend friendship to visitors and newcomers and in that vein, we have great pleasure in welcoming you all to this evening’s concert.

Peace, which is the theme of the works we will hear performed tonight, is the cause for which wars have been fought throughout history.

The number of people killed in World War One is without parallel. Millions more dedicated themselves to the cause of peace, many suffering injuries from which they never recovered. Sadly all the sacrifice did not achieve a lasting peace.

It is important that we remember those sacrifices, to help ensure that generations to come do not make the same terrible mistakes.

The Malpas “100 Years On” Committee would like to thank Rachael Reeves and the Nantwich Choral Society for their hard work in staging this Concert.

I hope you enjoy the performance this evening.

**Richard Hoffman (Group Chairman)**



## PROGRAMME

Welcome

A poem read by Rod Brookfield - The Poppies of Malpas

The National Anthem

Greater Love by John Ireland

For the Fallen by C. B. Rootham

Interval - 20 minutes

The Armed Man by Karl Jenkins



**MALPAS 100 YEARS ON**

**1918**  **COMMEMORATION**  **2018**

## THE POPPIES OF MALPAS

Awaken my Child! We must flee  
The enemy approaches, we shall never be free  
But Mama, where shall we go?  
Who will protect us? Who do we know?

In England my Child, new friends we will find.  
To a village called **Malpas**, our ties we will bind.  
But Mama, no English do I speak.  
They will think I am foolish. They will think I am weak!

Courage needs no words my Child  
There is comfort in an embrace.  
There is safety in a smile  
Compassion in a Strangers face.

Awaken my Child, for we are here  
In **Malpas** we start a life free of fear.  
And when this War has ended we will return Home  
With little to show we were ever known.

Oh no Mama, for I have found,  
In verges and fields, Poppies abound  
They remind me of Flanders, they remind us of Home  
The Poppies of Malpas will be memories, grown.

The Poppies of Malpas now play two special parts,  
To remember the Fallen...  
And keep Belgium in Malpas Hearts

**Rod Brookfield November 2017**

## John Ireland: Greater Love

John Ireland was born in 1879 at Altrincham. His life was plagued by melancholy, insecurity and feelings of inadequacy. He was left spiritually homeless by the early death of his parents and entered the RCM at the age of 14 to study organ and piano but later switched to composition with Stanford. Ireland was one of a remarkable generation of composers to emerge from the newly-established Royal College of Music at the end of the nineteenth century. (Others included Ralph Vaughan Williams, Gustav Holst and Frank Bridge.)

Ireland's living was initially made as an organist and choirmaster but in 1923 he became a teacher of composition at the RCM. Amongst his pupils was Benjamin Britten, who gave up on Ireland after a year, branding him as "drunk, absent or hung-over" during tutorials. His output is small but it covers a period of more than 50 years, and his style has been likened to a form of British Impressionism.

He was a man of introspection, few friendships, and a disastrous, and eventually annulled, marriage. In 1940 his retirement to Guernsey was disrupted by German occupation, and he died in West Sussex in 1962.

The anthem 'Greater Love', written in 1912 for choir and organ, is one of John Ireland's best-known and most affecting works. The text is assembled from various parts of the Bible and it encompasses many moods, ending quietly with an exhortation towards noble self-sacrifice.

Despite its date of composition which pre-dates the 1914-18 war, 'Greater Love' is often presumed to be a response to that terrible conflict: it has remained a core part of the English Church Music repertoire ever since it was composed and understandably it is regularly sung at Armistice Day commemorations.

### TEXT

*Many waters cannot quench love, neither can the floods drown it.  
Love is strong as death; greater love hath no man than this, that a man lay down his life for his friends.*

*Who, his own self bare our sins in His own body on the tree, that we, being dead to sins should live unto righteousness. Ye are washed, ye are sanctified, ye are justified, in the name of the Lord Jesus. Ye are a chosen generation, a royal priesthood, a holy nation, that ye should shew forth the praises of Him who hath called you out of darkness, into His marvellous light.*

*I beseech you, brethren, by the mercies of God that ye present your bodies, a living sacrifice, holy, acceptable unto God, which is your reasonable service.*

**Cyril Bradley Rootham (1875 –1938)** was an English composer, educator and organist. His work at Cambridge University made him an influential figure in English music life. A Fellow of St John's College, where he was also organist, Rootham ran the Cambridge University Musical Society, whose innovative concert programming helped form English musical tastes of the time. Rootham's own compositions include two symphonies and several smaller orchestral pieces, an opera, chamber music, and many choral settings. Among his solo songs are some settings of verses by Siegfried Sassoon which were made in co-operation with the poet. A prolific composer, Rootham's compositions are now largely forgotten.

Late in 1914, Laurence Binyon published his collection of war poems, *The Winnowing Fan*. The head of his department at the British Museum, Sir Sidney Colvin, was a good friend of Edward Elgar. Colvin suggested to Elgar that he should compose a war requiem which captured the spirit of Binyon's poems.

Elgar was deeply affected by the suffering caused by the First World War and readily accepted Colvin's idea, but he had not progressed very far, however, when he met Cyril Rootham. To Elgar's consternation, Rootham revealed that he too was setting *For the Fallen*, and, moreover, as a commission from Elgar's own publisher, Novello.

Elgar recognised the dilemma facing him. *For the Fallen* was to be the climax of his work and he could not contemplate recasting it to exclude the poem. Yet by continuing, he would invite inevitable comparisons between the two settings, accusations of capitalizing on another composer's ideas, and Rootham's displeasure. Elgar prevaricated until prevailed upon by Colvin and others to proceed with his original plan.

There was considerable controversy when Elgar's setting of the same poem was published shortly after Rootham's, though neither composer was individually responsible for starting the dispute, although afterwards there was a frosty standoff between the two of them.

Rootham's version of '*For the Fallen*', written prior to Elgar's, is seen by many commentators as the better of the two. He died in 1938, aged sixty-two, while still at the height of his creative powers.

## **For the Fallen**

The poem 'For the Fallen' Poem by Robert Laurence Binyon (1869-1943) was published in The Times newspaper on 21st September 1914. Binyon composed his best known poem while sitting on the cliff-top looking out to sea from the dramatic scenery of the north Cornish coastline.

The poem was written in mid-September 1914, a few weeks after the outbreak of the First World War. During these weeks the British Expeditionary Force had suffered casualties following its first encounters with the Imperial German Army at the Battle of Mons on 23rd August, and at the First Battle of the Marne between 5th and 9th September 1914. Binyon said in 1939 that the four lines of the fourth stanza came to him first. These words of the fourth stanza have become especially familiar and famous, having been adopted by the Royal British Legion as an Exhortation for ceremonies of Remembrance to commemorate fallen Servicemen and women.

As well as being a very distinguished poet (considered in 1913 as a possible Poet Laureate) Binyon was Curator of Oriental Prints and Drawings at the British museum. He was too old to enlist in the military forces but he went to work for the Red Cross as a medical orderly in 1916. He lost several close friends and his brother-in-law in the war. During the Second World War Binyon continued writing poetry including a long poem about the London Blitz, "The Burning of the Leaves", regarded by many to be his masterpiece.

Binyon was among 16 Great War poets commemorated on a slate stone unveiled in Westminster Abbey's Poets' Corner. The inscription on the stone quotes a fellow Great War poet, Wilfred Owen. It reads: "My subject is War and the pity of War. The Poetry is in the pity."]

## The Song

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.  
Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.

Solemn the drums thrill; Death august and royal  
Sings sorrow up into immortal spheres,  
There is music in the midst of desolation  
And a glory that shines upon our tears.

They went with songs to the battle, they were young,  
Straight of limb, true of eye, steady and aglow.  
They were staunch to the end against odds uncounted;  
They fell with their faces to the foe.

They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them.

They mingle not with their laughing comrades again;  
They sit no more at familiar tables of home;  
They have no lot in our labour of the day-time;  
They sleep beyond England's foam.

But where our desires are and our hopes profound,  
Felt as a well-spring that is hidden from sight,  
To the innermost heart of their own land they are known  
As the stars are known to the Night;

As the stars that shall be bright when we are dust,  
Moving in marches upon the heavenly plain;  
As the stars that are starry in the time of our darkness,  
To the end, to the end, they remain.

## The Armed Man - A Mass for Peace

The origins of the ancient song 'L'homme armé' are lost in the mists of time. Its sentiments are militaristic and menacing: 'The Armed Man should be feared .... everywhere it has been proclaimed that everyone should arm himself with a coat of iron mail'. In that long period of medieval history when armies and bands of armed men often rampaged throughout Europe the sinister connotations of the song are obvious.

How strange then, to use such an intimidating tune as the basis of music for the Christian Mass. However, the composition of masses based on popular tunes (some of them quite racy) was widespread throughout the Renaissance.

In 1999 Karl Jenkins was commissioned by The Royal Armouries and the Classic FM Charitable Trust to write a modern Armed Man Mass for The Millennium. They wished not only to reflect the multicultural nature of contemporary global society, but also to create something of lasting value that could continue to be used and which would somehow reflect this country's Christian tradition.

Guy Wilson, Master of the Armouries wrote: "The theme that 'the armed man must be feared' which is the message of the song seemed to me painfully relevant to the 20th century, and so the idea was born to commission a modern 'Armed Man Mass'. What better way, within the framework of a Christian musical and liturgical form, both to look back and reflect as we leave behind the most war-torn and destructive century in human history, and to look ahead with hope and commit ourselves to a new and more peaceful millennium."

The mass begins with the beat of the drums of an advancing army before the choir introduces **The Armed Man** song, upon which the whole work is based. As more and more instruments join in and trumpet calls intersperse succeeding verses of the song, the dynamics become louder and louder until all the performers join together emphasising over and over again that The Armed Man must be feared.

The mood changes abruptly as first the haunting Moslem **Call to Prayers** and then **The Kyrie** (from the opening of the Christian Mass) call people of all faiths to prepare for reflection, on this occasion upon the work's unfolding theme of 'Peace'. In the second section of the threefold Kyrie (*Christe eleison*), Karl Jenkins quotes from an Armed Man Mass setting by Palestrina in an acknowledgement of the historic tradition of polyphonic mass settings.

Gregorian chant, which played a fundamental role in the development of polyphony, is used in the 4th movement **Save Me from Bloody Men**, settings of words from the psalms which call for God's protection from enemies, workers of iniquity and bloodthirsty men.

In the following **Sanctus** there is a curious juxtaposition of words which praise God – the God of Power and Might – and of music which is full of menace. The percussion are urged to use instruments with a tribal feel, the chorus sing the words in a form of ritualist repetitive chanting and occasional trumpet calls herald the conflict to come. The setting of the words 'Hosanna in excelsis', predominantly in the key of D minor is tinged with foreboding; it is accompanied by disconcerting trumpet blasts and ends on a cadence of uncertainty. Perhaps this reflects the age old conundrum that 'God is with us' has frequently been the claim of so many opposing armies throughout history.

As a final prelude to the forthcoming conflict the chorus sing the first two verses of Rudyard Kipling's **Hymn before Action** written in 1896 which end with the chilling words: 'Lord grant us strength to die'. Kipling is often thought of as an imperial jingoist, a vulgar flag waver. But as George Orwell put it in his review of T S Eliot's edition of Kipling's verse: "He is accused of glorifying war, and perhaps he does so, but not in the usual manner by pretending that war is a sort of football match. Kipling had never been in a battle, but his vision of war is realistic. He knows that bullets hurt, that under fire everyone is terrified and that the ordinary soldier never knows what the war is about or what is happening except in his own corner of the battlefield."

How sad and ironic that some 20 years after writing this poem Kipling's own son John was

killed in the First World War while serving as a lieutenant in the Irish Guards.

At the beginning of the 7th movement **Charge!** there are rousing fanfares stirring the troops to action as their spirits are aroused by trumpets and drums. In parenthesis, almost like a heavenly chorus, the high voices quote words by the Roman poet Horace adapted by Swift: “How blest is he who for his country dies”.

These words were well known and were widely quoted by supporters of the First World War. They inspired soldiers of that era as they set out with high hopes and expectations for the battlefields in France and Belgium. However the quotation here is also a neat (if fleeting) allusion to the war poet Wilfrid Owen’s ‘Dulce et Decorum est’.

In the final stanza of that poem Owen states that, should readers see what he has seen, see the deaths of so many soldiers, rulers would cease to send young men to war all the while instilling visions of glory in their heads. No longer would they “tell their children the old lie, so long ago told by Horace – ‘Dulce et decorum est pro patria mori’ “.

The music of ‘Charge’ reaches a fearful climax, and after the final shout comes the cacophony of battle, the cries of the wounded, the awful silence of the empty battlefield and then the burial of the dead.

But war is not just about battlefields: **Angry Flames** describes the horrors of civilian massacre after the atom bomb attacks on Japan at the end of the Second World War. The poet Toge Sankichi was 24 years old when the bomb was dropped on his home city of Hiroshima. He wrote poems about his firsthand experience of this terrible event and became one of Japan’s leading poets. He died at the age of 36 from leukaemia caused by radiation from the bomb.

And civilian casualties are nothing new. The Mahabharata, the world’s longest epic poem begun approximately 3000 years BC and consisting of 74,000 verses, is one of the two major Sanskrit poems of ancient India. The passage selected, entitled **Torches**, describes the civilian and military carnage after the great battle at Kurukshetra in the 9th century BC. Its words could apply just as equally to

Nagasaki, to Kosovo, to the genocide by chemical weapons of the Kurds in Iraq , to Somalia, or to Syria and Dafur today.

After the horrors of mass destruction the focus turns to the individual. First, in **Agnus Dei**, there is reference to the suffering of Christ who died to redeem the sins of the whole world: a prayer for peace is sung to him. Secondly, a poem by Guy Wilson **Now the Guns have Stopped**, (set for solo voice) examines the bereft and unaccountably guilty thoughts of those who have survived war as they think of their dead comrades.

The **Benedictus** opens with a lyrical cello solo which introduces an affirmation of Christian faith – ‘Blessed is he who comes in the name of the Lord’ – the antithesis of the menacing hostility of the Armed Man. This time the Hosannas that follow in the positive key of D major seem genuinely joyful.

The final movement **Better is Peace** begins with an adaptation of the Armed Man tune, but in the falling scale in the opening phrase the dourness of the original minor key has been replaced by a much more positive G major.

Fife (piccolo) and drum play a joyful interlude leading into the quotation from stanza 105 of Tennyson’s poem In Memoriam A.H.H. – ‘Ring out the thousand wars of old, Ring in the thousand years of peace.’ Here is the climax of the whole work, an aspiration that change for the better will come with the new Millennium and that the wars of the past will never be repeated, a fervent wish for Peace.

The work closes, rather like Bach’s Passion settings, with the chorus singing words of great Christian hope from the Book of Revelations: ‘God shall wipe away all tears and there shall be no more death’, ending with repeated cries of ‘Praise the Lord!’

**John Naylor**

## 1. The Armed Man

Words: Traditional, c 1450 - 63

L'homme, l'homme, l'homme armé,  
L'homme armé,  
L'homme armé doit on doubter,  
doit on doubter.  
On a fait partout crier,  
Que chacun se viegne armer  
D'un haubregon de fer.

*[The man, the man, the armed man,  
The armed man,  
The armed man should be feared,  
should be feared.  
Everywhere it has been proclaimed  
That each man shall arm himself  
With a coat of iron mail.]*

## 2. The Call to Prayers (Adhaan)

Words: Traditional Arabic

Allahu Akbar  
Allahu Akbar

Allahu Akbar  
Allahu Akbar

Ahshadu An La Illa-L-Lah  
Ahshadu An La Illa-L-Lah

Ashadu Anna Muhammadan  
Rasulu-l-lah  
Ashadu Anna Muhammadan  
Rasulu-l-lah

Hayva Ala-s-salah  
Hayva Ala-s-salah

Hayva Ala-s-salah  
Hayva Ala-s-salah

Allahu Akbar  
Allahu Akbar

La Illaha il la-hah

*[Allah is the greatest.  
I bear witness that there is no god but Allah.  
I bear witness that Muhammed is the messenger of  
Allah.  
Come fast to prayer,  
Come fast to success.  
Allah is the greatest.  
There is no god but Allah.]*

## 3. Kyrie

Words: Ordinary of the Mass

Kyrie eleison  
Christe eleison  
Kyrie eleison

*[Lord, have mercy  
Christ, have mercy  
Lord, have mercy.]*

## 4. Save me from Bloody Men

Words : From Psalms 56 and 59

Be merciful unto me O God:  
For man would swallow me up.  
He fighting daily oppresses me,  
Mine enemies would daily swallow  
me up;  
For they be many that fight against me,  
O Thou most high.

Defend me from them that rise up  
against me,  
Deliver me from the workers of iniquity  
And save me from bloody men.

## 5. Sanctus

Words: Ordinary of the Mass

Sanctus, Sanctus, Dominus Deus Sabaoth,  
Pleni sunt coeli et terra gloria tua,  
Hosanna in excelsis.

Holy, holy, Lord God of hosts  
Heaven and earth are full of your glory,  
Hosanna in the highest.

## 6. Hymn before Action

Words: Rudyard Kipling

The earth is full of anger  
The seas are dark with wrath.  
The Nations in their harness  
Go up against our path;  
Ere yet we loose the legions –  
Ere yet we draw the blade,  
Jehovah of the thunders,  
Lord God of Battles, aid!

High lust and forward bearing,  
Proud heart rebellious brow –  
Dead ear and soul uncaring,  
We see thy mercy now!  
The sinner that forswore Thee,  
The fool that passed Thee by,  
Our times are known before Thee  
Lord grant us strength to die!

## 7. Charge!

Words: John Dryden - *Song for Saint Cecilia's Day* and Jonathan Swift – *to the Earl of Oxford*, after Horace.

The trumpet's loud clangour  
Excites us to Arms  
With shrill notes of Anger and mortal Alarms

How blest is he who for his country dies!

The double double beat  
Of the thundering drum  
Cries, Hark the Foes Come!  
Charge, Charge, tis too late to retreat!

How blest is he who for his country dies!

Charge, charge .....!

## 8. Angry Flames

Words: Togi Sanchiki, translated by Richard H Minne

Pushing up through smoke  
From a world half darkened  
By overhanging cloud –  
The shroud that mushroomed out  
And struck the dome of the sky  
Black, Red, Blue –  
Dance in the air,  
Merge  
Scatter glittering sparks  
Over the whole city

Quivering like seaweed,  
the mass of flames spurts forward.  
Popping up in the dense smoke,  
Crawling out  
Wreathed in fire:  
Countless human beings  
On all fours.  
In a heap of embers that erupt and subside,  
Hair rent,  
Rigid in death,  
There smoulders a curse.

## 9. Torches

Words: *The Mahābhārata (Adi Parva, The Khandava-daha Parva,)* begun 6th century BC.

The animals scattered in all directions, screaming terrible screams. Many were burning, others were burnt. All were shattered and scattered mindlessly, their eyes bulging. Some tugged their sons, others their fathers and mothers, unable to let them go, and so they died. Others leapt up in their thousands, faces disfigured and were consumed by the Fire. Everywhere were bodies squirming on the ground, wings eyes and paws all burning. They breathed their last as living torches.

## 10. Agnus Dei

*Words: Ordinary of the Mass*

Agnus Dei, qui tollis peccata mundi, dona nobis pacem

*[O Lamb of God, who takes away the sins of the world, grant us peace.]*

## 11. Now the Guns Have Stopped

*Words: Guy Wilson (b. 1950)*

I have survived all,  
I who knew I would not.  
But now you are not here.  
I shall go home, alone;  
And must try to live my life as before,  
And hide my grief  
For you, my dearest friend,  
Who should be with me now.  
Not cold, too soon,  
And in your grave,  
Alone.

## 12 Benedictus

*Words: Ordinary of the Mass*

Benedictus qui venit in nomine Domine.  
Hosanna in excelsis.

*[Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.]*

## 13 Better is Peace

*Words: From 'Le Morte d'Arthur – Sir Thomas Malory, 'In Memoriam' – Alfred, Lord Tennyson and The Book of Revelations.*

Better is peace than always war! (Lancelot)  
And better is peace than evermore war! (Guinevere)

Ring out the thousand wars of old.  
Ring in the thousand years of peace.  
Ring out the old, ring in the new,  
Ring, happy bells, across the snow;  
The year is going, let him go:  
Ring out the false, ring in the true.  
Ring out false shapes and foul disease;  
Ring out the narrowing lust of gold;  
Ring out the thousand years of old,  
Ring in the thousand years of peace.  
Ring in the valiant man and free,  
The larger heart, the kindlier hand;  
Ring out the darkness of the land;  
Ring in the Christ that is to be.

... God shall wipe away all tears...  
And there shall be no more death,  
Neither sorrow nor crying,  
Neither shall there be any more pain.

Praise the Lord!

*“When I started composing ‘The Armed Man’ the tragedy of Kosovo unfolded. I was thus reminded daily of the horror of such conflict and so I dedicate this work to the victims of Kosovo.” Karl Jenkins*

## BIOGRAPHIES

### **The Northern Concordia Orchestra**

The Orchestra is Nantwich Choral Society's professional associate orchestra. Conducted by John Naylor, they have recently given memorable performances of Haydn The Seasons, Elgar The Dream of Gerontius, Vaughan Williams Symphony No 1 (A Sea Symphony) and The Lark Ascending with David Greed as soloist, Karl Jenkins The Armed Man and Mozart Vespers and Coronation Mass.

### **Soloist: Harriett Goodwin - Mezzo-Soprano**

Harriett 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 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 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 and (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.

### **Simon Russell: Organist**

Simon was born in Liverpool. He studied organ at Birkenhead School with Timothy Lawford and then at Cambridge as Organ Scholar at St. Catharine's College, where he continued studies with Gillian Weir and the late Peter Le Huray. After Cambridge he was appointed Assistant Organist at Chester Cathedral but decided after a while to keep music as a hobby and gain fortune from computer keyboards.

He was firstly accompanist and then Music Director of the Hoylake Choral Society from 1982 until he moved, in 2000, to Nantwich where he is Organist at St Mary's Parish Church. He is an annual recitalist at Chester Cathedral and is on the 'reserve' organist list covering holiday periods and other absences. He is also in demand as an organ tutor and has many associated Board and other pupil distinctions and diploma successes to his credit.

Simon is currently the Northern Region Coordinator for the RSCM and enjoys a flourishing freelance programme as an organ recitalist in great demand.

Simon was appointed accompanist to Nantwich Choral Society in 2010.

## **John Naylor: Director of Music**

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 and choir development. 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, 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 ad 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 he can 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.

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 (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 18th Century Concert Orchestra and in 2009 Haydn's The Seasons and The Dream of Gerontius in Chester cathedral with the Northern Concordia Orchestra and in 2010 Handel Coronation Anthems and the Dettingen Te Deum with the 18th Century Sinfonia.

John was also conductor of Newport Male Voice Choir from 2004 - 2009 and of The Phoenix Singers of Shrewsbury from 2009 2011 with whom he performed works by Britten, Poulenc, Tavener and Hindemith, first performances of the winning works in The Phoenix International Choral Composition Competition and critically acclaimed performances of Bach's St Matthew Passion in Shrewsbury Abbey and Brahms Requiem in St Chad's Shrewsbury.

John's conducting engagements in 2011 included several performances of Messiah, the first performance of Even such is Time, a new commissioned work by Andrew Mildinhall, three performances of Fauré's Requiem, Rossini Petete Messe Solonelle, Haydn's Creation, performances of Motets by Poulenc, Britten and Messaien, Blackburn and Liverpool Metropolitan cathedrals with The Lydian Singers, and a memorable performance of Monteverdi's Vespers of 1610 with the Phoenix Singers and the English Sackbutt and Cornett Ensemble.

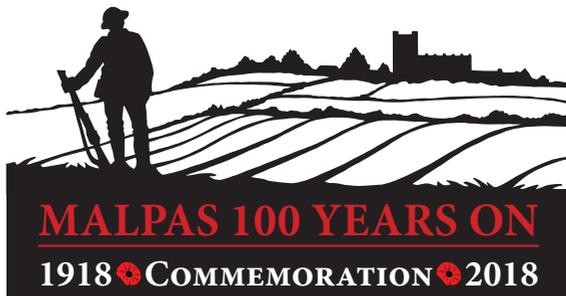
2012 included Vaughan Williams Sea Symphony and The Lark Ascending with the Northern Concordia Orchestra, Mozart Coronation Mass and Vespers in Macon and Nantwich, Messiah with the 18th Century Sinfonia, Coventry cathedral with The Open University Chapel Choir and with the Lydian Singers works by Buxtehude, Monteverdi and Mozart followed by Bangor and Lichfield cathedrals. In June conducted a new chamber orchestra version of Andrew Mildinhall's Even Such is Time with The Lydian Singers at The Lymm Festival.

2013 plans include Bach's St Matthew Passion in Chester Cathedral with the 18th Century Sinfonia, Karl Jenkins The Armed Man and Puccini Mess Di Gloria with Nantwich Choral Society, St Alban's and Coventry cathedrals with The Lydian Singers and Guildford cathedral with The Open University Chapel Choir.

**Exhibitions  
open all  
weekend:**  
(except during  
service/performance  
times)

*Festival of Poppies in  
St Oswald's Church.*

*Military Artefacts &  
Village Life Displays in  
High Street Church.*



## MALPAS COMMEMORATION WEEKEND\* 9<sup>th</sup> – 11<sup>th</sup> November 2018

<b>Friday 9<sup>th</sup></b>	<b>What's On</b>	<b>Location</b>
6.00 pm	<b>Drama Production</b> – Opening Show: "The Way We Were".	Jubilee Hall
7.30 pm	<b>Performance</b> by Nantwich Choral Society: "The Armed Man".	St Oswald's Church

<b>Saturday 10<sup>th</sup></b>		
10.30 am	<b>Call to Arms</b> – Signing Up.	Outside Jubilee Hall
11.15 am	<b>Commemoration Parade</b> The salute will be taken by The Lord Lieutenant of Cheshire, Mr David Briggs, MBE, K St J.	Well Meadow to the Recreation Ground
12.30 - 3.30 pm	<b>Children's Activities.</b>	Recreation Ground
12.30 - 3.30 pm	<b>Tours of Representative Trench Network.</b>	Recreation Ground
3.30 pm	<b>Drama Production</b> - Matinee: "The Way We Were".	Jubilee Hall
7.30 pm	<b>Drama Production</b> - Evening: "The Way We Were".	Jubilee Hall

<b>Sunday 11<sup>th</sup></b>		
10.00 am	<b>Remembrance Parade</b> will march to St Oswald's Church.	Starting from High Street Church
10.45 am	<b>Remembrance Service.</b> <b>Wreath Laying</b> at War Memorial.	St Oswald's Church St Oswald's Churchyard
12.00 noon	<b>Remembrance Parade</b> march to dismissal.	Jubilee Hall
2.00 pm	<b>Drama Production</b> Final performance: "The Way We Were".	Jubilee Hall
6.00 pm	<b>Reflection in Words and Music</b> With St. Oswald's Church and Malpas Ladies Choirs	St Oswald's Church
7.00 pm	<b>Beacon Lighting and Bell Peal</b>	Castle Hill

Enquiries: Committee Secretary Tel: 01948 860333 e-mail [editor@malpascheshire.org](mailto:editor@malpascheshire.org)

Download this information at [www.witteronmarketing.co.uk/blog](http://www.witteronmarketing.co.uk/blog)

**FIND THIS EVENT: UK, MALPAS, CHESHIRE SY14 8NN**

\* programme organisers reserve the right to amend What's On activities if required.