



Drew Cantrill-Fenwick

Conductor

Eleanor Cully Boehringer

Conducting scholar

William Dore

Organist

Saturday 30 November 2024

at 7.30pm

doors open at 7pm



Music for Advent

*themes and traditions
celebrated through music
old and new*

to include works by
**Briggs, Carter, Gardner,
LaBarr, Lauridsen, Lobo
and Victoria**

**Saint James's
United Reformed Church
Northumberland Road
NE1 8JF
(near City Hall)**

Tickets £15, Early Bird £13 (for tickets purchased on-line by 16 November) £6 for students and benefit recipients, **free for 18s and under**
available from choir members or
www.cappellanewcastle.org.uk
also available on the door.



Registered Charity 514163



Welcome

It's a huge pleasure to be appearing with Cappella for the first time as Interim Director. My thanks to the singers and committee for the warm welcome and for all their hard work over the past months.

This evening's concert is a reflection on the themes of Advent: of darkness, light, yearning and expectation. The programme includes familiar seasonal hymns and carols, as well as beautiful polyphonic settings of ancient texts by Lobo and Guerrero, and contemporary classics by Jonathan Dove and Kerensa Briggs.

I am grateful to the Cappella conducting scholar, Eleanor Cully Boehringer, who shares the podium with me, and to William Dore for his organ accompaniment and solos. Thank you to you, our audience, for joining us and for supporting the choir this evening. Please do join in the singing of the hymns as indicated in the programme. You're invited to stand, if you are able.

We wish you all a very happy festive season when it comes!

Drew Cantrill-Fenwick

Programme

Come thou redeemer of the earth	arr Philip Walsh (b. 1966)
Veni, Domine	Guerrero (1528-1599)
Adam lay ybounden	arr Frank Boles (b. 1955)
Organ solo played by William Dore	
Five Sketches on 'Helmsley'	Philip Moore (b. 1943)
1. Maestoso	
2. Maestoso	
3. Allegro leggiero	
4. Andante espressivo	
5. Allegro deciso	
Sure on this shining night	Morten Lauridsen (b. 1943)
Ave, Maria	Victoria (1548-1611)
Seek him that maketh the seven stars	Jonathan Dove (b. 1959)

INTERVAL of 15 minutes

O come, O come Emmanuel	arr Andrew Carter (b. 1939)
Versa est in luctum	Lobo (1555-1617)
Organ solo-Chorale Prelude: 'Nun komm der Heiden Heiland' (BWV 659)	JS Bach (1685-1750)
Where the light begins	Susan LaBarr (b. 1981)
Ríu, ríu, chíu,	Flecha (1481-1553)
Organ solo-Chorale Prelude: 'Es ist Ein' Ros entsprungen' Op 122	Brahms (1833-1897)
A tender shoot	Kerensa Briggs (b. 1991)
Tomorrow shall be my dancing day	John Gardner (1917-2011)
Lo, he comes with clouds descending	arr Drew Cantrill-Fenwick (b. 1971)

Please join us for seasonal refreshments at the back of the Church

Come, thou Redeemer of the earth arranged by **Philip Walsh**

This arrangement of the fifteenth-century melody *Puer Nobis Nascitur* was made in 1997 by Philip Walsh for the choir of Wellington Cathedral in New Zealand. The celebration of Advent is especially meaningful in the southern hemisphere, where Christmas collides with summer holidays! The cathedral's Advent Carol Service, 'From Darkness to Light' always begins with these words by St Ambrose, which includes the poignant description of the 'new-born light' that is the Christ Child.

Please feel free to join us as indicated in our opening hymn:

Verse 1 Choir only

1. Come, Thou Redeemer of the earth,
And manifest Thy virgin birth:
Let every age adoring fall;
Such birth befits the God of all.

Verse 2 Choir only

2. Begotten of no human will,
But of the Spirit, Thou art still
The Word of God in flesh arrayed,
The promised Fruit to man displayed.

Verse 3 Men only

3. Forth from His chamber goeth He,
That royal home of purity,
A giant in twofold substance one,
Rejoicing now His course to run.

Verse 4 Everyone

4. From God the Father He proceeds,
To God the Father back He speeds;
His course He runs to death and hell,
Returning on God's throne to dwell.

Verse 5 Everyone

5. O equal to the Father, Thou!
Gird on Thy fleshly mantle now;
The weakness of our mortal state
With deathless might invigorate.

Verse 6 **Women only**

6. Thy cradle here shall glitter bright,
And darkness breathe a newer light,
Where endless faith shall shine serene,
And twilight never intervene.

Verse 7 **Everyone**

7. All laud eternal Son, to Thee
Whose advent sets Thy people free;
Whom with the Father we adore,
And Holy Ghost for evermore. Amen.

Francisco Guerrero's motet *Veni Domine* is full of urgency and longing. The ingenious use of an ostinato (a musical pattern repeated several times) in the second soprano part seems to represent an insistent call to action. It is made up of two distinctive melodic motifs and forms a unifying element, either through its appearance in the remaining voices or through combination with other musical material.

Veni Domine, et noli tardare.

Veni ad salvandum nos, Domine Deus noster. Ostende faciem tuam, et salvi erimus.

Sicut mater consolatur filios, consolaberis nos.

Veni Domine, et noli tardare.

Et gaudebit cor nostrum corde perfecta.

Come, Lord, and do not delay.

Come and save us, O Lord our God.
Show Thy face and we will be saved.

As a mother consoles her children,
so shall you console us.

Come, Lord, and do not delay.

And our hearts shall rejoice in Thy perfect heart.

Adam lay ybounden arranged by **Frank Boles**

The American composer Frank Boles is an alumnus of Westminster Choir College, Princeton, New Jersey and was for many decades Director of Music at St Paul's Episcopal Church, Indianapolis. This carol, a setting of an English text dating from c.1400, also uses the musical device of ostinato. Mesmeric chanting of the words 'bounden, lay ybounden' transports the listener to an earlier sound world. From mystical beginnings, the music builds in complexity and intensity towards a thrilling climax as the choir sings 'Thanks be to God!'. Central to the meaning of the text is the Fall of Man depicted in Gen-

esis and the reconciliation with humanity brought about by Christ's atonement on the cross.

1. Adam lay ybounden
Bounden in a bond;
Four thousand winter,
Thought he not too long.

Deo gracias!

2. And all was for an apple,
An apple that he took,
As clerkes finden
Written in their book.

Deo gracias!

3. Ne had the apple,
The apple taken been,
Ne had never our lady,
Abeen heavnè queen.

Deo gracias!

4. Blessed be the time
That apple taken was.
Therefore we moun singen
Deo gracias!

Organ solo played by William Dore

Five Sketches on 'Helmsley' by Philip Moore

Philip Moore is widely recognised as a major composer of church and organ music over the last forty years, his music being recognised well beyond the United Kingdom. He was Organist and Master of the Choristers at York Minister for 25 years, retiring in 2008. The Five Sketches on 'Helmsley' were composed and first performed at the Helmsley Festival (now Ryedale Festival) in 1983. They are a set of Variations on the tune by T Olivers to the words by Charles Wesley, '*Lo he comes with clouds descending*'. It is thought that Olivers may have visited the Helmsley area when he penned the melody. Philip Moore's treatment of the tune is laced with energy and imagination, combining a tonal style with dramatic dissonance, so typical in his music.

1. Maestoso
2. Maestoso
3. Allegro leggiero
4. Andante espressivo
5. Allegro deciso

Sure on this shining night by **Morten Lauridsen**

We return to America for the next piece, a lush arrangement of a nostalgic text by James Agee. Morten Lauridsen brings a distinctive sensibility to his music, with an original blend of motifs inspired by Gregorian chant and spacious Renaissance choral textures with a contemporary harmonic language. He is now the most performed American choral composer. This evocation of 'Shining night' points to the unquashable presence of kindness in a world touched by darkness, and expresses a sense of wonder and gratitude.

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

Ave, Maria by **Tomás Luis de Victoria**

The Virgin Mary is the personification of Advent. The season of waiting is linked to Mary's wonder and awe, hope and expectation, as well as her fear and uncertainty. Victoria's beautiful setting of the Angelic salutation is scored for two choirs of four voices. The composer creates the maximum textural variety with his choral forces, constructing a musical dialogue which recalls the Archangel Gabriel's words to Mary. Here, Victoria's style alternates between homophony and polyphony and is characterised by both great spaciousness and immediacy.

Ave Maria, gratia plena,
Dominus tecum;
Benedicta tu in mulieribus,
Et benedictus fructus ventris tui,
Jesus.
Sancta Maria, Regina cœli,
Dulcis et pia, O Mater Dei
Ora pro nobis peccatoribus,
Ut cum electis te videamus.

Hail Mary, full of grace,
The Lord is with thee;
Blessed art thou amongst women,
And blessed is the fruit of thy womb,
Jesus.
Holy Mary, Queen of heaven
Sweet and merciful, O Mother of God
Pray for us sinners,
That with the elect we may gaze upon
thee.

Seek him that maketh the seven stars by **Jonathan Dove**

Jonathan Dove is one of the UK's most distinguished composers of opera. His affinity for setting words to music is demonstrated in 'Seek him that maketh the seven stars'. You will hear the stars first, played on the brightest stops of the organ, before an expansive melody establishes an aura of timelessness. Interjections of the words 'seek him' create a sense of devotional longing, and the material builds towards a great outburst of energy. The text is from the book of Amos and Psalm 139, and speaks of the pouring out of light following the gloom of the winter solstice, depicted here by the constellation Orion.

Seek him that maketh the seven stars and Orion, and turneth the shadow of death into the morning, Alleluia, yea the darkness shineth as the day, the night is light about me. Amen.

15 MINUTE INTERVAL

O come, O come Emmanuel arranged by **Andrew Carter**

The Latin hymn, *Veni, veni, Emmanuel* is a metrical paraphrase of the O Antiphons, a series of plainchant refrains designed to frame the singing of the Magnificat at Vespers in the lead up to Christmas. Each text has a specific focus - wisdom, kingship, the dawning of light - and the eighth and final antiphon proclaims Mary the 'Virgin of virgins'. The 1851 translation by John Mason Neale we are singing this evening is from Hymns Ancient and Modern and the tune is from a fifteenth-century manuscript of processional chants for burials.

Please feel free to join us as indicated in our next hymn:

Verse 1 Everyone

1. O come, o come, Emmanuel,
And ransom captive Israel,
That mourns in lonely exile here,
Until the Son of God appear:
*Rejoice! Rejoice! Emmanuel
Shall come to thee, O Israel.*

Verse 3 Women only

3. O come, thou Day-Spring, come
and cheer
Our spirits by thine advent here;
Disperse the gloomy clouds of night,
And death's dark shadows put to
flight:
Rejoice! etc

Verse 2 Men only

2. O come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of Hell thy people save,
And give them victory o'er the grave:
Rejoice! etc

Verse 4 Choir only

4. O come thou Key of David, come,
And open wide our heav'nly home;
Make safe the way that leads on
high,
And close the path to misery:
Rejoice! etc

Verse 5 Everyone

5. O come, O come, thou Lord of Might,
Who to thy tribes on Sinai's height,
In ancient times did give the law
In cloud and majesty and awe:
Rejoice! etc

Versa est in luctum by Alonso Lobo

Alonso Lobo's setting of *Versa est in luctum* also has its genesis in the elegiac. It was written for the funeral of Philip II of Spain, held in Toledo Cathedral in 1598, and is a setting of plaintive words from the book of Job. The long vocal lines and soaring tessitura of the two soprano parts generate a feeling of stasis, and the motet's original function seems to support this interpretation. It was written for the most transcendental moment of the Requiem mass - the elevation of the host - and the transfiguring of harp and flute in the text further emphasises the idea of revelation. An Orthodox hymn declares 'Thou has put Adam on entire, O Christ, and changing the nature grown dark in past times, Thou hast filled it with glory and made it godlike by the alteration of Thy form'.

Versa est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi Domine,
nihil enim sunt dies mei.

My harp is turned to grieving
and my flute to the voice of those
who weep. Spare me, O Lord,
for my days are as nothing.

Organ solo played by William Dore

Chorale Prelude: *Nun komm der Heiden Heiland* (BWV 659) by
Johann Sebastian Bach

Nun komm, der Heiden Heiland (Saviour of the nations, come), was written (both melody and words) by Martin Luther in 1524. The hymn has been widely used on Advent Sunday and has been set by a number of composers for organ and for Church Cantatas, not least by JS Bach, who wrote at least four preludes for organ and two cantatas. This setting (BWV 659) is beautifully contemplative; the walking bass in the pedals and the imitative paraphrased fragments of the melody in the left hand support the right-hand solo, which presents a highly ornamented version of Luther's melody.

Where the Light Begins by **Susan LaBarr**

The words of *Where the Light Begins* are drawn from Jan Richardson's Circle of Grace, a collection of sacred poetry drawing upon the rhythms of the Christian year. Susan LaBarr's melody-driven music perfectly captures the 'searing' longing for light and love.

Perhaps it does not begin.

Perhaps it is always.

Perhaps it takes a lifetime
to open our eyes, to learn to see
what has forever
shimmered in front of us—

the luminous line
of the map in the dark

the vigil flame
in the house of the heart,

the love so searing
we can't keep from singing,
from crying out

Perhaps this day
the light begins in us,
We are where the light begins.

Perhaps it does not begin.

Perhaps it is always.

Ríu, Ríu, Chíu, by **Mateo Flecha**

Solo sung by David Saunders

Ríu, Ríu, Chíu, is a Spanish villancico, or popular song in the vernacular derived from medieval dance. The music is known from a single source, the *Cancionero de Upsala*, published in 1556 in Venice, and is the fortieth song in the collection. The nonsense syllables *riu riu chiu* are often taken to represent the song of the nightingale or kingfisher, and the remaining text is an unusual interpretation of the Immaculate Conception. The Virgin Mary is defended from the 'wolf' of original sin to bear the 'Great King', the infinite made finite.

*Ríu, ríu, chíu, la guarda ribera,
Dios guardó el lobo de nuestra cordera*

El lobo rabioso la quiso morder
Mas Dios Poderoso la supo defender
Quísola hacer que no pudiese pecar
Ni aún original esta virgen no tuviera
Ríu, ríu, chíu,

Éste que es nacido es el Gran Monarca
Cristo Patriarca de carne vestido
Hanos redimido con se hacer chiquito
Aun qu'era infinito, finito se fiziera.
Ríu, ríu, chíu,

Muchas profecías lo han profetizado
Ya ún en nuestros días lo hemos al
consado,
A Dios humanado vemos en el suelo
Y al hombre en el cielo porque Él lo
quisiera. *Ríu, ríu, chíu,*
Yo vi mil garzones que andavan can-
tando
Por aqui volando haciendo mil sones,
Diciendo a gascones Gloria sea en el
Cielo,
Y paz en el suelo pues Jesús nasciera.
Ríu, ríu, chíu,

[With a cry of] *Ríu, ríu, chíu*, the
kingfisher, God kept the wolf from
our Lamb

The raging wolf sought to bite her,
but God Almighty knew (how) to
defend her; He chose to make her
so that she could not sin;
no original sin was found in
that virgin.

This one that is born is the Great
King, Christ the Patriarch clothed in
flesh. He redeemed us when He
made himself small, though He was
Infinite He would make himself
finite.

Many prophecies have prophesied
it, and even in our days we have
reached it,
God in flesh we see on the ground,
and men in heaven because He
would have wanted it.
I saw a thousand boys (angels) go
singing, here making a thousand
voices while flying,
telling the shepherds of glory in the
heavens,
and peace to the world since Jesus
has been born.

Este viene a dar a los muertos vida,
Viene a reparar de todos la caida,
Es la luz del dia aqueste mozuelo;
Este es el cordero que San Juan dixerá.

Ríu, ríu, chíu,

Mira bien que os cuadre que ansina
lo oyera,
Que Dios no pudiera hacer la mas
que madre,
El que era su padre hoy d'ella nasció,
Y el que la creó su hijo se dixerá.
Ríu, ríu, chíu,

Pues que ya temenos lo que
desèamos,
Todos juntos vamos presentes
llevemos;
Todos le daremos neustra voluntad,
Pues a se igualar con el hombre
viniera.

Ríu, ríu, chíu,

This one comes to give life to the
dead, He comes to put right everyone's fall, He is the light of day, this
young boy; This is the lamb that Saint John spoke of.

Be sure you understand that this is
how I heard it, That God could not
make more than a mother,

He who was her father today was
born of her, And he who created her
would be called her son

Now that we have what we desire,
let us all go together to present him
with gifts;

we will all give him our will, for he
came to be equal with man.

Organ solo played by William Dore

Chorale Prelude: '*Es ist Ein' Ros entsprungen*' Op 122 No 8 by
Johannes Brahms

Brahms composed eleven Chorale Preludes for organ in 1896 and these were some of the last pieces he composed before his death a year later. They reflect his mature style and perhaps the underlying tenet of Brahms' physical frailty and recognition of his impending demise. Although Brahms was not an organist, these manuals-only chorale preludes display an empathic approach, both to the instrument and the chorale tunes. *Es ist ein Ros' entsprungen* (A Lovely Rose is Blooming), Op. 122, No. 8 is a paraphrase of the 16th century German Marian hymn, in which the rose is a symbolic reference to the Virgin Mary. Brahms' treatment shows his genius of melodic manipulation and harmonic resourcefulness which lends to its beauty.

A Tender Shoot by Kerensa Briggs

The fifteenth-century German poem *A tender shoot* is best known in a setting by Otto Goldschmidt (1829-1907), in which Christ springs up from the root of Jesse. This metaphor, found in Isaiah, links Jesus the Messiah with the throne of King David and focuses the Israelites' expectation of survival on a sparse, leaderless remnant. Kerensa Briggs's reimagining of the text dates from 2020 and was written for the choir of Wells Cathedral. Close, homophonic textures and moments of intense chromatic harmony are hallmarks of the composer's style.

A tender shoot has started up from a root of grace,
As ancient seers imparted from Jesse's holy race:
It blooms without a blight, blooms in the cold bleak winter,
Turning our darkness into light.

This shoot Isaiah taught us from Jesse's root should spring;
The Virgin Mary brought us the branch of which we sing;
Our God of endless might gave her this child to save us,
Thus turning darkness into light.

Tomorrow shall be my dancing day by John Gardner

Tomorrow shall be my dancing day first appeared in William B. Sandy's *Christmas Carols Ancient and Modern of 1833*. It almost certainly dates to a much earlier tradition, perhaps the sixteenth century, and the phrase 'to see the legend of my play' has led to speculation that there was once an association with a mystery play. The verses of the hymn progress through the narrative of Jesus's life, told in his own voice. Verses not set by Gardner include 'Into the desert I was led', 'For thirty pence Judas me sold', 'Then on the cross hanged I was' and 'Then up to heaven I did ascend'. The carol was written for the choir of St Paul's Girls' School, where Gardner was Director of Music in the 1960s, and it has become his most enduringly popular work.

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance;

*Sing, oh! my love, oh! my love, my love, my love,
This have I done for my true love.*

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.

In a manger laid, and wrapped I was
So very poor, this was my chance
Betwixt an ox and a silly poor ass
To call my true love to my dance.

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard I from above,
To call my true love to my dance.

Lo, he comes with clouds descending arranged by **Drew Cantrill-Fenwick**

Philip Walsh was succeeded at Wellington Cathedral by Drew Cantrill-Fenwick in 1999. Drew made his own contribution to the cathedral's tradition of Advent hymn arrangements by writing a descant for the tune *Helmsley*, attributed to Thomas Olivers. Charles Wesley's text is derived from the book of Revelation, with its startling imagery of the Day of Judgement. It is one of the 'Great Four' Anglican hymns, popular in the nineteenth century, alongside 'All Praise To Thee, My God This Night', 'Hark! The Herald Angels Sing' and 'Rock of Ages, Cleft for Me'.

Please feel free to join us in our final hymn:

Lo! he comes, with clouds descending,
Once for helpless sinners slain!
Thousand, thousand saints attending
swell the triumph of his train:
Alleluia! alleluia! alleluia!
All the angels cry Amen.

Ev'ry eye shall now behold him,
Robed in dreadful majesty;
Those who set at nought and sold him,
Pierc'd, and nail'd him to the tree,
Deeply wailing, deeply wailing, deeply wailing,
Shall the true Messiah see.

Yea, amen! let all adore thee,
High on thine eternal throne!
Saviour, take the pow'r and glory;
Claim the kingdom for thine own:
O come quickly, O come quickly, O come quickly,
Alleluia! Come Lord, come.

Please join us at the back of the church for a chat
and some seasonal refreshment: a glass of some-
thing warming and a traditional bite to eat...



Drew Cantrill-Fenwick

Drew Cantrill-Fenwick is one of the UK's most experienced and versatile church musicians. His career has taken him to three continents, working in schools, churches and cathedrals, and he has appeared in some of the world's most prestigious venues as conductor and organist. He is a Fellow, prize winner, and examiner of the Royal College of Organists, and examiner for the Associated Board of the Royal Schools of Music.

Drew was educated at Durham University, and studied the organ with Lady Susi Jeans, Peter Wright, James Lancelot and Gerre Hancock. Appointed Master of the Choristers at Grimsby Parish Church at the age of just 23, he went on to hold similar positions at the Wellington Cathedral of St. Paul, New Zealand; St. Paul's Cathedral, Buffalo, NY, USA; Croydon Minster, London; and The Royal Hospital School, Holbrook, Suffolk.

In recent years, Drew has been increasingly in demand as a teacher, and as a writer and lecturer on the organ and organ performance. His articles have appeared in *Organists' Review* and *Cathedral Music*, and he has lectured for the RCO and IAO. He is responsible for much of the digital media on the RCO's virtual campus, iRCO, as producer and presenter, and is the director of the RCO's flagship Summer Course, held annually in London. He is currently engaged in doctoral research at Newcastle University in French organ culture 1801-48.



Eleanor Cully Boehringer

Eleanor Cully Boehringer is an artist and composer from Norwich, currently based in Newcastle. She studied Musical Performance at Brunel University and holds a Master's degree in Composition from the University of Huddersfield. Since completing her studies, Eleanor has developed a varied artistic career spanning ten years, encompassing composition, performance, sound and art installations, in addition to teaching.

Eleanor's compositional practice draws upon fragments of song, poetry, and imagined sounds, which translate outward into a score, a concert, or a room. She performs her music across the UK, with performances at Boundaries Festival, Sunderland and Tor Festival, West Yorkshire. In 2014, she was the youngest composer to have her work presented at Huddersfield Contemporary Music Festival, and more recently, she won Kantos Chamber Choir's Carol Competition 2023.

Eleanor works with Newcastle Youth Choir Project and teaches singing with Music Partnership North. She is a member of Chorus of Royal Northern Sinfonia and has conducted members of the choir in performances of her music. She is delighted to continue to work with Drew Cantrill-Fenwick and further develop her conducting skills with Cappella into 2025.



William Dore

William Dore held organ scholarships at Oxford University and Norwich Cathedral before taking up teaching posts at Ipswich School and Ampleforth College, where he was also Abbey Organist. He has performed as accompanist and organ recitalist throughout the UK, Europe and in South East Asia, and as a teacher. As a soloist and continuo player, he has worked with the Orchestra of Opera North, the Ryedale Festival, Manchester Camerata, Tenebrae and 'Sounds Baroque' for the Northern Aldborough Festival. He has recorded for Priory records at Ampleforth, entitled *The Influence of Plainsong*, which includes works by Tournemire, Demessieux and Philip Moore. He directed the Ampleforth and Ryedale Concert Choir, performing many major choral works including Monteverdi's *Vespers* and Haydn's *Creation*, and directed the Ampleforth Schola Cantorum. He has presented masterclasses for the Royal College of Organists, for which he has also been a course tutor. He directs the Chanticleer Singers based in Malton.

Cappella Newcastle

Soprano

Janet Arkle
Helen Bartlett
Eleanor Cully Boehringer*

Christine Brown
Rachael Douglass

Ellen Green

Sarah Klenka

Sarah Lawrance

Alex Longcake

Amy McDonough

Harriet Mitchison

Helen Young

Alto

Katherine Butler
Hilary Cullingford

Denise Howel

Alison Menzies

Bel Parkin

Cherry Summers

Tenor

Jessica Anderson

Andrew Graydon

Peter Howorth

Andrew Keyes

Robert Lawrance

Stephen Watson

Bass

Kim Bartlett

Paul Gailiunas

Patrick Hazelhurst

David Saunders

Mike Wetherall

*Conducting Scholar

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Keyes Eyecare is proud to sponsor Cappella Newcastle.

Andrew Keyes, optometrist and Cappella tenor, set up award-winning opticians **Keyes Eyecare** in 2002. Frustrated by the restrictions of working in high pressure environments, where he felt that neither patient experience nor professional satisfaction flourished, Andrew believed that it was critical to create a relaxed and unrushed visit for every patient. Setting up the Gosforth practice from scratch gave the opportunity to grow a business whose focus was on paying truly individual attention to each patient's needs. The practice has grown by personal recommendation, so if you would like to find out more, please have a look at the practice website where there are testimonials from current patients.

In 2023 Andrew set up a new clinic, **Vision Through Colour**, for those with migraine, dyslexia, ADHD, autism and brain injuries who find reading, patterns or bright lights troublesome due to a condition called Visual Stress. Typical symptoms include glare, light sensitivity, difficulty with reading, eyestrain and headache. Sufferers often find text blurred or moving, print distorted or fading, or patterns appearing in print. Reading music can be particularly difficult due to the lines of a stave.

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To find out more, please phone **0191 284 7361**
or visit **www.keyeseyecare.co.uk**



The friendly, mixed-age choir, with a membership drawn from Newcastle's local area, are experienced and passionate singers with an enthusiasm for stretching the repertoire in many different directions. Underpinned by a spirit of artistic curiosity and adventure, the choir sings new and old music in venues all over the North East. We often sing unaccompanied or with small groups of instrumentalists, and whenever possible we try to create opportunities for young soloists to perform with us. The choir has around 30 members drawn from across the region. We rehearse on Wednesday evenings during term time in central Newcastle and each rehearsal includes an element of vocal training, as well as learning the music, so it's a great way to improve your singing. We're always delighted to hear from prospective new singers, so if you're interested in joining, please do get in touch with us by emailing chair@cappellanewcastle.org.uk to arrange a chat or to try us out.

Next Concert: CANTATE DOMINO

Saturday 5 April 2025, 7:30pm. St George's Church Jesmond

The music provided for the Court Chapel in Munich was some of the finest ever written during the sixteenth century, and the composer Orlandus Lassus was the jewel in the crown of the Dukes of Bavaria. At the heart of this concert will be Lassus's magnificent double-choir *Missa Bell' Amfitrit' altera*. The rest of the programme, with music by Hassler, Milani and Gabrieli, will recreate a celebratory sequence of polychoral music for choir and soloists. We are thrilled to be joined by the English Cornett and Sackbut Ensemble, a virtuoso period instrument group with a host of distinguished recordings and collaborations to its name.



Cantate Domino

Conductor

Drew Cantrill-Fenwick

with

**The English Cornett
and Sackbut Ensemble**

Lassus: Missa bell'amfitrit' altera

Hassler: cantate domino

Gabrieli: in ecclesiis

St George's Church

St George's Close

Jesmond NE2 2TF

Saturday 5 April 2025

7.30pm

Doors open 7pm

**making
music**

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EXPERTS IN VISION