



Enduring Love

Whitacre *The Sacred Veil*

*a journey through grief towards
healing and wholeness*

Barber *Reincarnations*

Franck *Sonata for Cello*

Simon Lee *conductor*

Deborah Thorne *cello*

Nick Butters *piano*

supporting



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Saturday 2 April

2022 at 7.30 pm

Doors open from 7pm

**Jesmond United
Reformed Church**

**Burdon Terrace
Newcastle upon Tyne
NE2 3AE**

Tickets **£15.00/£8.00** 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



Programme

Robert Pearsall - Lay A Garland

César Franck - Sonata for Cello 1st Movement

Samuel Barber Reincarnations No 1. Mary Hynes

César Franck - Sonata for Cello 2nd Movement

Samuel Barber Reincarnations No 2. Anthony O'Daly

César Franck - Sonata for Cello 3rd Movement

Samuel Barber Reincarnations No 3. The Coolin

César Franck - Sonata for Cello 4th Movement

Interval of ten minutes

Eric Whitacre - The Sacred Veil

Please hold your applause until the end of each half, thank you

A retiring collection will be taken on behalf of St Oswald's Hospice

Welcome to tonight's concert

Good evening and welcome to tonight's performance, particularly if this is your first time at a Cappella concert. This evening's programme is a departure for us from our usual repertoire, but in the current world where change and upset seem to have become a norm we feel that it is important to take time to think, to ponder and to celebrate those who are around us as well as those who are no longer with us.

Our repertoire celebrates love in all its forms. Robert Pearsall's timeless madrigal, Lay A Garland represents a grief for one recently departed; Samuel Barber's Reincarnations encourage us to engage with different fundamental concepts of love; Cesar Franck's Sonata for Cello was written as a wedding present, a celebration of marriage; and Eric Whitacre's The Sacred Veil is a declaration of love for someone who has passed on, but is still loved even though they are the other side of the veil.

We are delighted to be joined tonight by Deborah Thorne who has performed with us regularly over the last few years as well as Nick Butters. They will perform the Franck in the first half and join with us for the Whitacre in the second half.

Welcome, Simon

Simon Lee, Musical Director

Hope and healing after grief and loss ...

The centrepiece of our concert tonight is a performance of Eric Whitacre's *The Sacred Veil*, an emotionally charged work which explores the depths of grief and loss and points the way to hope and healing. Cappella is grateful to palliative physician and author Dr Kathryn Mannix for this short reflection on the value of this remarkable piece:

Grief is an inevitable part of life: if we choose to love people, then we will grieve their deaths. Cappella's Spring Concert invites us along the grief journey. There is sorrow, of course, but there is still love, and reminiscence; there are moments of joy, a sense of the person's presence, and times of peace; there is a journey towards gentle, gradual healing. We will never be the same after the death of a person we love dearly. Life will be changed forever. Yet we hear bereaved people describe that journey from the depths of their grief to a new place of wholeness, holding in their hearts the love, presence and memory of the person they mourn.

In his choral work 'The Sacred Veil,' Eric Whitacre takes us on the journey of grief, loss and gradual resolution experienced by his friend Charles Anthony Sylvestri, by setting his friend's poetry about the death of his young wife to music. We hope that Cappella's performance of this beautiful piece will be an evening of thoughtful contemplation, and an occasion to remember and celebrate the people whom we carry in our hearts and our memories.

St Oswald's Hospice

Our Story



St Oswald's
Hospice



We are St Oswald's and we're a hospice.
We're much more than most people
think we are.

We are a place for living.
Our arms are open and inviting.
We don't focus on being morbid or sad,
our hope is for everyone to make the most
of the life they have.

We are the warmest of welcomes,
a hand to hold when you've lost your way,
joy and laughter on a good day.
When hearts are heavy, we're a listening ear,
practical support when the road ahead isn't clear.

Amazing things happen right here.
Support and kindness abound,
nature and peace are all around.

Growing and learning every day.
Experts in care, working together and
improving lives for the better.

We believe in quality time for everyone,
making memories and moments to share.
If death is to come, we provide dignity in end
of life care.

We're a home-from-home where families can stay,
respite for those struggling day-by-day.
We are a haven in the North East,
an open-minded community, a comforting space,
come in to our safe place.

If you would like to find out more about your local
hospice, including volunteering and fundraising
opportunities, please visit www.stoswaldsuk.org
or follow us on social media.

Thank you to Cappella Newcastle and everyone
attending tonight's performance for their support.

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Thank you

Programme Notes

Robert Pearsall - Lay a Garland

Robert Lucas Pearsall (1795-1856) was born into a Quaker family in Bristol. He trained originally as a barrister but in 1842 bought the Schloß Wartensee to which he and his family moved where he pursued a career as a composer. The majority of his surviving works are examples of Victorian madrigals which are rich in texture and harmony. The text of *Lay a Garland* is taken from Beaumont's poem, *The Maid's Tragedy*, although Pearsall changes the words from the first to third person, encouraging the listener to become an active observer of the funeral bier.

César Franck - Sonata for Cello interspersed with Samuel Barber's Reincarnations

César Franck (1822-1890) was born in Liège and is today remembered primarily as organist and composer of organ works. He was professor at the Paris Conservatoire and one of the principal demonstrators for the renowned organ builder Cavaillé-Coll, using his improvisational skills to show off the colours of their new instruments across France.

The Cello Sonata was originally written in 1886 as a wedding gift for Eugène Ysaÿe, the world famous violinist and conductor who was also a composer himself. The sonata was presented to the couple on the morning of the wedding and was premiered at the wedding reception by the groom (after a rather speedy rehearsal). The first public premiere took place later that year, but was beset by problems, not least the lack of light meaning that Ysaÿe had to perform the last three movements from memory.

It is perhaps the most 'borrowed' sonata existing in transcriptions for flute, viola, cello, double bass, clarinet, alto saxophone, tuba and organ (with choir). The only alternate version sanctioned by Franck was for the cello, an edition created by Jules Delsart. Whichever solo instrument is performing it, it is one of the great sonatas of the 19th Century, and the piano part is one of the most virtuosic accompaniments in the *repetiteurs'* canon.

The work is in four movements, which tonight will be interspersed with Samuel Barber's *Reincarnations*. The first introduces a gentle rocking theme which reappears throughout the whole work. The two instruments, cello and piano interplay with each other throughout the instrument introducing other thematic material which will reappear throughout the sonata.

Samuel Barber (1910-1981) showed a prodigious talent for composition from a young age and his works have become and remained popular for their lyricism and emotive qualities. This set of three a cappella choral works draw on his Irish heritage, setting three texts by James Stephens from his collection, *Reincarnations*. Stephens' inspiration came from Anthony Raftery's work, and the first movement talks of Mary Hynes whose beauty was known far and wide in her native Galway countryside. The opening demonstrates Barber's lightness of touch in his composition with the meter of the music being uncertain. Long melismatic lines imitate the running tresses of Mary's golden hair as the music darts here and there before becoming more flowing at its conclusion.

The second movement of the Franck is immediately more unsettled than the first. The piano's opening motif of tremolo major 7ths introduces a sense of passion and expectation. The cello's theme echoes this, entering on an offbeat. Occasional moments of major tonality shine through but the music quickly returns to its minor origins. A quiet middle section foreshadowing the third movement draws the listener in before the music builds in intensity back to the tumultuousness of the opening. The passion is exhausted in the final section before one last flame of desire is kindled in a rising theme which accelerandos into an eruption of need.

Anthony O Daly was another Galway native and leader of his local Whiteboy movement. This group resisted the encroachment on their rights as subsistence farmers (growing the crops that they needed to support their local community) by the authorities and aristocracy. The members used violent tactics to resist the attacks on their freedom and were dealt with harshly by the military. O Daly was falsely accused of shooting at a local landowner and condemned to be hanged. Despite a public outcry against this, he went to his death quietly. Barber sets this movement as a keening lament; the name of the protagonist is sung on a monotone throughout the music which begins with a quiet intensity in the lower voices. Above this drone, the upper voices weave in and out of each other creating a tapestry and grief which crescendos into an outpouring of emotion as the whole choir sings Anthony's name at the top of their range. A short coda, marked, "desperately" sums up this movement: "after you, there is nothing to do! There is nothing but grief!".

After the drama of the second of Barber's songs, the third movement of the Franck offers a time for reflection. It is presented as a fantasia, without set form or tempo, almost as if the two players are improvising, and yet crucial foundations are being laid for the last movement of the sonata. Listen out for this swooping, elegiac theme which we will hear again later.

Violoncello *mf drammatico*

Vc. 5

The whole range of the cello is explored as waves of emotion are surfed and embraced by the performers, the cello in long plunging phrases whilst the piano accompanies with constant rippling effect before the movement fades into non-existence

Eric Whitacre - The Sacred Veil

Rather than give you programme notes for each movement of this work I would like to encourage you to engage with the text and music on a personal level. I will however offer a couple of thoughts to guide you in your listening.

You will hear three voices within the poetry of the text: primarily Charles Anthony Silvestri, the widower of the protagonist and second voice, Julia (known as Julie to her friends and family) Lawrence Silvestri. The third writer is Eric Whitacre who is a close family friend of the Silvestris. His poetry references various works on which he and Charles have collaborated, notably *Sleep, A Boy and a Girl* and *Leonardo Dreams of His Flying Machine*.

The very first theme you hear, which Whitacre names as Julie's theme is the foundation of the whole work; it reappears frequently, at crucial moments of transition and realisation.

The veil between life and death is symbolised by the note middle C. This sits centrally on the piano keyboard and is the first and last note to be played in the entire work. Several movements are introduced with a rocking motif built from this note.

The cancer theme is a layering of tonalities. The clash of these two sound-worlds is jarring and not to be forgotten, much like the diagnosis which we hear in the sixth movement. This motif is heard throughout the work but is most poignant in, "You Rise, I Fall" where the choir imitates the laboured sounds of breathing.

This piece is a powerful commentary on cancer, life and death and we have been on emotional journey as we have prepared it for you. We hope that it will encourage you to think and talk about this disease and your own journey through life.

Texts and Translations

Robert Pearsall - Lay a Garland

Lay a garland on her hearse
of dismal yew.
Maidens, willow branches wear,
say she died true.
Her love was false, but she was firm.
Upon her buried body lie
lightly, thou gentle earth.

Samuel Barber - Reincarnations

1. Mary Hynes

She is the sky of the sun!
She is the dart of love!
She is the love of my heart!
She is a rune,
She is above the women of the race of Eve
As the sun is above the moon!

Lovely and airy the view from the hill
That looks down on Ballylea!
But no good sight is good until by great luck you see
The blossom of branches walking towards you airily.

James Stephens after Anthony Raftery

2. Anthony O'Daly

Since your limbs were laid out
The stars do not shine!
The fish leap not out in the waves!
On our meadows the dew
Does not fall in the morn,
For O Daly is dead!

Not a flow'r can be born!
Not a word can be said!
Not a tree have a lead!

After you there is nothing to do!
There is nothing but grief!

James Stephens after Anthony Raftery

3. The Coolin

Come with me, under my coat,
And we will drink our fill of the milk of the white goat,
Or wine if it be thy will.
And we will talk, until talk is a trouble, too,
Out on the the side of the hill,
And nothing is left to do,
But an eye to look into an eye,
And a hand in a hand to slip,
And a sigh to answer a sigh,
And a lip to find out a lip!

What if the night be black!
And the air on the mountain chill!
Where the goat lies down in her track,
And all by but the fern is still!

Stay with me, under my coat!
And we will drink our fill of the milk of the white goat,
Out on the side of the hill!

James Stephens after Anthony Raftery

Eric Whitacre - The Sacred Veil

1. The Veil Opens

Whenever there is birth or death,
The sacred veil between the worlds
Grows thin and opens slightly up,
Just long enough for Love to slip,
Silent, either in or out
Of this our fragile, fleeting world,
Whence or whither a new home waits.
And our beloved ones draw near,
In rapt anticipation, or
In weary gratitude, they stand;
Our love ones stand so close, right here,
Just on the other side
Of Eternity.

Charles Anthony Silvestri

2. In a Dark and Distant Year

In a dark and distant year,
A wand'rer ancient and austere,
He surrounds himself with books he's never read.
He was a child then, the world inside his head.

He would often wonder, "Who
Could love a dreamer such as you?"
And so he trusted no one's shadow but his own.
He was a fool then, and he was all alone.

Then quite to his surprise,
Passing there before his eyes,
A girl unlikely, gently laughing by the shore.
She had unlocked his heart and let his spirit soar!

Charles Anthony Silvestri

3. Home

You feel like home.

Charles Anthony Silvestri

4. Magnetic Poetry

The enormous need
Egg-ache whispers urging
Moon wind chanting like sweet languid honey
Sleep-swimming through sweaty summer
Dream mists

The delirious girl
Woman goddess
Not yet a mother
But the spring life force is so near
What a bare symphony here
I recall our gorgeous moments together
Beneath my heaving peach skin
Essential you
Like some diamond gift incubating
In love

Julia Lawrence Silvestri

5. Whenever There is Birth

This movement has no words, only vocalising by the choir.

6. I'm afraid

I'm afraid we found something...
[Fifteen centimetre retroperitoneal mass with complex internal septation... The patient is a twenty-eight-year-old white female, primagravida, in the third trimester of pregnancy.]

I'm afraid we found something....
[Pathology confirms grades I, II and III mucinous cystic adenocarcinoma with focal carcinosarcoma consistent with ovarian primary. Recommend six cycles Taxol and Carboplatin]

I'm afraid we found something....

[...two left adnexal cysts and a septated right adnexal cyst...]

I'm afraid we found something...

[...exploratory laparotomy and excision of bilateral ovarian dermoids...]

I'm afraid we found something...

[...uterus, tubes, sacral pain....ovaries...recurrent, recurrent, recurrent...]

[Exploratory laparotomy,
total abdominal hysterectomy,
bilateral salpingo-oophorectomy,
paraaortic lymphadenectomy
Bone scans in sacrum, left ilium, right acetabulum
metastasis....
metastasis...
metastasis...]

I'm afraid we found something....

I'm afraid we found something...

I'm afraid.

Charles Anthony Silvestri

7. I Am Here

This movement is performed by the cello and piano alone.

8. Delicious Times

My hair started to fall out at precisely 1:00 on my birthday.

By Thursday it was making a terrible mess, so the kids helped me shave off whatever was left. They'd pick up my hair from the ground and slap it on my head and say, "You need more hair!" and they would laugh and laugh. Then at bath time I wore my wig, and they would beg me to take it off and put it back on again - they howled with laughter.

At bedtime, when my little one plays with my hair, she just stroked my head and said, "It's so soft and clean!" She says, "Mommy, your hair went bye-bye but it'll be back soon!" I was most worried about her because she loves my hair so much, but she is just fine!

Today I visited my oldest at school and he shouted, "Hey everybody! My mom has a wig!" He was the star of the class as all the kindergarten stared open-mouthed, in wonderment. It's been a very funny week. The kids have been amazing, and we've had some really delicious times together.

Julia Lawrence Silvestri

9. One last breath

In a dark and distant year
The wand'rer weary, full of fear,
Confronts a fated force more powerful than life -
A carriage made of sea
Has come to take his wife.

The waves too dark and deep to swim,
He hears his love cry out to him,
Her piercing anguish rising high above the foam.
"Please don't let go of me
For you, you are my home!"

From the shore he sees his bride
As she fights hard against the tide.
He swears a sacred vow that every loved one keeps.
He steels himself,
Takes one last breath, and leaps.

Eric Whitacre

10. Dear Friends

Dear friends: tonight I feel that I must ask you to pray.

I just got out of the hospital tonight and I received some bad news. The scan showed that I had numerous liver and peritoneal metastases. My doctor said this meant I most likely had about two months to live.

I am now asking you to pray as you have never prayed before. Please don't pray that I will have a peaceful death. Please don't feel pity for me. Just pray hard. Pray that I will be healed in a miraculous, supernatural way. Pray that God will give me wisdom as to what to do next. Fight with me, don't give up on me.

Julia Lawrence Silvestri

11. You Rise, I Fall

Listening to your laboured breath,
Your struggle ends as mine begins.
You rise; I fall.

Fading, yet already gone;
What calls you I cannot provide.
You rise; I fall.

Broken, with a heavy hand
I reach to you, and close your eyes.
You rise; I fall.

Charles Anthony Silvestri

12. Child of Wonder

Child of wonder	Silent slumber calls you
Child of sky	Dark and deep
Time to end your voyage	Child of soft surrender
Time to die.	Child of sleep.

.....

Child of sorrow	Turn your silvered sail
Child of rain	Toward the light
There is no tomorrow	Child of mourning
No more pain.	Child of night.

.....

Child of iridescence	Stretched on ocean waves
Child of dream	Of endless foam
Stars and moons will	Welcome home my child
guide you	Welcome home.
Down the stream.	

Eric Whitacre

Simon Lee (conductor) holds a Master of Music degree in Choral Conducting from Yale University and the Yale Institute of Sacred Music where he studied under the tutelage of Marguerite L. Brooks, Jeffrey Douma and David Hill. During his time in Connecticut, he was conductor of the Marquand Chapel Choir at Yale Divinity



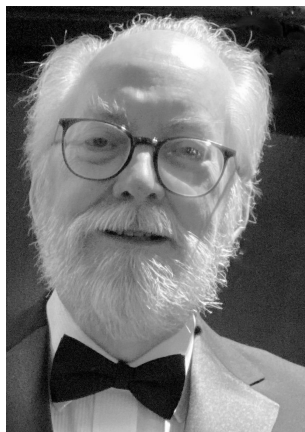
School, the Morse Chorale and temporarily the Director of Music at St. Thomas' Episcopal Church, New Haven. Born and raised in the northwest of England, Simon began his musical career as a chorister at Lancaster Priory. He studied clarinet and saxophone performance at Leeds University where he was also a choral scholar at Leeds R.C. Cathedral. Upon graduation from Leeds in 2009, he moved to Durham to take up the post of tenor Lay Clerk at the Cathedral there. He completed a PGCE in Primary Education at Durham University in 2012, and having done this taught in schools across the north-east. Upon his graduation from Yale, Simon returned to Durham to rejoin the Cathedral Choir and took up the role of Director of Academic Music and Choral Activities at The Chorister School, concurrently pursuing a career as a choral conductor and tenor soloist. Alongside Cappella Newcastle, he also conducts the Neville's Cross Community Choir, the Muckle LLP and Brewin Dolphin Office Choir and his own professional ensemble, the Northern Consort. In 2017, he was a semi-finalist in the American Choral Directors' Association's national Graduate Conducting Competition.



Deborah Thorne (cello) studied at Clare College Cambridge, the Royal Academy of Music and Maastricht Conservatorium. In London she played with City of London Sinfonia, English National Opera, Opera 80, the Academy of Ancient Music and King's Consort before joining the Northern Sinfonia in 1986.

She now freelances on baroque and modern cello, is a member of the Avison Ensemble, and gives recital and chamber music concerts. She has taught baroque cello at Royal Conservatoire of Scotland and has taught at Durham, York and Newcastle universities; has coached on Pro Corda and National Children's Orchestra courses, and at Sage Gateshead on the Young Musician's Programme.

Nick Butters (piano) studied under Denis Matthews at Newcastle University in the 70's. He has had a busy and varied career, working in classical music, musical theatre and jazz. As an educator he taught on the staff of ArtsEd London, GSA and LCM, and has been a visiting tutor at RADA, Manchester Metropolitan University and the Oxford School of Drama. After working in London for many years he took up a teaching



post at the Conservatoire de la Dordogne in 2007. On returning to the UK he settled in the north of England. He teaches and is an accompanist at the Centre for Advanced Training at Sage, Gateshead, and has just retired as a lecturer and musical director at the Institute of the Arts, University of Cumbria. He is in demand as an accompanist for choral societies, performers and students across the region.

Change to programme

Nick Butters is unable to play tonight due to testing positive for COVID-19. We are very fortunate to have secured **Adam Johnson** in his place. Multi prize-winning pianist Adam Johnson was a Scholar and Junior Fellow at The Royal Northern College of Music UK, performing under the baton of Kent Nagano, Martyn Brabbins, and George Hurst, making his Concerto debut aged 15 playing Mozart Piano Concerto No. 15 in Pavlovsk Palace, St. Petersburg, conducting from the piano.



He furthered his piano studies with Prof. Peter Feuchtwanger who has described him as in possession of 'an excellent technique and full of fantasy'.

Unique among the outstanding artists of his generation, Johnson is as equally at home conducting opera as he is fulfilling the role of soloist in concerto repertoire, playing chamber music, or directing his own large-scale compositions. Adam has given recitals throughout the world including Istanbul, New York, Northern Spain, Norway, and Rio da Janiero, not to mention his demanding schedule in the UK.

In 2008, he completed a Masters Degree in Conducting at The RNCM under the direction of Sir Mark Elder C.B.E, and was awarded the Ricordi Operatic Conducting Prize 2007. Adam is currently the Artistic Director and Principal Conductor of The Northern Lights Symphony Orchestra. In 2011 he was elected as a Freeman of the Worshipful Company of Musicians, and more recently was rewarded as a Member of the Royal Society of Musicians. Adam Johnson holds the prestigious Freedom of the City of London, which was awarded to him in 2019.



Cappella Newcastle has been part of the chamber music scene in Newcastle for over sixty years. We usually perform three times a year in and around the North East and occasionally further afield. The choir's repertoire is varied and ambitious, from English Renaissance composers such as Thomas Tallis and Thomas Weelkes to contemporary works as in this evening's programme. Next year we will mark the 400th anniversary of William Byrd's death, as well as performing pieces by other popular and lesser-known composers including Amy Beach, Charles Villiers Stanford and Clément Jannequin. 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.

Join Cappella: The choir has around 35 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 to arrange a chat or to try us out.

If you are interested in joining the choir, please contact Jessica Anderson on chair@cappellanewcastle.org.uk

Members of Cappella Newcastle

President: David Hill MBE

Musical Director: Simon Lee

Chair: Jessica Anderson

Secretary: Sarah Lawrance

Treasurer: Stephanie Beckman

Librarian: Helen Bartlett

Sopranos

Helen Bartlett
Emma Dowson
Rachael Douglass
Sarah Lawrance
Rachael Lee
Harriet Mitchison
Gemma Roberts
Julie Stobbs

Altos

Jessica Anderson
Katherine Butler
Stephanie Beckman
Liz Magee
Caroline McCartney
Judy Pratt
Jane Shuttleworth
Cherry Summers

Tenors

Andrew Graydon
Peter Howorth
Andrew Keyes
Robert Lawrance
Adam Whitmore

Basses

Kim Bartlett
Lukas Russel
David Saunders
Mike Snow
Mike Wetherall
Benedict Wong

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If you would like to support the choir in some way, please consider becoming a Friend. For details contact Helen Bartlett at camphoroil101@gmail.com

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Keyes Eyecare is proud to sponsor Cappella Newcastle

Andrew Keyes, optometrist and Cappella tenor, set up 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. Over the years the practice has found that the very unusual approach of 50-minute eye examination appointments gives the opportunity to pay 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 and information about the practice.

The Keyes Eyecare team were the proud winners of the Association of Optometrists' Optical Team of the Year award. Reflecting on the award, one of the judges commented, "**Communicating each patient's eye care needs on a personal level, tailored to each individual, sets our AOP Awards winners apart.**"

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Conductor
Simon Lee

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2022 at 7.30pm

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