



air

music to move the spirit

conductor

Simon Lee

conducting scholar

Eleanor Cully

Boehringer

Jesmond United Reformed Church

Burdon Terrace, Newcastle NE2 3AE

Saturday 29 June 2024

7.30 pm

Doors open from 7pm

flute **Clare Crinson**

piano **Alison Gill**

cello **Deborah Thorne**

including works by

Johann Sebastian Bach

Amy Beach

Anton Bruckner

Eric Whitacre

and a new commission by **Lucy Walker**

Tickets £13, *Early Bird price £11, £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.



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Welcome

Welcome to the final concert of Cappella's 23/24 season. Tonight's programme has something for everyone and features not one but two world premieres! We are grateful for the support of the Cappella Friends and other benefactors through whose generosity we have been able to commission a new work specially for this concert: *Air-Song-Soul* by composer Lucy Walker with words (also commissioned specially) by Venetia Bridges. The choir has loved getting to know this beautiful work and we hope you will enjoy it too.

We are delighted to be joined by Clare Crinson, Alison Gill and Deborah Thorne who will enhance the soundworld of the concert with their wonderful playing. Clare will be giving the world premiere of *Rindik II* by Benjamin Graves in the first half of the concert.

Our programme takes us through various interpretations of the word, "air": the air we breathe, the air that surrounds us both physically and spiritually and the meteorological element that makes up our world. Alongside pieces of the choral canon, there are influences from Indonesian music, atmospheric sounds made by wine glasses, handbells and gongs – we are hoping that you will feel thoroughly immersed (if not drenched) in the music!

Tonight will also be a bittersweet occasion for me as I bid farewell to Cappella and the north-east for a year as I return to Connecticut to take up the role of Interim Director of Music at Trinity on the Green Church in New Haven. I am so pleased to be leaving the choir in the very capable hands of Drew Cantrill-Fenwick who I know has exciting plans for next term.

Thank you for supporting Cappella over the last year – we hope that you enjoy our performance this evening. Please do join us for a glass of something refreshing in the hall afterwards!

Simon

Air

Christopher Theofanidis - God picks up the reed-flute world and blows

Benjamin Graves - Rindik II Flute - Clare Crinson

Katerina Gimon - *Elements: Air*

Johann Sebastian Bach - Der Geist hilft

Amy Beach - Sonata for Flute and Piano in A minor, Op.34: Scherzo molto vivace Flute - Clare Crinson , Piano - Alison Gill

Gerald Finzi - *Earth and Air and Rain: the Phantom Bass*-Jeff Chiu

Lucy Walker - Air - Soul - Song

Ēriks Ešenvalds - Stars

15 minute Interval

Anton Bruckner - *Iam lucis orto sidere*

Carl Maria von Weber - *Trio for Flute, Cello and Piano in G minor, Op.63, J.259: Finale - Allegro* Flute - Clare Crinson
Cello - Deborah Thorne, Piano - Alison Gill

Edward Elgar - Wild West Wind

Eric Whitacre - *Cloudburst*

Stephen Paulus - *The Road Home*

Shawn Kirchner - *Unclouded Day*

Please join us in the Church Hall after the concert
for light refreshments

Christopher Theofanidis - God picks up the reed-flute world and blows
Words by Rumi

'God picks up the reed flute world and blows' is the second of a four-movement work entitled *'messages to myself'* by American composer Christopher Theofanidis. In a text drawn from the works of 13th-century scholar, theologian and mystic Rumi, it tells of God blowing the world into existence. Each note blown "is a need, coming through one of us". As the piece progresses, it becomes more and more agitated as the voices rise in a crescendo as everyone climbs on their roofs and lets their voices cry out, "Yah!" before fading away.

All day and night music.
A quiet, bright reed-song.
If it fades, we fade.

God picks up the reed-flute world and blows.
Each note is a need coming through one of us,
A passion, a longing pain.

Remember the lips where the wind-breath originated
And let your note be clear.
Don't try to end it.
Be your note.

Be your note.
I'll show you how it's enough.
Go up on the roof tonight
In this city of the soul.
Let everyone climb on their roofs
And sing their notes!

Sing loud.

Benjamin Graves *Rindik II*

Flute - Clare Crinson

Rindik II is a cadenza extracted from a larger work for flute and mixed quartet (*Rindik*). Traditionally a cadenza takes themes or phrases from larger works and allows the soloist to display their virtuosity by improvising around these themes. My piece does exactly this, but as solo instrumental

repertoire has become more prevalent, and an improvisatory nature and heightened virtuosity are typical of such works – due in part to the performer being released from the confines of an ensemble – a cadenza-like piece works well in isolation.

As well as riffing on musical material taken from *Rindik*, this cadenza also further explores the larger work's concept. *Rindik* is inspired by my time in Indonesia working for a non-profit company as a scuba instructor, training divemasters and research divers in South Sulawesi. The piece itself explores gamelan music – performances of which I attended in Bali, the traditional music of Sulawesi and the calls-to-prayer I heard every day. These three diverse factors all combine to influence the pitch content, rhythmic structure and tuning considerations of the *Rindik*. The reason to include a cadenza was in part inspired by the improvisatory passages provided by solo or duo flautists – playing bamboo end-blown flutes called suling – in Gamelan orchestras and in Sulawesi's traditional songs. A cadenza, with its much freer rhythmic notation, contrasts with the complex rhythmic construction of the larger work, freeing the soloist from their rhythmic constraints. The sounds of the cadenza itself are influenced by the suling players, who utilise air-sounds, overtones and all sorts of intricate techniques to enhance their melodic lines and patterns and are also at times required to improvise to the melodies of singers or string players.

In the 21st century it is important for composers to be sensitive to an exploitation of cultures. I believe by allowing the music of places in which I've lived and worked to inform and enhance my musical practices and in turn bring my working methods to materials gleaned from these places such 'found objects' can be treated with the respect they deserve.

Programme note by Benjamin Graves

Katerina Gimon 'Air', from 'Elements'

'Air' is the second movement of a set of choral works depicting the Four Elements (Earth, Air, Fire, and Water) by Canadian composer Katerina Gimon. Beginning gradually and calmly, 'Air' is a semi-improvised evocation of wind and breath vocalised in seven languages. In our performance, Cappella will delve into Gimon's sound-world in surround.

air	wind	breath
aeris	ventus	spiritus
aire	viento	respiración
air	vent	souffle
повітря/povitrya	вітер/viter	дихання/dykhannya
adhar	gaoth	anáil
aria	vento	respiro

Johann Sebastian Bach - *Der Geist hilft unsrer Schwachheit auf* BWV 226
 Romans 8:26-27; **Martin Luther** Hymn: *Komm, Heiliger Geist, Herre Gott*

Composed for the funeral of Professor Ernesti, the Rector of the Thomas-schule (where Bach was Kantor) and also the Professor of Poetry at Leipzig University, this motet for double choir was first performed in October 1729. The text of the main body of music is drawn from St Paul's letter to the Romans and speaks of the [Holy] Spirit coming to help the weakness of the reader. Listen out for the sighing motif at "unaussprechlichem Seufzen" (inexpressible groans) which is followed by the double fugal section ("Der aber die Herzen forschet") where Bach demonstrates his mastery of counterpoint. The final chorale is a Pentecostal hymn by Martin Luther which maintains the idea of the Spirit working for our aid.

Der Geist hilft unsrer Schwachheit auf, denn wir wissen nicht, was wir beten sollen, wie sichs gebühret; sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem Seufzen.	The Spirit helps us in our weakness, for we do not know what we ought to pray for; but the Spirit himself intercedes for us through wordless groans.
Der aber die Herzen forschet, der weiß, was des Geistes Sinn sei; denn er vertritt die Heiligen nach dem, das Gott gefällt.	He however, who examines our hearts, knows the mind of the Spirit; because the Spirit intercedes for the saints in accordance with the will of God.

Du heilige Brunst, süßer Trost,
Nun hilf uns, fröhlich und getrost
In deinem Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stark des Fleisches Blödigkeit,
Dass wir hie ritterlich ringen, durch
Tod und Leben zu dir dringen.
Halleluja.

Sacred warmth, sweet consolation,
Help us now always to remain joyful
and comforted in your service,
Do not let sorrow drive us away!
O Lord, through your power make us
ready and strengthen the feebleness
of our flesh so that we may bravely
struggle through life and death to
reach you. Hallelujah!

Amy Beach - Sonata for Flute and Piano in A minor, Op.34: Scherzo molto vivace
Flute - Clare Crinson , Piano - Alison Gill

Amy Beach is becoming well-known as a star of the late Romantic period, long after she deserved to be. A prodigy pianist, she came up against the gender boundaries of the day which kept women from the concert hall and the composition studio. However, when she married, she was allowed to perform charity recitals albeit just twice a year. Her husband prevented her from studying composition with a tutor, resulting in a self-taught style which shows influences of Brahms, Mendelsohn and other Germanic Romantic composers. However, in this *Sonata for Flute and Piano* her style is far more lyrical and French, more in the vein of Cezar Franck. There are parallels between Franck's *Sonata for Violin and Piano* and this wonderful work – not least that both have been borrowed by other melody instruments. At the time of composition, the flute was not thought of a solo instrument in the same way as the violin and there is therefore very little repertoire originally written for solo flute dating from this period. What is certain is that the finale of Beach's Sonata works well in the woodwind medium, and that it is an absolute workout for the pianist! Beach herself was the performer at the premiere in 1897 and you can hear from the virtuosity of the part just how talented a player she was. The music abounds with rising figures over rippling accompaniment as the two instrumentalists change roles frequently; this truly is a Sonata of two parts, not a solo with piano accompaniment. A slower second theme is more expansive, allowing the flute to show its full expressive range before the intensity builds into the final section which romps along to a glorious conclusion.

Gerald Finzi *Earth and Air and Rain: the Phantom*

Thomas Hardy *Earth and Air and Rain*

Bass - Jeff Chiu

This is the fourth song of Gerald Finzi's cycle of Thomas Hardy's poems entitled *Earth and Air and Rain*. Finzi's characteristic melancholic style is evident right from the opening bars as the song tells the story of a man who visits the seashore each day where he is plagued by a phantom spirit of a "ghost girl rider" who remains untouched by time as he withers with age, watching her ride through the salty air of the hinterland between sea and shore. It is sung by Cappella's bass choral scholar, Jeff Chiu.

Queer are the ways of a man I know:

He comes and stands
In a careworn craze,
And looks at the sands
And the seaward haze
With moveless hands
And face and gaze,
Then turns to go...

And what does he see when he gazes
so?

Of this vision of his they might say
more:

Not only there
Does he see this sight,
But everywhere
In his brain - day, night,
As if on the air
It were drawn rose bright -
Yea, far from that shore

Does he carry this vision of heretofore:

They say he sees as an instant thing

More clear than to-day,
A sweet soft scene
That once was in play
By that briny green;
Yes, notes alway
Warm, real, and keen,
What his back years bring -
A phantom of his own figuring.

A ghost-girl-rider. And though, toil-
tried,

He withers daily,
Time touches her not,
But she still rides gaily
In his rapt thought
On that shagged and shaly
Atlantic spot,
And as when first eyed
Draws rein and sings to the swing of
the tide.

Lucy Walker Air-Song-Soul, Words by Venetia Bridges

Text and music were commissioned by Cappella Newcastle in 2024; this is the first performance of the piece.

These lyrics were inspired by a walk in the Northumberland countryside in early January 2024, when a snowfall had muffled all sound with its cold. Seeing a bird swooping through the air, I realised that not only was the quietness the result of the snow but that the winter had also silenced birdsong, as many species had migrated south. I started to think about birdsong as being the opposite of this cold quiet as it summons warmth in its music and rejoices in the returning sun, and air as the medium for this alchemy. These two ideas produced the piece's structure of two opposed yet balancing verses with air marking the song's *volta* or moment of transition, in which a quick in-breath transforms the silent cold into musical heat, connecting breathing and singing so that they are indistinguishable from one another.

Programme note by Venetia Bridges

The ethereal atmosphere of Venetia Bridges' poetry set for the mood of this piece. Designed to evoke the lightness and movement of a bird's wings in flight, the piece opens with a rapidly overlapping melody which recurs throughout in several guises. The journey from the bleakness and cold of winter to the warmth of the sun is echoed in the music with a shift from ambiguous, floating sounds to a major key change and more rooted harmonies. The striking final line, "song soars into the resounding sun", explores the full range of the choir, ending with a climactic "soaring" soprano to mimic birdsong.

Programme note by Lucy Walker

What is a bird in the cold?
Winter chill brings still silence
Frigid air deadens sound, sets rigid
Pinions and feathers, slows heart beats.
Frozen quiet holds all breath.

But – a spark of song-breath in the heart
warms feathers, unfurling.
One clear note glows in the still silence
and breath breaks into flow.
Blazing sound strikes the air, blowing its trumpets
As, wings upbeat, on an intake of breath,
Song soars into the resounding sun.

Ēriks Ešenvalds - *Stars* words by **Sara Teasdale**

We draw the first half of the concert to a close with Ēriks Ešenvalds's translucent setting of Sara Teasdale's poem, *Stars*. Water glasses provide a shimmering tableau on which the voices paint the picture of a starry night, somewhat like the night a month or so ago when the Northern Lights were visible across the north-east. As the altos sing of being witness of such majesty, you can imagine the nip of cold in the air as you stand on the hill.

1. Alone in the night

On a dark hill
With pines around me
Spicy and still

3. Myriads with beating

Hearts of fire
The eaons
Cannot vex or tire;

5. And I know that I

Am honored to be
Witness
Of so much majesty

2. And a heaven full of stars

Over my head
White and topaz
And misty red;

4. Up the dome of heaven

Like a great hill
I watch them marching
Stately and still

Interval of 15 minutes

Anton Bruckner - *Iam lucis ortu sidere* Words by **Robert Riepl**

In the bicentenary of Anton Bruckner's birth, we have struggled to find time to programme his music which is a great shame as it is awesome in the monumental meaning of the word. However, this chorale, written for the choir of Wilhering Abbey and dedicated to its abbot, shows the power he exuded, even in a simple four-part hymn-form. It opens the second half of our concert, introducing the more weather-related section of the theme, speaking of daylight breaking out across the sky.

*Iam lucis orto sidere
O Angele piissime!
Caecas mentis caligines
Splendore tuo dissipes;
Quae recta sunt, me edoce,
Ut faciam, me admone.*

Now that the daylight fills the sky,
O most pious Angel!
Dispel the darkness of our minds
with your radiance;
Teach me what is right,
and remind me to follow it.

Carl Maria von Weber - *Trio for Flute, Cello and Piano in G minor, Op.63*
J.259: Finale - Allegro

Flute - Clare Crinson

Cello - Deborah Thorne

Piano - Alison Gill

Our three instrumentalists join forces to play the final movement of Weber's trio for Flute, Cello and Piano. A composer known for writing with humorous touches, Weber opens the Finale with a restrained, quiet motif on the piano. However, the music rapidly modulates from its opening moroseness of G minor as the sun breaks out. Each instrument has moments of virtuosity, becoming more and more wound up as the music drives through to the exhilarating final climax.

Edward Elgar - *Wild West Wind* From *Ode to the West Wind* by **Percy Bysshe Shelley**

This part song was part of a set written by Elgar around the time of the 1903 Morecambe Music Festival at which the composer was the adjudicator, staying at the Rectory next to the Parish Church. (The first of the set was dedicated to the Rector who was also a cofounder of the festival). This, the third song of the set, was composed with competitive festival chorus classes in mind. It requires the choir to be flexible and demonstrate great dynamic control, adjusting to the mood of Shelley's poetry. Whilst there are trademark Elgarian elements, this is also very impassioned music, echoing the wildness of the wind heralding the Spring.

O wild West Wind, make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies
Will take from both a deep, autumnal tone
Sweet though in sadness. Be thou, Spirit fierce
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse
Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth
The trumpet of a prophecy! O, Wind
If Winter comes, can Spring be far behind?

Eric Whitacre - *Cloudburst*

El cántoro roto—the Broken Water Jar;

Poem by **Octavio Paz**, translation by **Lysander Kemp**

Percussion - Alexia Dunley, Daniel Hicks.

Eric Whitacre rose to fame nearly twenty years ago. His style of writing is immediately recognisable through its use of tone rows. Here the choir is augmented with piano, handbells and percussion. The text was inspired by the poet Octavio Paz witnessing a cloudburst in the desert. After a parched opening, the sudden downpour is recreated by the performers, lasting briefly, but making the room overflow with sound. We are grateful to Northumbria University for the loan of the handbells—and their players!

La lluvia...

Rain...

Ojos de agua de sombra

Eyes of shadow-water,

Ojos de agua de pozo

Eyes of well-water,

Ojos de agua de sueño

Eyes of dream-water.

Soles azules, verdes remolinos

Blue suns, green whirlwinds,

Picos de luz que abren astros

Birdbeaks of light pecking open

Como granadas

Pomegranate stars.

Dime, tierra quemada, no hay agua?
Hay sólo sangre, sólo hay polvo
Sólo pisadas de pies desnudos sobre
la espina?

La lluvia despierta...

Hay que dormir con los ojos abiertos
Hay que soñar con las manos
Soñemos sueños activos de río
buscando su cauce
Sueños de sol soñando sus mundos

Hay que soñar en voz alta
Hay que cantar hasta que el canto
eche
Raíces, tronco, ramas, pájaros, astros

Hay que desenterrar la palabra perdida
Recordar lo que dicen la sangre y la
marea
Le tierra y el cuerpo
Volver al punto de partida...

Tell me, burnt earth, is there no wa-
ter?
Only blood, only dust,
only naked footsteps on the thorns?

The rain awakens...

We must sleep with open eyes,
We must dream with our hands,
We must dream the dreams of a riv-
er seeking its course,
Of the sun dreaming its worlds.

We must dream aloud,
We must sing till the song puts forth
roots,
trunk, branches, birds, stars.

We must find the lost word,
And remember what the blood,
the tides, the earth and the body
say,
And return to the point of depar-
ture...

Stephen Paulus - *The Road Home*

words by **Michael Dennis Browne**

‘*The Road Home*’ is a choral work by American composer Stephen Paulus with words by Michael Dennis Browne. The melody is based on a hymn-tune called ‘The Lone Wild Bird’. The words Browne wrote, “to be heard as many voices carrying the stirring melody”, describe a wandering soul who is guided home by a distant voice on the wind.

1. Tell me, where is the road
I can call my own
That I left, that I lost
So long ago
All these years I have wandered
Oh, when will I know
There's a way, there's a road
That will lead me home

2. After wind, after rain
When the dark is done
As I wake from a dream
In the gold of day
Through the air there's a calling
From far away
There's a voice I can hear
That will lead me home

3. Rise up, follow me
Come away, is the call
With the love in your heart
As the only song
There is no such beauty
As where you belong
Rise up, follow me
I will lead you home

Shawn Kirchner - *Unclouded Day*

words by **Rev J K Alwood**

As you follow the road home, after the wind, after rain, we have one last offering for you: a vision of heaven, taken from *Three American Songs* by American composer Shawn Kirchner. Join us as we rise into the clear air where no storm clouds rise!

Oh, they tell me of a home far beyond the skies,
Oh, they tell me of a home far away;
Oh, they tell me of a home where no storm clouds rise,
Oh, they tell me of an unclouded day.

Refrain:

*Oh, the land of cloudless days,
Oh, the land of an unclouded sky,
Oh, they tell me of a home where no storm clouds rise,
Oh, they tell me of an unclouded day.*

Oh, they tell me of a home where my friends have gone,
Oh, they tell me of that land far away,
Where the tree of life in eternal bloom
Sheds its fragrance through the unclouded day.

Oh, they tell me of a King in His beauty there,
And they tell me that mine eyes shall behold
Where He sits on the throne that is bright as the sun,
In the city that is made of gold.

Please join us in the Church Hall for light refreshments

Clare Crinson



Clare Crinson studied at Birmingham Conservatoire and Durham University and enjoys a varied career as a performer and educator. She performs regularly as an orchestral flautist with groups such as the International Film Music Orchestra, the British Philharmonic Concert Orchestra and the Mowbray Orchestra, as well as in projects such as Kerin Tattman's Requiem for a Fading World, premiered at The Glasshouse ICM in June and recently released on streaming platforms. She teaches both instrumental and classroom music for many of the top schools in the region, as well as flute students at Durham University. She is a Lay Clerk in Newcastle Cathedral choir and the Assistant Director of Newcastle Cathedral's School Singing Programme and a flute tutor for the Glasshouse 'In Harmony' project.

Alison Gill



Alison Gill is a graduate of the Royal Academy of Music, specialising as an accompanist and répétiteur. Now based in North Yorkshire, Alison is highly sought after as an accompanist across the region, collaborating regularly with the Chorus of the Royal Northern Sinfonia, the Jervaulx Singers and as an accompanist for Leeds Conservatoire, Durham University, the Berkshire Choral International and for the BBC Proms held at the Glasshouse International Centre for Music. As a soloist and accompanist Alison has also performed at venues from the Wigmore Hall to the Palau de La Musica in Barcelona and Vienna's Musikverein.

Deborah Thorne

Deborah Thorne 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 currently teaches at the CAT at the Glasshouse.



Simon Lee



Simon Lee 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. In 2017, he was a semi-finalist in the American Choral Directors' Association's national Graduate Conducting Competition.

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 RC 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. He is in demand as both a tenor soloist and a visiting conductor as well as working regularly with a variety of choirs ranging from children's groups to professional ensembles.

Eleanor Cully Boehringer



Eleanor Cully Boehringer is an artist and composer from Norwich, based in Newcastle upon Tyne. She makes performances, compositions and installations. Eleanor has written for choirs including Newcastle Youth Choir, Fenham Ensemble, Chorus of Royal Northern Sinfonia and KANTOS Chamber Choir. Her compositional practice draws upon fragments of song, poetry and imagined sounds that reflect outward into a score, a concert, a room. Her latest commission 'To Face the Sun' was premiered this morning at the Laing art gallery.

Eleanor performs her music in venues around the UK and is an active member of her local arts and music community where she works with choirs, community groups, young people and galleries. She is a member of Chorus of Royal Northern Sinfonia and works as a freelance tutor with Music Partnership North and conducting scholar with Newcastle Youth Choir. She is delighted to further develop her conducting skills with Cappella.

Jeff Chiu



Born and raised in Hong Kong, **Jeff Chiu** is a trilingual choral singer currently in his second year of speech and language therapy training at Newcastle University. During his time at school, he played the viola and studied choral conducting with Agatha Fung. As a student conductor at Wah Yan College, Kowloon, he led the treble boys' choir to a 3rd place finish at Hong Kong Schools Music Festival in 2016 and a Gold Award at Belt and Road World Choir Festival in 2018. During his studies at University of Hong Kong, he was involved in Greeners' Sound and Vox Antiqua, where he tackled choral repertoires ranging from contemporary to liturgical. Since his move to Newcastle, he has broadened his choral exposure as a member of Fenham Ensemble and Chorus of Royal Northern Sinfonia. Jeff looks forward to developing his singing skills as a choral scholar with Cappella Newcastle.

Cappella Newcastle

Soprano	Alto
Janet Arkle	Stephanie Beckman
Helen Bartlett	Katherine Butler
Eleanor Cully Boehringer*	Denise Howel
Christine Brown	Alison Menzies
Rachael Douglass	Cherry Summers
Emma Dowson	Margaret Verney
Sarah Kettle	
Sarah Lawrance	
Alex Longcake	Bass
Amy McDonough	Kim Bartlett
Harriet Mitchison	Jeff Chiu+
Alison Oxby	Paul Gailiunas
Helen Young	David Saunders
Tenor	
Jessica Anderson	Mike Snow
Andrew Graydon	Mike Wetherall
Peter Howorth	
Andrew Keyes	*Conducting Scholar
Robert Lawrance	+Bass Choral Scholar
Stephen Watson	

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Tot Wyrley-Birch	

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



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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Vision Through Colour is situated at **Dobson House, Regent Centre, NE3 3PF**

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



Come and Sing with Cappella

Led by Drew Cantrill-Fenwick

Save the date:

Saturday 12 October 2024

11am—5pm

St James's URC

Northumberland Road NE1 8JF

(near City Hall)

More information and sign up:

<https://cappellanewcastle.org.uk>





Music for Advent

Conductor

Drew Cantrill-Fenwick

Saturday 30 November 2024

at 7.30pm

doors open at 7pm

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

Tickets, with **reduced price** for students and benefit recipients, **free for 18s and under**

available from choir members or
www.cappellanewcastle.org.uk

also available on the door.

The logo for 'making music', featuring the words 'making' and 'music' in a white, sans-serif font, with a thick white horizontal bar separating them.

Registered Charity 514163

The logo for KEYES eyecare, featuring the word 'KEYES' in a large, bold, blue sans-serif font, with 'eyecare' in a smaller, green sans-serif font below it. A thin horizontal bar with the text 'EXPERTS IN VISION' is at the bottom.