



Choral Dances

Brahms Liebeslied Waltzes

*Elgar From the Bavarian
Highlands*

Dvořák Slavonic Dances

Conductor
Simon Lee

Piano
Julia Kennard
Oona Prendiville

Saturday 25 June

2022 at 7.30pm

Doors open at 7pm

St Gabriel's Church

St Gabriel's Avenue

Newcastle

NE6 5QN

Introduction/Welcome

“Sumer is icumen in” and we are ready to dance. Welcome to our joyous programme of waltzes, jigs and dumkas - we hope that it will bring you to the edge of your seat with your feet tapping! It is a pleasure to be back in the wonderful space of St. Gabriel’s and to be joined by the talents of our pianists Julia Kennard and Oona Prendiville.

Tonight’s repertoire is mainly drawn from the latter half of the 19th Century, a time when dancing formed one of the main regular social interactions. In his Liebeslieder Waltzes, Brahms explores the many varied natures of love: desire, envy and lust all make an appearance. Interspersed with some of Dvořák’s picturesque Slavonic Dances, these form the first half of the concert. Then in the second half, we take a more light-hearted approach to love with a setting of Edward Lear’s nonsense poem of the Owl and the Pussycat followed by two jazz standards. Our concert closes with Edward Elgar’s From the Bavarian Highlands, a musical picture postcard of a holiday the Elgars spent in the Bavarian Alps.

Please join us after the concert for light refreshments in the Vestry.

We are very sad to report the recent death of Mollie Brown, a founder member of Cappella, who sang with us for many years, and loyally supported us through the Friends scheme. Our thoughts are with her family.

Programme

Deerness Jig	Traditional, arr. Philip Thicknes (born 1938)
Liebeslieder Waltzes, Op. 52 (extracts) 1. Rede, Mädchen 2. Am Gesteine rauscht die Flut 4. Wie des Abends schöne Röte	Johannes Brahms (1833-1897)
Slavonic Dances (Op. 46) - No. 1 in C major	Antonín Dvořák (1841-1904)
Liebeslieder Waltzes, Op. 52 (extracts) 6. Ein kleiner, hübscher Vogel 8. Wenn so lind dein Auge mir	Johannes Brahms
Slavonic Dances (Op. 46) - No. 2 in E minor	Antonín Dvořák
Quick, We Have But a Second	Charles Villiers Stanford (1852-1924)
Liebeslieder Waltzes, Op. 52 (extracts) 9. Am Donaustrande	Johannes Brahms
Slavonic Dances (Op. 46) - No. 8 in G minor	Antonín Dvořák
Liebeslieder Waltzes, Op. 52 (extracts) 10. O wie sanft die Quelle 11. Nein, es ist nicht auszukommen 13. Vögelein durchrauscht die Luft 15. Nachtigall, sie singt so schön	Johannes Brahms
Slavonic Dances (Op. 46) - No. 6 in <i>Ab</i> major	Antonín Dvořák

Interval of 15 minutes

The Owl and the Pussycat	John Rutter (born 1945)
Begin the Beguine	Cole Porter, arr. Andrew Carter (1891-1964, born 1939)
A Nightingale Sang in Berkeley Square	Eric Maschwitz & Manning Sherwin, arr. Simon Lee (1901-1969, 1902-1974, born 1987)
From the Bavarian Highlands	Edward Elgar (1857-1934)
1. The Dance	
2. False Love	
3. Lullaby	
4. Aspiration	
5. On the alm	
6. The Marksman	

Traditional, arr. Philip Thicknes - Deerness Jig

Our concert opens with a traditional Orcadian melody for upper voices by Cappella's previous chair, Philip Thicknes. This charming arrangement flows along in three parts inspired by many happy holidays spent in the Northern Isles. The piece is an arrangement of James Johnstone's melody (written for fiddle).

Brahms - Liebeslieder Waltzes (Op. 52) - overview

Brahms wrote two sets of Liebeslieder (Love-song) Waltzes in 1869 and 1874. Both were written for voices and piano duet (one piano with two people playing it). They are delightful in their variety; each one is a miniature lasting at most two minutes. Within each one, Brahms takes a short poem, almost a statement on love in some cases, of his favourite poet, Georg Freidrich Daumer. These texts were drawn together from many different traditions including Russian, Polish, Turkish, Latvian and Sicilian histories and published in 1855 in a collection called Polydora, ein weltpoetisches Liederbuch.

Tonight's extracts are all from the first set and complement the Slavonic Dances of Dvořák with which they are interspersed.

Dvořák - Slavonic Dances (Op. 46) - overview

Antonín Dvořák composed his first Slavonic Dances in 1878 after having been inspired by Brahms' Hungarian Dances. The two composers were friends, having met in Vienna whilst judging a music competition, and regularly shared their current composition projects with each other. Whilst the Dances never directly quote an authentic melody from Dvořák's native Bohemia, he imitates the style of the area's folk music. Like their Brahms forebears, the Slavonic Dances were originally published for piano duet and later orchestrated. Talented amateur pianists would enjoy playing them as entertainment for their families as well as courting on the piano bench!

Texts and translations with further programme notes

Brahms - Liebeslieder Waltzes (Op. 52) - No.1: Rede, Mädchen, allzu liebes

Rede, Mädchen, allzu liebes
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke

Diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen;
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, dass ich komme?

Rasten ohne traute Wonne,
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüssen!

Tell me, my sweetest girl,
That have in my cool breast
feelings have kindled with your
glances.

These wild, passionate feelings!

Will you not soften your heart
Would you, overly pious
Rest without daring bliss,
Or do you want me to come?

Rest, without daring bliss,
I don't want to atone so bitterly
Come on, you black eyes
Come when the stars salute!

Brahms - Liebeslieder Waltzes (Op. 52) - No 2: Am Gesteine rauscht die Flut

Am Gesteine rauscht die Flut
Heftig angetrieben;
Wer da nicht zu seufzen weiss,
Lernt es unter'm Lieben.

The tide rushes on the rocks
Vigorously driven;
Who does not know how to sigh,
Learn to love.

Brahms - Liebeslieder Waltzes (Op. 52) - No. 4: Wie des Abends schöne Röte

Wie des Abends schöne Röte
Möcht' ich arme Dirne glühn,
Einem, Einem zu gefallen,
Sonder Ende Wonne sprüh'n.

Like a lovely sunset
I, a humble girl, would glow,
and find favour with one alone,
radiating endless rapture.

Dvořák - Slavonic Dances (Op.46) - No 1 in C major (Presto)

This dance is a *furiant* - rapid and fiery with frequent shifts in meter between two and three creating rapid shifts in mood.

Brahms - Liebeslieder Waltzes (Op. 52) - No. 6: Ein kleiner, hübscher Vogel

Ein kleiner, hübscher Vogel nahm den Flug	A small, pretty bird took flight
Zum Garten hin, da gab es Obst genug.	towards the garden, where there was enough fruit.
Wenn ich ein hübscher, kleiner Vogel wär',	If I were a pretty little bird
Ich säumte nicht, ich täte so wie der.	I would not delay, I would be like that.
Leimruten-Arglist lauert an dem Ort; Der arme Vogel konnte nicht mehr fort.	Limestick guile lurks in the place; The poor bird couldn't leave.
Wenn ich ein hübscher, kleiner Vogel wär',	If I were a pretty little bird,
Ich säumte doch, ich täte nicht wie der.	I would hesitate, I wouldn't act like him.
Der Vogel kam in eine schöne Hand, Da tat es ihm, dem Glücklichen, nicht and.	The bird landed on a beautiful hand, It didn't bother him, the lucky one.
Wenn ich ein hübscher, kleiner Vogel wär',	If I were the pretty little bird
Ich säumte nicht, ich täte doch wie der.	I would not delay, I would be like him.

Brahms - Liebeslieder Waltzes (Op. 52) - No 8: Wenn so lind dein Auge mir

Wenn so lind dein Auge mir	When your eyes alight on me
Und so lieblich schauet -	And look so lovely
Jede letzte Trübe fliehet,	Every last cloud flees
Welche mich umgrauet.	Which made me grey,
Dieser Liebe schöne Glut,	This love shines warm
Lass sie nicht verstieben!	Never let it leave!
Nimmer wird, wie ich, so treu	Never leave me, so true
Dich ein Andrer lieben.	to love someone else.

Dvořák - Slavonic Dances (Op.46) - No. 2 in E minor (Allegretto scherzando)

This dance can be described as a *dumka*, a word of Ukrainian origin meaning thought. Whilst generally melancholic in nature, this dance has moments of exuberance and passion where the tempo picks up, although it always returns to the contemplative speed of the opening.

Stanford - Quick, We Have But A Second

Stanford sets an old air of his native Ireland in this vivacious miniature. Thomas Moore's words speak of the fleeting pleasures of life and Stanford echoes this in the music which is brisk and joyous.

Quick! We have but a second,
Fill round the cup while you may
For time, the churl, hath beckoned
And we must away, away!

Grasp the pleasure that's flying
For oh, not Orpheus' strain
Could keep sweet hours from dying
Or charm them to life again.

Then quick! We have but a second...

See the glass, how it flushes
Like some young Hebe's lip
And half meets thine, and blushes
That thou should'st delay to sip.

Shame, oh, shame unto thee
If e'er thou see'st that day
When a cup or lip shall woo thee
And turn untouched away.

Then quick! We have but a second...

Brahms - Liebeslieder Waltzes (Op. 52) - No 9: Am Donaustrande

Am Donaustrande, da steht ein Haus,	On the banks of the Danube, there is a house
Da schaut ein rosiges Mädchen aus.	There is a rosy girl looking out,
Das Mädchen, es ist wohl gut gehegt,	The girl, she is well cared for,
Zehn eiserne Riegel sind vor die Thüre gelegt.	Ten iron bars are placed on the door.
Zehn eiserne Riegel - das ist ein Spas!	Ten iron bars - that is a joke!
Die spreng' ich, als wären sie nur von Glas.	I'll blow it up, as if they were only made of glass.

Dvořák - Slavonic Dances (Op.46) - No. 8 in G minor (Presto)

Another *furiant*, this dance simply flies along with the two pianists hammering away at the keyboard. A softer middle section in duple meter interrupts and gets slower and slower until it is rudely interrupted by the opening *furore*.

Brahms - Liebeslied Waltzes (Op. 52) - No. 10: O wie sanft die Quelle

O wie sanft die Quelle sich Durch die Wiese windet!	O how gently the stream flows Winding through the meadow,
O wie schön, wenn Liebe sich Zu der Liebe findet!	O how beautiful, when love...finds itself requited

Brahms - Liebeslied Waltzes (Op. 52) - No. 11: Nein, es ist nicht auszukommen

Nein, es ist nicht auszukommen Mit den Leuten; Alles wissen sie so giftig Auszudeuten.	No, it's not possible to put up with these people! Everything so poisonously interpreted.
Bin ich heiter, hegen soll ich	If I'm cheerful, they say I harbour

Lose Triebe;
Bin ich still, so heisst's, ich wäre
Irr, aus Liebe.

lewd thoughts;
If I am quiet, it means I am
madly in love.

Brahms - Liebeslieder Waltzes (Op. 52) No 13: Vögelein durchrauscht die Luft.

Vögelein durchrauscht die Luft,
Sucht nach einem Aste;
Und das Herz ein Herz begehrt,
Wo es selig raste.

A little bird flitters through the air,
Searching for a branch;
Likewise a heart searches for a heart,
where it might rest in peaceful bliss.

Brahms - Liebeslieder Waltzes (Op. 52) - No. 15: Nachtigall, sie singt so schön

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln -
Liebe mich, geliebtes Herz,
Küsse mich im Dunkeln!

O nightingale, you sing so beautifully,
when the stars twinkle
Love me, dear heart,
Kiss me in the dark!

Dvořák - Slavonic Dances (Op.46) - No. 6 in Ab (Poco Allegro)

No set of Slavonic dances would be complete without a polka! The origins of the word polka are disputed, but generally it is accepted that it means half, referencing the half-steps which the dancers take in the faster sections of the music. From its origins as a folk dance, the polka spread across Europe and was wildly popular by the end of the 19th Century with composers such as Josef Strauß ensuring its presence in the ballroom.

Interval

Rutter - The Owl and the Pussycat

The Owl and the Pussycat is the second of five childhood lyrics which John Rutter composed in 1973. He wittily sets Edward Lear's nonsense poem about the unlikely pairing of an owl and pussycat going to sea, falling in love and dancing, "by the light of the moon".

The Owl and the Pussy-cat went to sea
In a beautiful pea-green boat,
They took some honey, and plenty of money,

Wrapped up in a five-pound note.
The Owl looked up to the stars above,
 And sang to a small guitar,
“Oh lovely Pussy! O Pussy, my love,
 What a beautiful Pussy you are,
 You are,
 You are!
What a beautiful Pussy you are!”

Pussy said to the Owl, “You elegant fowl!
 How charmingly sweet you sing!
Oh let us be married! too long we have tarried:
 But what shall we do for a ring?”
They sailed away, for a year and a day,
 To the land where the Bong-Tree grows
And there in a wood a Piggy-wig stood
 With a ring at the end of his nose,
 His nose,
 His nose,
With a ring at the end of his nose.

“Dear Pig, are you willing to sell one shilling
 Your ring?” Said the Piggy, “I will.”
So they took it away, and were married next day
 By the Turkey who lives on the hill.
They dined on mince, and slices of quince,
 Which they ate with a runcible spoon;
And hand in hand, on the edge of the sand,
 They danced by the light of the moon,
 The moon,
 The moon,
They danced by the light of the moon.

Porter, arr. Carter - Begin the Beguine

Composed whilst on a cruise in 1935, Begin the Beguine rose to fame when it was introduced to Broadway in the musical *Jubilee*. It has been performed by a large number of artists including Elvis Presley. The Beguine is a dance which is similar to a slow-paced rhumba.

When they begin the Beguine
It brings back the sound of music so tender,
It brings back a night of tropical splendour,
It brings back a memory ever green.

I'm with you once more under the stars
And down by the shore an orchestra's playing,
And even the palms seem to be swaying
When they begin the Beguine.

To live it again is past all endeavour,
Except when that tune clutches my heart,
And there we are, swearing to love for ever,
And promising never, never to part.

What moments divine, what rapture serene,
Till clouds came along to disperse the joys we had tasted,
And now when I hear people curse the chance that was wasted,
I know but too well what they mean;

So don't let them begin the Beguine,
Let the love that was once a fire remain an ember;
Let it sleep like the dead desire I only remember
When they begin the Beguine.

Oh yes, let them begin the Beguine,
Make them play,
Till the stars that were there before return above you,
Till you whisper to me once more,
"Darling I love you!"
And we suddenly know what heaven we're in,
When they begin the Beguine.

Maschwitz & Manning, arr. Lee - A Nightingale Sang in Berkeley Square

Originally written in 1939, whilst the composer and lyricist were on holiday in the French fishing village of Le Lavandou, this song swept to popularity in the Second World War being performed by artists such as Vera Lynn. Here it is set in 6 parts for a cappella voices in a rich close-harmony style.

That certain night,
The night we met,
There was magic abroad in the air,
There were angels dining at the Ritz,
And a nightingale Sang in Berkeley Square.

When true lovers meet in Mayfair,
So the legends tell,
Songbirds sing,
Winter turns to Spring.

Every winding street in Mayfair
Falls beneath the spell,
I know such enchantment can be,
'Cause it happened one evening to me.

I may be right, I may be wrong,
But I'm perfectly willing to swear
That when you turned and smiled at me
A nightingale sang in Berkeley Square.

The moon that lingered over London town,
Poor puzzled moon,
He wore a frown,
How could he know we two were so in love?
The whole darn world seemed upside down.

The streets of town were paved with stars
It was such a romantic affair,
And as we kissed and said, "goodnight",
And like an echo far away,
And as we kissed and said, "goodnight"
A nightingale sang in Berkeley Square.

Elgar - From the Bavarian Highlands

Edward and Alice Elgar spent several very happy summers holidaying in the Alps of Southern Bavaria, staying in the picturesque village of Garmisch. Drinking at the local tavern and watching the locals dance and sing inspired them both to create this work. Alice's poetry, modelled on vernacular German verses, is paired

with Edward's music. Like the Dvořák, there are no authentic transcribed melodies within this set of six, but the origins of the thematic material are unmistakable, especially in the fifth movement, On the Alm.

The first movement of the set pictures the tavern at dusk, filled with people drinking, chatting and of course dancing. As with all of this work, there is a certain soft focus to the imagery, perhaps created by the brown beer!

1. The Dance

Come and hasten to the dancing,
Merry eyes will soon be glancing,
Ha! my heart upbonds!
Come and dance a merry measure,
Quaff the bright brown ale my treasure,
Hark! what joyous sounds!

Sweet-heart come, on let us haste,
On, on, no time let us waste,
With my heart I love thee!
Dance, dance, for rest we disdain,
Turn, twirl, and spin round again,
With my arm I hold thee!

Down the path the lights are gleaming,
friendly faces gladly beaming
 Welcome us with song.
Dancing makes the heart grow lighter,
Makes the world and life grow brighter
 As we dance along!

In the second movement a rather melodramatic youth looks for his sweet-heart and finds her conversing with another, and thus resigns himself to eternal solitude.

2. False love

Now we hear the Spring's sweet voice
Singing gladly through the world;
Bidding all the earth rejoice.

All is merry in the field,
Flowers grow amidst the grass,
Blossoms blue, red, white they yield.

As I seek my maiden true,
Sings the little lark on high
Fain to send her praises due.

As I climb and reach her door,
Ah! I see a rival there,
So farewell for evermore!

Ever true was I to thee,
Never grieved or vexed thee, love,
False, oh! false, art thou to me.

Now amid the forest green,
Far from cruel eyes that mock
Will I dwell unloved, unseen.

The altos are the stars of the show in the third movement; their rich legato melody conjures the image of a mother rocking her baby on her knee as the stars begin to shine over the mountains.

3. Lullaby

Sleep, my son, oh! slumber softly,
While thy mother watches o'er the
Nothing can affright or harm thee.
Oh! sleep, my son.

Far-away
Zithers play,
Dancing gay
Calls today.

Vainly play
Zithers gay!
Here I stay
All the day.

Happily
Guarding thee,
Peacefully
Watching thee.

Sleep, my son, oh! slumber softly,
While thy mother watches o'er thee,
Oh! sleep, my son.

From the height of summer, the fourth movement plunges us into the coldness of winter, but yet the alps retain their beauty. This movement has a signature Elgarian moment where a sudden burst of emotion yields into a gentle chord progression.

4. Aspiration

Over the heights the snow lies deep,
Sunk is the land in peaceful sleep;
Here by the house of God we pray,
Lead, Lord, our souls to-day.

Shielding, like the silent snow,
Fall his mercies here below.

Calmly then, like the snow-bound land,
Rest we in his protecting hand;
Bowing, we wait his might will:
Lead, Lord, and guide us still.

The tenors and basses don their lederhosen for this fifth movement in which they imitate the shepherds yodelling on the mountains to their loves in the valleys below. They are answered by a flowing melody sung by the sopranos, like the wind moving across the meadows of flowers.

5. On the alm

A mellow bell peals near,
It has so sweet a sound;
I know a maiden dear
With voice as full and round.

A sunlit alm shines clear,
With clover blossoms sweet;
There dwells my maiden dear
And there my love I meet.

There flying with no fear
The swallows pass all day,
And fast, my maiden dear,
Sees chamois haste away.

I cannot linger here,
I cannot wait below;
To seek my maiden dear,
I, to the alm must go.

The mountain's call I hear,
And up the height I bound;
I know my maiden dear
Will mark my Juche¹ sound.

Rejoicing come I here
My flaxen-haired sweet-heart;
I love thee, maiden dear,
Nay! bid me not depart!

The set comes to a close with a rousing telling of a day in the mountains, hunting game. Whilst we might not agree with this pastime now, the music is so full of life and vitality that it would be a shame not to perform it, especially for the imagery of the glorious sunset over the peaks of the mountains as the party wend their way home.

6. The marksmen

Come from the mountain side,
Come from the valleys wide,
See, how we muster strong,
Tramping along!

Rifle on shoulder sling,

¹ "Juche" is an interjection of joy in German, like hurrah.

Powder and bullets bring,
Manly in mind and heart,
Play we our part.

Sure be each eye to-day
Steady each hand must stay
If in the trial, we
Victors would be!

Sharp is the crack! 'tis done!
Lost is the chance, or won;
Right in the gold is it?
Huzza! the hit!

The sun will sink and light the west
And touch the peaks with crimson glow;
Then shadows fill the vale with rest
While the stars look peace on all below.

In triumph then we take our way,
And with our prizes homeward wend;
Through meadows sweet with new-mown hay,
A song exultant will we send.

Biographies



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 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. 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.

Born in Stockton-on-Tees, Co. Durham, **Julia Kennard** began piano lessons at the age of nine with Marian Creaser. At 12 years of age she reached the final of the National Junior Piano Playing Competition, held in the Purcell room in London. After school, she was fortunate to win an Associated Board Scholarship to the Royal College of Music, where she studied for four years as a first study pianist with Bernard Roberts,



and piano accompaniment with Hubert Dawkes. After college, she began studying with Bryce Morrison and was awarded a South East Arts Bursary enabling her to continue her studies with him and give two solo recitals at the Wigmore Hall. In 1978, the opportunity to take part in a Master class given by Geoffrey Parsons at the Purcell Room, accompanying her friend and colleague Ann Lampard was a turning point, and her enjoyment and fulfilment as an accompanist began to flourish.

Teaching also became an important part of her musical life, teaching at Charterhouse School in Surrey, and local Preparatory Schools. In 1988, she married Robin, a bassoonist, now living in Northumberland and teaching at the Sage on the Step up and YMP programmes at the weekend school, and at Durham Chorister and Senior Schools.

Oona Prendiville began her music formation at the Purcell School of Music. She went on to study piano at the Royal Academy of Music with Franck Wibault and continued her Post Graduate studies at the Royal Northern College of Music with Sulamita Aronovsky. Her early career revolved around teaching (Junior Guildhall) and accompanying. She spent 14 years living in France and 8 in the Netherlands. During this time, she studied



with Francoise Parrot-Hanlet at the Ecole Normale Alfred Cortot in Paris, taught piano from beginner through to diploma level, performed regularly works for 2/3 pianos, accompanied local church and school choirs. Since returning to the UK, she teaches the piano at the Sage on the YMP and CAT programmes and enjoys accompanying students in preparation for their concert and exam performances, as well as accompanying several of the diverse choir projects.



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 more romantic works as in this evening's programme, or contemporary pieces by composers such as Gabriel Jackson and Eric Whitacre. 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 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.

Future Concerts:

- Sunday 13th November 2022 at 7:30pm, "Psalms of David", St Ann's Battlefield, Newcastle
- Saturday 25th March 2023 at 7:30pm, "Byrd and Britten", JURC, Newcastle
- Saturday 24th June 2023 (tbc), "Dona nobis pacem - Music of War and Peace", Venue tbc

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
Harriet Mitchison
Gemma Roberts
Julie Stobbs
Helen Young

Altos

Jessica Anderson
Katherine Butler
Stephanie Beckman
Denise Howel
Liz Magee
Judy Pratt
Jane Shuttleworth
Irish Sirmons
Cherry Summers
Margaret Verney

Tenors

Paul Gailiunas
Andrew Graydon
Peter Howorth
Andrew Keyes
Robert Lawrance
Mike Oswald

Basses

Kim Bartlett
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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.**"

To find out more, please visit www.keyeseyecare.co.uk or phone **0191 284 7361**. The practice is situated at **1-3 Ashburton Rd (corner of Salters Rd), NE3 4XN**.



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EXPERTS IN VISION



The Psalms of David

choral settings through the ages

Conductor
Simon Lee

Sunday 13 November
2022 at 7.30 pm

to include works by

Doors open from 7pm

Byrd, Gibbons, Purcell,
Mendelssohn,
Wesley, Stanford,
Howells, Beach

St Ann's Church
Battlefield
Newcastle NE1 2DD

Tickets, with reductions 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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