



A Festival of Byrd and Britten

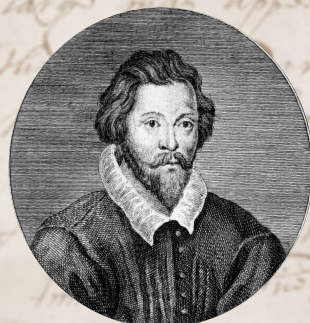
celebrating two anniversaries with
choral music both sacred and secular



Saturday 25 March 2023

at 7.30pm

doors open at 7pm



Conductor

Simon Lee

Caroline McCartney

Organ

Joseph Beech

Consort of Viols

Andrew Fowler

Jesmond United

Reformed Church

Burdon Terrace

Newcastle NE2 3AE

Tickets £15, £5 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

Good evening and welcome to this concert! If this is your first time at a Cappella performance, we do hope that you will enjoy tonight's offering. If you're a returning friend, then welcome back!

It is a pleasure to be joined tonight by a consort of viols who will add to the sound-world of the works by Byrd. We are also delighted to be accompanied again by Joseph Beech. Tonight sees our first performance with our new conducting scholar, Caroline McCartney. As well as conducting several items, Caroline will also be the featured soloist in several works so you will hear the lovely timbre of her voice.

We do hope that you will join us for refreshments in the church hall after the concert.

In tonight's programme we celebrate two composers whose anniversaries fall this year, William Byrd and Benjamin Britten. In the first half of the programme, we focus on their sacred output, moving through the church year: beginning in Advent, celebrating the forty days of Christmas through to Candlemas, fasting through Lent to the festivals of Easter and Ascensiontide, and concluding with the feast of Michael and All Angels.

In the second half of the concert, we turn our attention to the composers' secular output, performing works which were inspired by the natural world and love. We begin with Britten's Flower Songs which are echoed with works by Byrd.

Whilst at face value these two composers' works are extremely different, there are many parallels between them. We do hope that you will enjoy the performance. Simon

William Byrd

Katherine Butler (alto and Assistant Professor of Music at Northumbria University writes:

This year is the 400th anniversary of the death of Tudor composer William Byrd. Regarded by his own contemporaries as a 'Father of Music', Byrd continues to spoil choirs today with the sheer range of his surviving choral music, much of which is represented in our programme: Latin motets, English anthems, liturgical music, madrigals, sacred and secular partsongs, elegies (not to mention his keyboard and viol consort music!). Living something of a double-life he simultaneously furnished music for the royal court and its Protestant chapel, while providing for the clandestine liturgical celebrations of his fellow Catholics. At the Chapel Royal he worked with the most distinguished English singers to his day, yet as a pioneer in music

publishing, he also provided for the growing numbers of recreational singers in Tudor England. Indeed, in his first publication of English songs, Byrd set out to persuade everyone to sing, citing ten reasons encompassing benefits to health, improvements in speech, affinity with human nature, appropriateness for praising God, and the ease with which singing might be learnt if desired. While some of Byrd's 'reasons to sing' resonate more today than others, we nevertheless still echo his sentiments:

*'since singing is so good a thing,
I wish all men would learn to sing.'*

Benjamin Britten

Simon Lee writes:

2023 marks the 90th anniversary of Benjamin Britten's birth. One of the foremost British composers of the 20th Century, Britten's compositions range from small chamber works to full blown operas and include a substantial catalogue of choral works. Like Byrd, he lived in turbulent times and had to manage his public persona carefully. In the years before the Second World War his new works were poorly received by the press and his relationship with Peter Pears came under scrutiny. Arriving in New York in 1939, he found his critics slightly more accepting, but it was only later in life that his works became internationally celebrated for their unique lyricism. Britten's faith waxed and waned over the years - at times he described himself as a dedicated Christian - certainly his choral output features a good proportion of sacred works. Several of these represent Britten's desire to make music accessible for performers of all abilities, for example Noyes Fludde. At the heart of all of his compositional output though is a sense of longing, perhaps inspired by his native East Anglian coastal homeland. There is a certain bleakness which Britten himself summarised:

'It is cruel, you know, that music should be so beautiful. It has the beauty of loneliness of pain: of strength and freedom. The beauty of disappointment and never-satisfied love. The cruel beauty of nature and everlasting beauty of monotony.'

Programme

Introit	Byrd - Laudibus in sanctis Britten - A Hymn of Saint Columba	*
Advent	Byrd - Rorate cœli	*
Christmas	Britten - Hymn to the Virgin Byrd - Out of the Orient Crystal Skies: alto solo with viol consort	*
Candlemas	Byrd - Nunc dimittis a 5	*
Lent	Byrd - Emendemus in melius	*
Easter	Byrd - Hæc dies	*
Ascension	Britten - Jubilate in C Byrd - Sing Joyfully	*
All Saints	Byrd - Gaudeamus Britten - Te Deum in C	*
Finale	Byrd - O God that Guides the Cheerful Sun	

Interval of 10 minutes

Britten - from 'Five Flower Songs'

To Daffodils

The Succession of the Four Sweet Months

Marsh Flowers

The Evening Primrose

*

Byrd - All in a Garden Green: organ solo

*

Byrd - Though Amaryllis Dance in Green: alto solo

*

Holborne - The Honie-suckle: an Almain for viols

*

Byrd - Ambitious Love

*

Britten - Carry Her over the Water

*

Byrd - Elegy on the death of Thomas Tallis

*Please save your applause to points in the programme indicated by **

Byrd - Laudibus in sanctis

We open our concert with this three-section motet which sets the 150th psalm which calls all things to praise the Lord. An opening fanfare in the upper voices of the choir is answered by all five parts singing together. The second section is more polyphonic with the words, “laude” (praise) and “resonant” (sound forth) being highlighted in the imitative entries. The third section breaks into a triple time dance before all of the voices come together singing, “alleluia” in a grand climax.

Laudibus in sanctis Dominum
celebrate supremum:

Firmamenta sonent inclita facta Dei.

Inclita facta cantate, sacraque potentis
voce potestatem sæpe sonate manus.

Magnificum Domini cantet tuba martia
nomen:

Pieria Domino concelebrate lira. Laude
Dei resonant resonantia tympana sum-
mi,

Alta sacri resonent organa laude Dei.

Hunc arguta canant tenui
psalteria corda,

Hunc agili laudet laeta chorea pede.

Concava divinas effundant cymbala
laudes,

Cymbala dulcisona laude repleta Dei.

Omne quod æthereis in mundo vescitur
auris

Alleluia canat tempus in omne Deo.

Celebrate the Lord most high in
holy praises:

Let the firmament echo the glorious
deeds of God.

Sing ye the glorious deeds of God, and
with holy voice sound forth of the power
of his mighty hand.

Let the warlike trumpet sing the great
name of the Lord:

Celebrate the Lord with the Pierian lyre.

Let resounding timbrels ring to the praise
of the most-high God,

Lofty organs resound to the praise of God.

Let melodious psalteries praise with fine
strings,

Let joyful dance praise Him with nimble
foot.

Let hollow cymbals pour forth divine
praises,

Sweet-sounding cymbals filled with the
praise of God.

Let everything in the world that feeds
upon the air of heaven

Sing Alleluia to God for evermore.

Britten - Hymn of St. Columba

A sinister ostinato in the organ pedal pervades this work which was premiered outside in 1962 in County Donegal. Britten sets words attributed to Saint Columba which speak of the day of judgement. A sense of unease is riven with moments of pure terror until the vision of damnation fades into nothingness at the end.

Regis regum rectissimi prope est dies domini, dies irae et vindictae, tenebrarum et nebulae, Regis regum rectissimi.	King of kings and of lords most high, The day of the Lord is nigh, The day of wrath and vengeance, of darkness and shadows, King of kings and of Lords most high.
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Diesque mirabilium tonitruorum fortium, dies quoque angustiae, maeroris ac tristitiae. Regis regum rectissimi.	And the day of marvellous fearsome loud thunderings, even the day of despair, of bitterness and misery. King of kings, and of lords most high.
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In quo cessabit mulierum amor et desiderium, nominumque contentio mundi hujus et cupido. Regis regum rectissimi prope est dies domini.	In that day will cease the love of women and all desires, Men's strivings, and the yearnings of this world. King of kings and of lords most high, The day of the Lord is nigh.
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Byrd - Rorate cœli

This motet for the season of Advent hints at the coming festival of Christmas, encouraging the heavens to pour down righteousness. Melismatic descending phrases echo the imagery of justice flowing down from the heavens. A middle trio section is interrupted by the *Gloria Patri* where the melismas have changed direction - particularly in the second tenor part - to rising figures on the words "*Spiritui sancto*". The opening section is then repeated, even more vigorously, as the sense of expectation for Christmas grows.

Rorate cœli de super, et nubes pluant justum: Aperiatur terra, et germinet sal- vatorem.	Drop down dew, ye heavens, from above, and let the clouds rain on the just: let the earth be opened and bud forth a Saviour.
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Benedixisti Domine terram tuam. Adver-
tisti captivitatem Jacob.

Gloria Patri, et Filio, et Spiritui Sancto;
sicut erat in principio, et nunc et sem-
per, et in sæcula sæculorum.
Amen.

Lord, thou art become gracious unto thy
land: thou hast turned away the captivity
of Jacob.

Glory be to the Father and to the Son and
to the Holy Ghost; as it was in the begin-
ning is now and ever shall be, world with-
out end. Amen.

Britten - Hymn to the Virgin

Britten divides the choir in two for this beautiful carol; the first choir describes the beauty of the Virgin Mary and is answered in Latin by the second choir. Written when Britten was only 16, it shows his promise and potential as a composer.

Velut maris stella	Of one that is so fair and bright (Like a Star of the Sea)
Parens et puella	Brighter than the day is light, (Maid and mother)
Tam pia	I cry to thee, thou see to me, Lady, pray thy Son for me, (So merciful)
Maria!	That I may come to thee. (Mary!)
Eva peccatrice	All this world was forlorn (By the sin of Eve)
De te genetrice.	Till our Lord was y-born, (Born of thee.) With <i>ave</i> it went away Darkest night, and comes the Day (Of Salvation;)
Salutis;	The well springeth out of thee. (Of your virtue.)
Virtutis.	Lady, flow'r of ev'rything, (Rose without a thorn,)
Rosa sine spina,	Thou bare Jesu, Heaven's King, (By Divine grace:)
Gratia divina:	Of all thou bear's the prize, Lady, queen of paradise.
Electa:	(The chosen one,)
Effecta.	Maid mild, a mother <i>es effecta</i> (you are made.)

Byrd - Out of the Orient Crystal Skies

The first of tonight's solo items featuring our conducting scholar, Caroline McCartney. This verse anthem, accompanied by the consort of viols, tells the story of the Epiphany with the star leading the three kings to the new-born Christ, followed by the shepherds who sing their pastoral songs, "fa-lan-ti-ding-di-do."

- | | |
|---|--|
| 1. Out of the orient, crystal skies
A blazing star did shine,
Showing the place where poorly lies
A blessed Babe divine. | 4. Laid in a silly manger poor,
Betwixt an ox and ass,
Whom these three kings did all adore
As God's high pleasure was. |
| 2. Born of a maid of royal blood
Who Mary high by name,
A sacred rose which once did bud
By grace of heavenly flame. | 5. And for the joy of His great birth
A thousand angels sing:
"Glory and peace unto the earth
Where born is this new King!" |
| 3. This shining star three kings did guide
Even from the furthest East,
To Bethlehem where it betide
This blessed Babe did rest, | 6. The shepherds dwelling thee about,
Where they this news did know,
Came singing all even in a rout,
"Fa-lan-ti-ding-di-do!" |

Byrd - Nunc dimittis

From the Epiphany we travel to Candlemas, when the aged Simeon recognised the infant Christ and sang the song, "Lord now lettest thou thy servant depart in peace". Candlemas marks the end of the Christmas period and the return to Ordinary Time in the Church. In medieval times, Durham Cathedral had a gigantic candle which was lit on Christmas day which remained alight for the forty days from Christmas until Candlemas on 2nd February.

- | | |
|---|---|
| Nunc dimittis servum tuum Domine,
secundum verbum tuum, in pace. | Lord, now lettest thou thy servant depart
in peace, according to thy word. |
| Quia viderunt oculi mei salutare tuum. | For mine eyes have seen thy |
| Quod parasti ante faciem omnium popu-
lorum. | salvation, which thou hast prepared be-
fore the face of all people. |
| Lumen ad revelationem gentium et glori-
am plebis tuæ. | To be a light to lighten the gentiles, and
to be the glory of thy people Israel. |

Gloria Patri, et Filio, et Spiritui Sancto;
sicut erat in principio, et nunc et semper,
et in sæcula sæculorum.
Amen.

Glory be to the Father and to the Son and
to the Holy Ghost; as it was in the begin-
ning is now and ever shall be, world with-
out end. Amen.

Byrd - Emendemus in melius

After the peace of the Nunc dimittis, the mood changes dramatically in this motet. Despite being in Latin, this work is mostly homophonic (with the choir singing the same text at the same time) which slightly unusual but makes the text setting all the more emotive and desperate in its pleading for forgiveness.

Emendemus in melius quae
ignoranter peccavimus;

Let us amend for the better in those
things in which we have sinned through
ignorance;

ne subito præoccupati die mortis,
quæramus spatium poenitentiae, et in-
venire non possimus.

Lest suddenly overtaken by the day of
death, we seek space for repentance, and
be not able to find it.

Attende, Domine, et miserere; quia pec-
cavimus tibi.

Hearken, O Lord, and have mercy: for we
have sinned against thee.

Adjuva nos, Deus salutaris noster, et
propter honorem nominis tui libera nos.

Help us, O God of our salvation, and for
the honour of thy name deliver us.

Byrd - Hæc dies

After the dreariness of Lent, the celebration of Easter bursts forth with this upbeat and jolly motet. The opening motif is echoed throughout the choir who dance their way through the text.

Hæc dies quam fecit Dominus.
Exultemus et lætemus in ea.
Alleluia.

This is the day that the Lord hath made. Let
us rejoice and be glad in it.
Alleluia.

Britten - Jubilate in C

Written at the request of the former Duke of Edinburgh, this work encapsulates Britten's playfulness as a composer. A bright and joyful clarion on the organ opens the piece and the choir take up the call singing in near unison. After the loud opening, a hushed yet expectant middle section follows before the excitement builds into the Gloria with the organ singing out above the choir, cascading up and down to a roaring final chord.

O be joyful in the Lord, all ye lands: serve the Lord with gladness and come before his presence with a song.

Be ye sure that the Lord he is God: he hath made us and not we ourselves; we are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving and into his courts with praise, be thankful unto him and speak good of his name.

For the Lord is gracious, his mercy is everlasting: and his truth endureth from generation to generation.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now and ever shall be: world without end. Amen.

Byrd - Sing Joyfully

Sing joyfully continues the theme of joyfulness and praise. Listen out for the word-painting of the different instruments: the trumpet is represented by brass-like intervals, the viol by a much more lyrical melody, before all the voices state the statute together.

Sing joyfully unto God our strength. Sing loud unto the God of Jacob. Take the song and bring forth the timbrel, the pleasant harp and the viol. Blow the trumpet in the new moon, ev'n in the time appointed, and at our feast day. For this is a statute for Israel, and a law of the God of Jacob.

Byrd - Gaudeamus

As the church year draws to a close, those who have died are remembered in the feast of All Souls on 2nd November. *Gaudeamus* is the introit for the mass on this day. It is a large-scale motet in two parts. Despite it being a solemn occasion, there is a sense of excitement and expectation throughout this piece. Listen out for the close imitation at "et collaudant", as all of the souls of the departed praise the Son of God.

Gaudeamus omnes in Domino, diem
festum celebrantes sub
honore Sanctorum omnium de quorum
solemnitate gaudent Angeli: et collau-
dant Filium Dei.

Exsultate justi in Domino, rectos decet
collaudatio.

Gloria ...

Let us all rejoice in the Lord, celebrating
a festival day in honour of all the Saints:
at whose solemnity the angels rejoice,
and give praise to the Son of God.

Rejoice ye just in our Lord: praise be-
cometh the righteous.

Glory ...

Britten - Te Deum in C

Britten set the *Te Deum* twice and each setting is quite different. This setting in C major feels like a march right from the start with the choir entries layering on top of each other as the excitement builds to all the cherubim and seraphim crying, "holy". Each part of the choir is then featured before a quieter middle section in which the first sopranos take the lead, answered by the lower voices. The opening material then reappears in one last shout of exultation at, "in Thee have I trusted," before the piece unravels into a final cadence.

We praise thee, O God : we acknowledge thee to be the Lord.
All the earth doth worship thee : the Father everlasting.
To thee all Angels cry aloud : the Heav'ns, and all the Powers therein.
To thee Cherubin and Seraphin : continually do cry,
Holy, Holy, Holy : Lord God of Sabaoth;
Heaven and earth are full of the Majesty : of thy glory.
The glorious company of the Apostles : praise thee.
The goodly fellowship of the Prophets : praise thee.
The noble army of Martyrs : praise thee.
The holy Church throughout all the world : doth acknowledge thee;
The Father : of an infinite Majesty;
Thine honourable, true : and only Son;
Also the Holy Ghost : the Comforter.
Thou art the King of Glory : O Christ.
Thou art the everlasting Son : of the Father.
When thou tookest upon thee to deliver man : thou didst not abhor the Virgin's
womb.
When thou hadst overcome the sharpness of death : thou didst open the Kingdom
of Heaven to all believers.
Thou sittest at the right hand of God : in the glory of the Father.
We believe that thou shalt come : to be our Judge.
We therefore pray thee, help thy servants : whom thou hast
redeemed with thy precious blood.
Make them to be numbered with thy Saints : in glory everlasting.
O Lord, save thy people : and bless thine heritage.
Govern them : and lift them up for ever.

Day by day : we magnify thee;
And we worship thy Name : ever world without end.
Vouchsafe, O Lord : to keep us this day without sin.
O Lord, have mercy upon us : have mercy upon us.
O Lord, let thy mercy lighten upon us : as our trust is in thee.
O Lord, in thee have I trusted : let me never be confounded.

Byrd - O God that Guides the Cheerful Sun

Our first half concludes with the massed forces of the choir, the chamber organ and the viols performing this carol written for New Year's Day. Despite the sacred text, there is definitely an awareness of the fact that the solstice has passed and that the days will soon be getting longer.

O God that guides the cheerfull Sunne,
By motions strange the year to frame,
Which now returnde whence it begun,
From heaven extols thy glorious name.
This new-yeares season sanctifie,
with double blessings of thy store,
That graces new may multiply,
and former follies raigne no more.

Chorus

So shall our hearts with heaven agree,
and both give laud and praise to thee.

Th'old yeare by course is past and gone,
olde *Adam* Lord from us expell:
New creatures make us every one,
new life becomes the New-yeare well.
As new borne babes from malice keepe,
new wedding garments O Christ we crave:
That we thy face in heaven may see
with Angels bright our soules to save.

Chorus

So shall our hearts with heaven agree,
and both give laud and praise to thee.

Amen .

10 minute interval

Britten Flower Songs

Our second half opens with four of Britten's Flower Songs. Written in 1950, each movement depicts a different kind of flora. In the first, you can picture the yellow heads of the daffodils bobbing and weaving in the wind before their all-too-soon demise. In the second movement, the first heat of the summer is arriving as the four voices of the choir each sing of the pleasures of one of the summer months. Marsh Flowers is a much spikier affair - the dynamics are much more dramatic and forced until the delicate fern unwinds its fronds. Our set concludes in the dusk of evening with The Evening Primrose. The fragile blooms unfold as the light fades and it blooms in the transparent moon beams before fading away with the new day.

1. To Daffodils Robert Herrick

Fair daffodils, we weep to see
You haste away so soon:
As yet the early-rising sun
Has not attained his noon.

Stay, stay,
Until the hasting day
Has run

But to (the) even-song;
And, having prayed together, we
Will go with you along.

We have short time to stay, as you.
We have as short a Spring;
As quick a growth to meet decay,
As you, or anything.

We die
As your hours do, and dry
Away,

Like to the Summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.

2. The Succession of the Four Sweet Months Robert Herrick

First, April, she with mellow showers
Opens the way for early flowers;
Then after her comes smiling May,
In a more rich and sweet array;
Next enters June, and brings us more
Gems than those two that went before:
Then (lastly) July comes, and she
More wealth brings in than all those three.

3. Marsh Flowers George Crabbe

Here the strong mallow strikes her slimy root,
Here the dull nightshade hangs her deadly fruit:
On hills of dust the henbane's faded green,
And pencil'd flower of sickly scent is seen.
Here on its wiry stem, in rigid bloom,
Grows the (salt) lavender that lacks perfume.

At the wall's base the fiery nettle springs
With fruit globose and fierce with poison'd stings;
In every chink delights the fern to grow,
With glossy leaf and tawny bloom below;
The few dull flowers that o'er the place are spread
Partake the nature of their fenny bed.
These, with our sea-weeds rolling up and down,
Form the contracted Flora of our town.

4. *The Evening Primrose* John Clare

When once the sun sinks in the west,
And dewdrops pearl the evening's breast;
Almost as pale as moonbeams are,
Or its companionable star,
The evening primrose opes anew
Its delicate blossoms to the dew;
And, hermit-like, shunning the light,
Wastes its fair bloom upon the night,
Who, blindfold to its fond caresses,
Knows not the beauty (it) he possesses;
Thus it blooms on while night is by;
When day looks out with open eye,
'Bashed at the gaze it cannot shun,
It faints and withers and is gone."

Byrd - All in a Garden Green

This work for keyboard begins simply, like a shoot pushing above the ground. The music evolves and develops becoming ever more florid as the shoot buds and flowers into a verdant abundance of flora.

Byrd - Though Amaryllis Dance in Green

Remaining in the Garden with the mythical Amaryllis, usually depicted as a shepherdess in Roman literature, this madrigal features our conducting scholar, Caroline McCartney accompanied by the consort of viols.

Though Amaryllis dance in green like fairy queen, and sing full clear, Corinna can
with smiling cheer, yet sith their eyes make hearts so sore, Hey ho, chill love no
more!

Ah, wanton eyes, my friendly foes and cause of woes, your sweet
desire breeds flames of ice and freeze in fire. Ye scorn to see me weep so sore, Hey
ho, chill love no more!

Holborne - The Honie-suckle

The Consort of Viols led by Andrew Fowler play a short Almain called The Honie-suckle, by Anthony Holborne. Holborne lived from c1545 to 1602, so he was a direct contemporary of William Byrd. The piece comes from Holborne's 1599 publication of Pavans, Galliards and Almains.

Byrd - Ambitious Love

In this choral madrigal, the text speaks of the dangers of love with some colourful language including “desperate enterprise” and “foul disgrace”. In summary, the listener is told that an attempt to declare love is worth the embarrassment of being turned down!

Ambitious love hath forced me to aspire,
the beauties rare which do adorn thy face:
Thy modest life yet bridles my desire,
whose severe law doth promise me no grace.
But what? May love live under any law?
No, no: his power exceedeth man's conceit:
Of which the Gods themselves do stand in awe,
for on his frown, a thousand torments wait.
Proceed then in this desperate enterprise,
with good advice, and follow love thy guide,
that leads thee to thy wished Paradise.
Thy climbing thoughts, this comfort take withal,
that if it be, thy foul disgrace to slide,
thy brave attempt shall yet excuse thy fall.

Britten - Carry Her Over the Water

Written as a chorus for the operetta *Paul Bunyan* with poetry by Britten's friend W. H. Auden, this simple unaccompanied work has three verses heralding a coming marriage. The harmonies are not typical of Britten but are still highly effective conjuring images of two young lovers lying in the gloaming, singing agreeably of their love for each other.

Carry her over the water,
And set her down under the tree,
Where the culvers white all days and all night,
And the winds from every quarter,
Sing agreeably, agreeably, agreeably of love.

Put a gold ring on her finger,
And press her close to your heart,
While the fish in the lake snapshots take,
And the frog, that sanguine singer,
Sing agreeably, agreeably, agreeably of love.

The streets shall flock to your marriage,
The houses turn round to look,
The tables and chairs say suitable prayers,
And the horses drawing your carriage
Sing agreeably, agreeably, agreeably of love.

Byrd - Elegy on the Death of Thomas Tallis

Our concert concludes with this exquisite ode which Byrd wrote after the death of his good friend Thomas Tallis. In his text setting he implores the musical muses to come down and lament with those on earth as Tallis is dead and along with him all music. What a tribute!

Ye sacred muses, race of Jove, whom music's lore delighteth, come down from crystal heav'ns above to earth, where sorrow dwelleth, in mourning weeds, with tears in eyes: Tallis is dead, and music dies.

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

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.

Caroline McCartney



Caroline McCartney is a mezzo-soprano from Belfast. She grew up singing in her school choirs at Methodist College, before continuing her studies at Durham University. During her time in Durham, she held a Choral Scholarship at Durham Cathedral, and sang with and managed a number of ensembles, including the Durham University Chamber Choir and the Dunelm Consort. She was also the first female Director of Music of the St Cuthbert's Society Chapel Choir. Performing with the Concert Opera society, Caroline performed the roles of Belinda in Purcell's *Dido and Aeneas*, and

L'Architecture in Charpentier's *Les arts florissants*. She has also performed the alto solos in Bach's St. John Passion and St. Matthew Passion. Caroline is now studying for a Masters in Solo Voice Ensemble Singing at the University of York, under the direction of Robert Hollingworth. In York, she has enjoyed singing with a wide range of ensembles, and her most recent venture includes founding and directing The Kaleidoscope Consort, a group of past and present students of the University of York.

Joseph Beech



Joseph Beech is the Sub-Organist at Durham Cathedral, a position he took up in September 2019. As Sub-Organist, Joseph is the principal accompanist to the Cathedral Choir, playing the organ for daily services in addition to the choir's schedule of broadcasts, concerts, recordings and tours. He also assists the Master of the Choristers in his work conducting the choir, and recruiting and training the choristers. Prior to his appointment at Durham, Joseph was Assistant Master of the Music at St Mary's Episcopal Cathedral in Edinburgh, where he accompanied the

Cathedral Choir in its round of daily services, on a Delphian recording of the choral works of Kenneth Leighton (awarded 5* by BBC Music Magazine), and on a number of continental tours. He also conducted the choir live on BBC Radio 3. He continues to serve as Vice-President of the Edinburgh Society of Organists. Joseph held the Organ Scholarship at St George's Chapel, Windsor Castle, before winning a scholarship to the Royal Academy of Music. He graduated with a first-class degree in 2017, also being presented one of the Academy's coveted Regency Awards for 'notable achievement'. Aside from his work at the Cathedral, Joseph maintains an active performance schedule and also enjoys organ teaching.

Viol Players

Andrew Fowler caught the early music bug as a pupil at Hereford Cathedral School, singing Byrd and Tallis in the cathedral choir and playing Susato and Praetorius on crumhorns and recorders. As an undergraduate at Exeter University, he was taught to play the viol by Alison Crum. He now performs and teaches across the north east of England. Andrew became a viol tutor at the Northumbrian Recorder and Viol Summer School (NORVIS) in 2003, and he has been its Musical Director since 2017.

Elizabeth Dodd started the viol at 12; studied viol and early dance at the Guildhall School of Music. She played with the Jaye and English Viol Consorts and other groups in London. She now performs and teaches in the north of England, including the Norvis and Higham Early Music Summer Schools.

Philip Guar has played, sung, researched and taught Renaissance music for over 50 years, performing mainly on recorders, flute and other wind instruments, but he has also played a lot of viol consort music with his wife Elizabeth Dodd, and performed with the York Consort of Viols and other groups.

Deborah Thorne studied music at Clare College Cambridge and cello at the Royal College of Music, the Royal Academy of Music and Maastricht Conservatorium. She freelanced in London on modern and baroque cello before joining the Northern Sinfonia orchestra in 1986. She returned to freelancing after some years, has been a member of the Avison Ensemble and English Haydn Festival orchestra, and has taught and coached cello and chamber music, including at Royal Conservatoire Scotland, Sage Gateshead and York, Durham and Newcastle universities.

Dian Underwood plays violin, viola and recorders and took to playing the viol on retirement. She now enjoys playing in various viol consorts and particularly as basso continuo on bass viol for baroque groups.

Take up the baton, anyone?

Cappella Newcastle is looking for a **Conducting Scholar**. Fee—£1,050 per annum plus conducting lessons. This exciting role will offer aspiring choral conductors hands-on experience under the guidance of Cappella's Musical Director, Simon Lee. They will receive support in the form of regular conducting lessons with opportunities to conduct the choir in performance. They will support the preparation for each concert by running sectionals, supporting individual members and singing within the choir when not conducting. There will also be the opportunity to accompany the choir if the successful candidate has keyboard skills, although this is not essential.

Caroline McCartney, our current conducting scholar says:

“I have thoroughly enjoyed working with Cappella as their conducting scholar this year. The choir offer a friendly, fun and welcoming environment which has really helped me grow in confidence as a conductor. I would really encourage anyone with an interest in directing choirs to apply.”

For more details contact Cappella Chair Sarah Lawrance:

chair@cappellanewcastle.org.uk

For an informal conversation about the role contact Simon Lee:

md@cappellanewcastle.org.uk



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 such as Brahms' Liebeslieder, or contemporary pieces by composers such as Gabriel Jackson and Eric Whitacre. This year we are marking 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:

10 June 2023 at 3pm, to fit in with the tides: "Crossing the Water"
at St Mary's Church Lindisfarne, TD15 2RX

18 November 2023 at 7.30pm, title tbc at St James's URC, North-
umberland Road, Newcastle upon Tyne, NE1 8JF

Members of Cappella Newcastle

President: David Hill MBE

Musical Director: Simon Lee

Conducting Scholar: Caroline McCartney

Chair: Sarah Lawrance

Secretary: Jessica Anderson

Treasurer: Stephanie Beckman

Librarian: Helen Bartlett

Sopranos

Helen Bartlett
Emma Dowson
Rachael Douglass
Frances Hughes
Sarah Lawrance
Alex Longcake
Harriet Mitchison
Julie Stobbs
Helen Young

Altos

Katherine Butler
Stephanie Beckman
Hilary Cullingford
Denise Howel
Caroline McCartney
Alison Menzies
Judy Pratt
Jane Shuttleworth
Cherry Summers
Margaret Verney

Basses

Kim Bartlett
David Saunders
Mike Snow
John Verney
Mike Wetherall

Tenors

Jessica Anderson
Peter Howorth
Andrew Keyes
Robert Lawrance
Bernhard Malkmus

Friends of Cappella Newcastle

Sandy Anderson

Alison Brown

David Brown

Peter Coulson

Eric Cross

Lindsay Cross

Kay Griffiths

Charlotte Houlton

Margaret Humphrey

Roy Large

Rachael Lee

Jane Noble

Brenda Orwin

Alan Pratt

Bruce Reed

Margery Reed

Les Stobbs

Anne Thicknes

Philip Thicknes

Nigel Wyrley-Birch

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

Supporters of Cappella Newcastle

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. 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**.





Crossing the Water

Conductor

Simon Lee

Caroline McCartney

Saturday 10 June 2023

at 3.00pm

safe crossing at low tide

A pilgrimage in song

Including works by

Vaughan Williams,

Purcell, Parry, De Wert,

Britten, Wesley,

Rutter and Stanford

St Mary the Virgin

Parish Church

Church Lane

Holy Island of

Lindisfarne

TD15 2RX

Entry free, with retiring collection



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