



## *Saints and Angels*

*Byrd Four Motets for All Saints*  
*Leighton Sequence for All Saints*  
*Howells A Hymn for Saint Cecilia*  
*Bairstow Blessed City, Heavenly Salem*  
*Cox Four Ikons of the Archangels*

**Simon Lee** *director*  
**Joseph Beech** *organ*

**Saturday 13 November**  
**2021 at 7.30 pm**

**Saint James's**  
**United Reformed Church**  
**Northumberland Road**

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**Alex Murchie (1946-2021)**

If you would like to make a donation to **Mercy Ships**, one of Alex's favourite charities, there is a box of envelopes on the candle-lit table for cash/cheques, or you can visit the charity at [Mercy Ships UK - Make a Donation Today](https://www.mercyships.org.uk) , get in touch with them by telephone on 01438 727 800 (lines open 9am-5pm) or by emailing [info@mercyships.org.uk](mailto:info@mercyships.org.uk) .



## Welcome from the Director

Welcome to tonight's concert - our first public performance in nearly two years. It has been such a joy to be making music again in person after the restrictions of the global pandemic, and we are delighted to be able to share this concert with you. Our programme draws together depictions of saints and angels in music. All Saints' Day is celebrated by the Christian faith on 1st November each year, and the whole month is a time for reflection upon those who have gone before us, particularly with Armistice Day falling on the 11th.

Tonight, we remember one of our longest-standing sopranos, Alex Murchie, who sadly passed away earlier this year after a long battle with cancer. Alex was not only a stalwart member of the soprano section, but also our concert manager, publicity guru and general doer on the committee and is much missed by us all. We are pleased that Eric Cross, former conductor of Cappella, will open the concert tonight with some memories of Alex who led a very varied and exciting life.

Tonight we also remember the late Jeanne Tozer, a former member of the choir and 'friend', who died last year, and wish to acknowledge her generous bequest to the choir.

We are also delighted to welcome back Joseph Beech, sub-organist of Durham Cathedral, who will accompany the choir in the Leighton and Bairstow, as well as playing Neil Cox's 4 Ikons of the Archangels.

Please continue to wear a face covering if you are able, and respect social distancing, as we all try our best to keep everyone Covid-safe.

# Programme notes

## **Harris - Holy is the True Light**

William Harris (1883-1973) was one of the foremost organists and choir trainers of the 20<sup>th</sup> Century. He was organist of St. George's Chapel Windsor from 1933 until 1961 and it was during this period that he composed most of the compositions for which he is remembered. *Holy is the True Light* is a beautiful miniature in four parts, lasting barely two minutes which depicts an image of heavenly glory. Despite its short length, the piece is still highly effective with a wonderful climax fading into a luminescent chord. We are including it tonight as it was one of Alex Murchie's favourite pieces.

Holy is the true light, and passing wonderful,  
lending radiance to them that endured in the heat of the conflict:  
from Christ they inherit a home of unfading splendour,  
wherein they rejoice with gladness evermore,  
with gladness evermore,  
Alleluia.

*Words from the Salisbury Diurnal by Dr. G. H. Palmer*

## **Howells - A Hymn to St. Cecilia**

Howells (1892-1983) wrote A Hymn to St. Cecilia for the Livery Club of The Worshipful Company of Musicians in 1959. Described as a hymn, this short strophic composition shows Howells' mastery over a melody which is sinuous and requiring excellent breath control. The words are by Ursula Vaughan Williams, who was a close friend of Herbert Howells, who named his daughter after her. In a programme dedicated to Saints and Angels and their depiction in music it would seem remiss to not

include a piece dedicated to the artform's patron whose feast day is the 22<sup>nd</sup> November. The first verse introduces the melody which the choir sings in unison; in the second the choir breaks into harmony, and in the final verse, the unison melody returns, this time accompanied by a soaring soprano descant.

Sing for the morning's joy, Cecilia, sing.  
in words of youth and phrases of the Spring.  
walk the bright colonnades by fountains'  
spray,  
and sing as sunlight fills the waking day;  
till angels, voyaging in upper air  
pause on a wing and gather the clear sound  
into celestial joy, wound and unwound,  
a silver chain, or golden as your hair.

Sing for your loves of heaven and of earth,  
in words of music, and each word a truth;  
marriage of heart and longings that aspire,  
a bond of roses, and a ring of fire.  
Your summertime grows short and fades  
away,  
terror must gather to a martyr's death;  
but never tremble, the last indrawn breath  
remembers music as an echo may.

Through the cold aftermath of centuries  
Cecilia's music dances in the skies,  
lend us a fragment of the immortal air,  
that with your choiring angels we may share,  
a word to light us thro' time-fettered night,  
water of life, or rose of paradise  
so from the earth another song shall rise  
to meet your own in heaven's long delight.

*Ursula Vaughan Williams*



## Byrd - Propers for All Saints, Gaudeamus omnes

The proper of the mass consists of the passages of scripture which change on a daily basis. On feast days, the texts reference the theme of the celebration. Both the settings by Byrd and the Sequence by Kenneth Leighton which we are singing tonight draw on these texts. William Byrd (1543-1623) published four motets for All Saints' Day in the Gradualia of 1605. All show his mastery of counterpoint, weaving melodies throughout the five voice parts. 'Gaudeamus omnes' opens with all the voices imitating each other. A sense of excitement and celebration pervades the music, as the listener is encouraged to join with the voices of the angels. The number of voices in the second section is reduced to three. Throughout the music, there are moments of triple-time dance feel, most notably at the return of the full choir at the *Gloria Patri*. The richness of the texture is emphasised by the homophonic writing before the opening section repeats.

Gaudeamus omnes in Domino,  
diem festum celebrantes,  
sub honore Sanctorum omnium  
de quorum solemnitate,  
gaudent angeli et collaudant,  
Filium Dei.

*Let us all rejoice in the Lord  
and keep a festival day  
in honour of all the saints.*

*Let us join with the angels in  
joyful praise  
of the Son of God.*

Exultate justi in Domino:  
rectos decet collaudatio.

*Ring out your joy to the Lord, O  
you just;  
for praise is fitting for loyal  
hearts.*

Gloria Patri, et Filio, et Spiritui  
Sancto.  
Sicut erat in principio,

*Glory be to the Father and to the  
Son and to the Holy Spirit,  
As it was in the beginning,*

et nunc et semper et in saecula  
saeculorum.  
Amen.

*Is now and ever shall be.*

*Amen.*

## **Undine Smith Moore - We Shall Walk Through the Valley in Peace**

Undine Smith Moore was born in 1904, the granddaughter of enslaved people. She spent her life dedicating herself to educating those around her, turning down post-graduate scholarships to remain at Fisk University, her alma mater, in Nashville, Tennessee. As well as a celebrated and renowned teacher, she also published many arrangements of spirituals of which this is one. Unlike her later writing which branched away from the tonal medium this is very simple harmonically. Moore said of her writing that, “in making these arrangements, my aim was not to make something ‘better’ than what was [already] being sung. [She] just thought them so beautiful that [she] wanted to have them experienced in a variety of ways.”<sup>1</sup> She died in 1989.

We shall walk through the valley in peace,  
We shall walk through the valley in peace,  
If Jesus, himself shall be our leader,  
We shall walk through the valley in peace.

There will be no trials there,  
There will be no trials there,  
If Jesus, himself shall be our leader,  
We shall walk through the valley in peace.

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1 Harris, Carl. “The Unique World of Undine Smith Moore: Teacher-Composer-Arranger.” *The Choral Journal* 16, no. 5 (January 1976)

## Neil Cox - 4 Ikons of the Archangels, No. 1: Prelude “Gabriel, the Might of the Lord”

Written in 2013 this suite is based on a strange 4-note cyclic motif – G, B flat, A and B natural. This appears in many guises through the suite, from the opening bar to the last page of the work. The intention was to write four movements that complement the traditional iconography of the Archangels:



*Gabriel, herald of the mysteries of God. In his right hand he holds a shining lantern, in his left a mirror of green jasper, signifying the wisdom of God as a hidden mystery. The call of his trumpet will announce the second coming of Christ to the earth.*

A mysterious movement, opening with a monody based on the 4-note motif. Time is suspended and all is shrouded in mystery. The music grows in strength but is interrupted by a sinister low C and the hint of a trumpet call: we are reminded that it is Gabriel who will announce the end of time. The ambiguous chords return and the movement ends in a veiled and hushed manner.

## Byrd - Timete Dominum

In the second of his four motets, Byrd sets Jesus' words: "come to me all you who labour". The music at this point is extended with many melismas. The translation we are familiar with for the



last (as listed below) is “I will give you rest”, but a more honest translation would be “I will renew you”, and Byrd’s setting of this text certainly depicts a reinvigorated mood rather than a peaceful one. The movement draws to a close with more iterations of alleluia, many of which enter on an offbeat continuing this theme of new energy.

Timete Dominum omnes sancti ejus: quoniam nihil deest timentibus eum.	<i>Revere the Lord, you his saints.  They lack nothing, those who revere him.</i>
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Inquirentes autem Dominum, non deficient omni bono. Alleluia. Venite ad me omnes qui laboratis, et onerati estis: et ego reficiam vos. Alleluia.	<i>Those who seek the Lord lack no blessing. Alleluia. Come to me, all you who labour  and are overburdened, and I will give you rest. Alleluia.</i>
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*Psalm 33, Matthew 11:28*

## **Dering - Factum est silentium**

Richard Dering (c1580 – 1630) is known for only a handful of works, of which this motet is the most famous. It depicts the battle between the captain of the angels, Michael, and the fallen angel, the Devil, in what can only be described as programmatic. The music opens with slow, homophonic chords before the conflict commences. The sections overlap, each new one coming out of the cadence of its predecessor. The choir echoes the thousands upon thousands of voices with imitations which enter closer and closer together until the key text, “Salvation, honour

and power....” which again is homophonic. An energetic and lively alleluia rounds off the piece before it draws to a grand close.

Factum est silentium in caelo,  
Dum commiteret bellum draco  
cum Michaelae Archangelo.  
Audita est vox millia millium  
dicentium:  
Salus, honor et virtus omnipotenti  
Deo.  
Alleluia.

*There was silence in heaven  
Until the dragon fought with the  
Archangel Michael.  
The voice of thousands of  
thousands was heard saying:  
Salvation, honour and power be  
to almighty God.  
Alleluia.*

*Revelation 12:7*

## **Neil Cox – No. 2: March “Michael, his sword and shield”**



*Michael, vanquisher of Satan in the War in Heaven. The military commander of the heavenly host, his banner proclaims him guardian of the true faith.*

After a short call to arms the march begins: the four-note (G, B flat, A and B natural) idea becomes an urgent ostinato in the pedals and a war-like theme in the manuals. The summons is heard once more and the music becomes ever more agitated: the serried ranks of the heavenly host march across the heavens. The pedals thunder out various versions of a C major descending scale,

beneath chords of immense power. All at once the vision is gone and the music subsides to nothing.

### **Byrd - Justorum animae**

The third Byrd motet is perhaps the best known of this set. It has a sense of timelessness about it, helped by legato writing in all five vocal lines. There are many instances of descending scalar passages; perhaps Byrd is giving the listener his vision of the peace of heaven flowing down to earth.

Justorum animae in manu Dei  
sunt,  
et non tanget illos tormentum  
mortis.  
Visi sunt oculis insipientium mori,  
illi autem sunt in pace.

*The souls of the just are in the  
hand of God,  
and the torment of death shall  
not touch them.  
In the eyes of the unwise they  
seemed to die;  
But they are in peace.*

*Wisdom 3:1-2a,3b*

### **Neil Cox - No. 3: Sarabande “Raphael the Healer”**



*Raphael, the Healing Power of  
God, bearing the physician’s  
alabaster jar. He leads the  
guardian angels, and directs the  
Christian’s journey towards  
heaven.*

The cyclic motif has now become a beguiling charm, introducing a sinuous melody ‘like a slow hypnotic dance’. The middle section introduces an element of

tension, but this soon gives way to a reprise of the opening theme, now in a major key. The music rises in pitch as the gaze is directed heavenwards.

### **Byrd - Beati mundo corde**

The Beatitudes are one of the core texts of Jesus' teachings. Out of the eight statements, Byrd chooses to set three. After having survived the persecution of Catholics during the reign of Elizabeth I, life became easier under the reign of James I, indeed several prominent Catholics were ennobled in the early years of his monarchy and it is to them that the Gradulie of 1605 and 1607 are dedicated. The choice of text suggests that Byrd is longing for reconciliation and peace to prosper. The first statement is sung by the upper three voices with each successive statement being joined by another part. In the third section, Byrd treats the word "justitiam" (justice) rather literally, obeying the rules of counterpoint exactly, creating false relations which jar against each other in a depiction of persecution before the music blooms into a final vision of heaven.

Beati mundo corde quoniam ipsi  
Deum videbunt.

*Blessed are the pure in heart: for  
they shall see God.*

Beati pacifici quoniam filii Dei  
vocabuntur

*Blessed are the peacemakers: for  
they shall be called the children of  
God.*

Beati qui persecutionem patiuntur  
propter justitiam, quoniam  
ipsorum est regnum caelorum.

*Blessed are they which are  
persecuted for righteousness'  
sake: for theirs is the kingdom of  
heaven.*

*The Beatitudes, Matthew 5: 8-10*

## Neil Cox - No. 4: Toccata “Uriel, with the Fire of God”



*Uriel, the interpreter of prophecies and protector from earthquake, thunder and terror. Regent of the sun, he carries with him the blazing fire of divine love.*

This short toccata (to be played ‘with a relentless and terrifying energy’) is a *perpetuum mobile* that transforms the cyclic theme into a whirlwind of virtuosic figuration. In the final section the tempo increases to a frenzied pitch, and the theme is heard one last time before the suite ends in a blaze of C major on the full organ.

## Kenneth Leighton - Sequence for All Saints:

1. Introit
2. Gradual
3. Offertory
4. Communion
5. Finale

Kenneth Leighton (1929-1988) held posts at Leeds, Oxford and Edinburgh Universities as professor of composition in the latter half of the 20<sup>th</sup> Century. His music is influenced by the generation of composers who came before him including Howells and Walton. The Sequence for All Saints is one of a large number of sacred choral works which he composed; it draws texts from the proper of the mass for the festival of All Saints. The first movement opens in a hushed manner with the choir

*mp*

Re - joi ce we all and praise the Lord,

singing sotto voce in unison before breaking out into harmony. A loud choral flourish follows, echoed by the organ before the sopranos introduce one of the main motifs of the sequence: The melody is typical of Leighton with an air of mystery about it but at the same time sounding excited. The motif is picked up by the other parts of the choir, building to a climax before the opening hushed Gaudeamus closes the movement.

Gaudeamus (*May we rejoice*)  
Rejoice we all and praise the Lord,  
Celebrating a holy day in honour of All Saints:  
in whose solemnity the Angels are joyful,  
and glorify the Song of God,  
Gaudeamus (*May we rejoice*)

The second movement features the tenor and bass sections of the choir singing in unison in a flowing melody interspersed with alleluias sung by the sopranos. The use of augmented fourths - one of Leighton's trademarks - helps illustrate the word, "fear". The melody then becomes polyphonic, building towards a reiteration of the sopranos' alleluias, all the while becoming more impassioned.

O fear the Lord, all ye saints of his:  
For they that fear him lack nothing.  
Alleluia.  
But they that seek the Lord:  
shall want no manner of thing that is good.  
The saints shall judge the nations,  
and have dominion over the people:  
and their Lord shall reign for ever.

In contrast to the second movement, the third opens with the sopranos singing a suspended melody over quiet organ chords. The music feels timeless here, almost like clouds of incense

floating around. The sopranos are echoed by the rest of the choir singing alleluia in a mirror image of the previous movement, almost like the voices of those still on earth answering the call of the angels.

O God, wonderful art thou in thy holy places:  
even the God of Israel,  
he will give strength and power unto his people  
blessed be God,  
Alleluia.

The Communion opens with an organ fantasia. An angular melody is accompanied by thick dark chords. The music becomes more flowing, with two melodic lines twisting around each other before the entry of the tenors and basses. Like the organ, their melody is angular and hushed. The two parts - voices and organ - respond to each other in a conversation which is then developed into four part harmony, led by the altos. Unlike many settings of this text, the music is not reassuring here, but tortuously stretched and dissonant until the final cadence on the word "peace".

The souls of the righteous are in the hand of God.  
And there shall no torment touch them.  
In the sight of the unwise, they seemed to die;  
but they are in peace.

The opening of the final movement heralds the return of the Gaudeamus motif which opened the Sequence. This time however, there is no choral fantasia but an upbeat, athletic tempo, filled with excitement. The choir sings an elongated melody over this before the altos sing a partner melody to that which we heard in the first movement:

*sonoro*



Re- joice \_\_\_\_\_ we \_\_\_\_\_ all, \_\_\_\_\_ and praise the Lord: \_\_\_\_\_

Arpeggiated passages on the word, “celebrating” drive the music forward until the entry of the chorale melody, sung by half the choir, whilst the remainder sing alleluias to a grand finale where Isaac Watt’s hymn rings out in unison.

We invite you to join us in singing the last verse, remaining masked, if you would like.

Gaudeamus (*May we rejoice*)  
Rejoice in the Lord, O ye righteous:  
for it becometh well the just to be thankful.  
Rejoice we all, and praise the Lord.  
Celebrating a holy day in honour of all saints,  
Alleluia.

Give me the wings of faith to rise  
Within the veil, and see  
The saints above, how great their joys,  
How bright their glories be.

Once they were mourning here below,  
And wet their couch with tears;  
They wrestled hard, as we do now,  
With sins and doubts and fears.

I ask them whence their victory came;  
They, with united breath,  
Ascribe their conquest to the Lamb,  
Their triumph to his death.

They marked his footsteps that he trod,  
His zeal inspired their breast,  
And, following their incarnate God,  
Possess the promised rest.



Isaac Watts

Our glo - rious Lea - der claims our praise For his own pat - tern

5  
giv'n; While the long cloud of wit - nes - ses Show the same path to heav'n.

The image shows a musical score for a hymn by Isaac Watts. It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff contains the melody for the first line of the hymn: 'Our glo - rious Lea - der claims our praise For his own pat - tern'. The second staff, starting with a measure rest and the number '5' above it, contains the melody for the second line: 'giv'n; While the long cloud of wit - nes - ses Show the same path to heav'n.'. The music is written in a simple, clear style with lyrics underneath the notes.

### Bairstow - Blessed City, Heavenly Salem

Our concert draws to a close with Edward Bairstow's setting of texts of two plainsong hymns, '*Urbs beata Jerusalem*' and '*Angularis fundamentum*'. Written for a choral festival in Bradford soon after the composer moved to take up the post of Master of Choristers at York Minster in 1914, it pairs the original plainsong melody with almost Mahler-esque harmony. An organ flourish introduces the choir in a grand manner before the tenors answer in what can only be described as a croon. The music continues, although this time the choir is answered by the sopranos. The tempo picks up as the music moves into triple time and the sopranos sing a beautiful melody accompanied by flowing quavers in the organ. This is interrupted by the tenors and basses singing of the gates of heaven. A hushed passage sung by the whole choir prepares the listener for an exciting crescendo which is taken over by the organ.

The final section introduces the plainsong melody of '*Urbs beata Jerusalem*' sung by the sopranos accompanied by a chorale like melody in the altos, tenors and basses. An echo of the earlier triple time melody is heard before one of the most beautiful 'amens' in the Anglican choral repertoire.

Blessèd city, heavenly Salem.  
Vision dear of peace and love  
Who of living stones art builded  
In the height of heav'n above.  
And, by angel-hands apparell'd,  
As a bride doth earthward move.

Out of heav'n from God descending,  
New and ready to be wed  
To thy Lord, whose love espous'd thee,  
Fair adorned shalt thou be led:  
All thy gates and all thy bulwarks  
Of pure gold are fashionèd.

Bright thy gates of pearl are shining.  
They are open evermore:  
And, their well-earn'd rest attaining,  
Thither faithful souls do soar,  
Who for Christ's dear name in this world  
Pain and tribulation bore.

Many a blow and biting sculpture  
Polish'd well those stones elect,  
In their places now compacted  
By the heav'nly Architect,  
Never more to leave the temple  
Which with them the Lord hath deck'd.

To this temple, where we call thee,  
Come, O Lord of hosts, today:  
With thy wonted loving-kindness  
Hear thy servants as they pray,  
And thy fullest benediction  
Shed within its walls away. Amen.

*Words and plainsong hymns 'Urbs beata Jerusalem'  
and 'Angularis fundamentum'*

## 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 R.C. Cathedral. Upon graduation from Leeds in 2009, he moved to Durham to take up the post of tenor Lay Clerk at the Cathedral there. He completed a PGCE in Primary Education at Durham University in 2012, and having done this taught in schools across the north-east. Upon his graduation from Yale, Simon returned to Durham to rejoin the Cathedral Choir and the Cathedral's Outreach Project and is 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. He is Director of Instrumental Music at the newly formed Durham Cathedral Schools Foundation - a merger of The Chorister School and Durham School. In 2017, he was a semi-finalist in the American Choral Directors' Association's national Graduate Conducting Competition.

**Joseph Beech (organ)** - Joseph 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. Born in Nottingham, Joseph held the Organ Scholarship at St George's Chapel, Windsor Castle, before winning a scholarship to the Royal Academy of Music. As a prizewinning student of David Titterington, Joseph performed in London's major venues and worked under conductors Marin Alsop, Yan Pascal Tortelier and Trevor Pinnock. Concurrent with his Academy studies, Joseph successively held organ scholarships at the Chapel Royal, Hampton Court Palace; the London Oratory; and St Paul's Cathedral. He graduated with a first-class degree in 2017, also being presented with one of the Academy's coveted Regency Awards for 'notable achievement'. Aside from his work at the Cathedral, Joseph maintains an active performance schedule, with recent and forthcoming concerts across the UK and in Germany, and also enjoys dedicating time to organ teaching.

**Cappella Newcastle** was founded in 1960 as Cappella Novocastriensis by Dr Frederick Hudson to specialise in singing music for worship. It has about 40 members, and often sings unaccompanied. Cappella sings in churches throughout the North East, as well as giving several major concerts each year, and periodically gives performances of early music with Newcastle Baroque playing on period instruments, or renaissance sackbut and cornett ensembles such as QuintEssential. Monteverdi's *Vespers of 1610* has been performed on two occasions in Durham Cathedral. In 1999, with the aid of the Lottery Fund, the City of Newcastle, the Sir James Knott Trust and individual subscriptions, a chamber organ was commissioned from Neil Richerby of Lammermuir Pipeorgans. The choir has also appeared on Tyne Tees Television's *With Voices Raised*, and has produced two CDs of Christmas music, which have been featured on BBC Radio 3's *The Choir*, and Classic FM's *The Full Works*.

**Website** [www.cappellanewcastle.org.uk](http://www.cappellanewcastle.org.uk)

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## **Members of Cappella Newcastle**

Jessica Anderson, Helen Bartlett, Kim Bartlett, Stephanie Beckman, Alice Brunton, Les Brunton, Emma Dowson, Paul Gailiunas, Andrew Graydon, Peter Howorth, Denise Howel, Andrew Keyes, Robert Lawrance, Sarah Lawrance, Liz Magee, Alison Menzies, Harriet Mitchison, Mike Oswald, Judy Pratt, Gemma Roberts, David Saunders, Mike Snow, Julie Stobbs, Cherry Summers, John Verney, Margaret Verney, Mike Wetherall, Helen Young

*We welcome new members who would like to join the choir.  
Any voice is welcome. If you are interested, perhaps just to  
come along to a trial rehearsal, please contact Jessica Anderson  
on [chair@cappellanewcastle.org.uk](mailto:chair@cappellanewcastle.org.uk)*

## **Friends of Cappella Newcastle**

Sandy Anderson, Mollie Brown, Peter Coulson, Eric Cross, Lindsay Cross, Kay Griffiths, Charlotte Houlton, Margaret Humphrey, Roy Large, Rachael Lee, Brenda Orwin, Alan Pratt, Bruce Reed, Margery Reed, Les Stobbs, Anne Thicknes, Philip Thicknes

*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](mailto:camphoroil101@gmail.com)*

## **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](http://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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Have you enjoyed tonight's concert? Are you a supporter of the arts? Cappella are currently looking for sponsors who will enable us to bring more programmes like tonight's to life. Financial support allows us to hire instrumentalists, singers and venues. In return, we can offer you advertisement on our posters, in our programmes, as well as special receptions with the performers. Above all, you will be helping preserve the art of music, allowing us to present works which would not otherwise be heard.

## Dates for your diary

Our Spring concert on **Saturday April 2nd 2022**, 7.30pm at Jesmond URC, Burdon Terrace, Newcastle NE2 3AE, entitled "Enduring Love", features the epic *Sacred Veil* by **Whitacre** and explores the point at which the temporal world connects with eternity. Also programmed are **Pearsall's** *Lay a Garland*, **Barber's** *Reincarnations no. 1 Mary Hynes*, and **Franck's** *Cello Sonata*; with Deborah Thorne, 'cello and Julia Kennard, piano.

Our Summer concert, still under discussion, but scheduled for **Saturday 25<sup>th</sup> June 2022** in St Gabriel's Church, Heaton, is likely to offer a selection of **Brahms** *Liebeslied Waltzes* alternating with **Dvorak** *Slavonic Dances*, and interspersed with light-hearted favourites such as **Rutter's** *The Owl and the Pussy Cat*, **Carter's** arrangement of **Porter's** *Begin the Beguine*, and **Lee's** setting of **Sherwin's** *A Nightingale Sang in Berkeley Square*. It will also feature what is perhaps the mainland premier of **Thicknes'** setting of the *Deerness Jig*, and **Elgar's** *From the Bavarian Highlands*, completing the theme of holiday travels.

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