

‘The People Sing’ – and, it has to be said, lots of people like what they hear...

This evening’s concert is music-making of an emphatically popular, and perhaps even populist, kind. Although the first half of the programme consists of music by an ostensibly ‘classical music’ composer, John Rutter is by some distance the most regularly performed and broadcast of living English writers of choral music, someone for whose style the word ‘crossover’ is an ideal definition. It has to be said that this approach leads to some division of opinion. At the first Californian performance of the *Magnificat*, the reviewer for the *LA Times* observed that ‘the piece is a virtual encyclopedia of musical clichés, a long-winded, tamey tonal, predictable exercise in glitzy populism’; one wonders what the reviewer might have eaten that so disagreed with him. Nevertheless, Rutter’s music has for the past 30 years and more proved to be immensely popular with choirs, who find his writing for the voice to be sympathetic and natural, and equally popular with audiences, who find his compositions vivid and accessible.

In the second half of the programme, we abandon the hypothetical church context of the *Magnificat* for music from the stage and screen, on both sides of the Atlantic. *Les Misérables*, the French musical behemoth that has dominated the popular stage in Paris, London and New York in the late twentieth and early twenty-first centuries, had, interestingly, the same kind of critical savaging that befell the performance of Rutter quoted above: its first London outing was condemned as ‘a synthetic and witless entertainment’ in the *Observer*, and as ‘a lurid Victorian melodrama’ in the *Sunday Telegraph*. Critical opinion and popular taste, however, only occasionally coincide – it is the longest-running musical in the West End, and the second longest-running in the world (second, trivia fans, to the 42-year off-Broadway run of *The Fantasticks*). Finally, we have a clutch of songs by American composers – Leonard Bernstein, Cole Porter, Henry Mancini and Harold Arlen – that help to make plain the richness and variety of what has been called ‘the great American songbook’, compositions that have flourished beyond the film or musical in which they originated.

What, then, can we say about tonight's programme? It is, surely, more than merely 'lowest common denominator' music. If it makes few demands on you, the audience, except that you should be seduced by melody and respond to strong emotion depicted in primary colours, it nevertheless deserves to be heard. 'Do you hear the people sing?' asks the closing chorus of *Les Misérables*. We hope that, this evening at least, you do – and that you like what you hear.

***Magnificat* (1990)**

John Rutter (1945–)

In the spring of 2017, Escafeld Chorale performed Rutter's *Requiem*. Tonight Rutter's next major choral work, the *Magnificat*, takes centre stage. As Rutter himself has written, 'The *Magnificat* was the result of an invitation from a New-York-based concert organization called MidAmerica Productions which specializes in giving large-scale choral/orchestral concerts in Carnegie Hall.' This reveals something of both the scale of the piece, and its essentially 'secular' context, even though the words of the *Magnificat* (Luke 1: 46–55), which form part of the liturgy in every Christian denomination, have been set more often by composers of church music than any other sacred text except the Mass setting itself. (Palestrina, for example, wrote at least 35 versions of the *Magnificat*.)

The text, in Luke's Gospel, puts into the mouth of Mary a joyous song of celebration at the news that she has been chosen to give birth to Jesus. This celebratory quality is a key characteristic of tonight's setting. To quote Rutter again: 'The *Magnificat* is known as the Canticle of the Blessed Virgin Mary, and it is mainly in the sunny southern countries – Spain, Mexico, Puerto Rico – that Mary is most celebrated and enjoyed. This led me to conceive the music as a bright Latin-flavoured fiesta [and] a northern European's tribute to the sunny south.'

The piece, which is in seven movements, lasts around 40 minutes, and alongside the passage from Luke's Gospel it sets a Middle English poem, 'Of a Rose, a lovely Rose', the 'Sanctus' from the setting of the Mass, and the Marian Antiphon 'Sancta Maria'. It is originally scored for mixed choir with a soprano soloist, frequently taking on the identity of Mary herself. However, in tonight's performance the solo part will be taken by our Associate Soloist for 2017/18, the tenor Tim Peters.

1 Magnificat anima mea

Magnificat anima mea Dominum; Et exsultavit spiritus meus in Deo salutari meo, Quia respexit humilitatem ancillae suae; Ecce enim ex hoc beatam me dicent omnes generationes.

(‘My soul doth magnify the Lord; And my spirit hath rejoiced in God my Saviour; For He hath regarded the lowliness of his handmaiden; For behold, from henceforth all generations shall call me blessed.’)

After an initial fanfare that sets the joyful tone, the opening movement is overtly celebratory. Musically it has echoes of both Walton and Leonard Bernstein (the Bernstein of *West Side Story* as much as of *Chichester Psalms*) and employs what Rutter calls ‘a Latino flavour’. This is most evident in the frequent interplay of 6/8 and 3/4 rhythms (*I23I23* set against *I2I2I2*) at, for example, ‘in Deo salutari’, which is to be sung, Rutter suggests, ‘with a little bit of hip swinging’! The tone changes at ‘Quia respexit’ into something more tender and humble, to articulate Mary’s sense of vulnerability, before becoming more assertive at the swelling chorus of ‘Ecce enim...’, where the historic significance of Mary’s pregnancy is stressed, and all four vocal lines are divided further to thicken the texture. Finally the opening ‘Magnificat’ section returns, ending the movement with repeated festive shouts of joy.

2 Of a Rose, a Lovely Rose

Of a Rose, a lovely Rose, of a Rose is all my song.// Hearken to me both old and young,/ How this Rose began to spring;/ A fairer rose to mine liking/ In all this world ne know I none.// (Of a Rose...)// Five branches of that rose there been,/ The which be both fair and sheen;/ The rose is called Mary, heaven’s queen./ Out of her bosom a blossom sprang.// The first branch was of great honour,/ That blest Marie should bear the flow’r;/ There came an angel from heaven’s tower/ To break the devil’s bond.// The second branch was great of might,/ That sprang upon Christmas night;/ The star shone over Bethlem bright,/ That man should see it both day and night.// (Of a Rose...)// The third branch did spring and spread;/ Three kinges then the branch gan led/ Unto Our Lady in her child-bed;/ Into Bethlem that branch sprang right.// The fourth branch it sprang to hell,/ The devil’s power for to fell:/ That no soul therein should dwell,/ The branch so blessedfully sprang.// The fifth branch it was so sweet,/ It sprang to heav’n, both crop and root,/ Therein to dwell and be our bote,/ So blessedly it sprang.// (Of a Rose...)// Pray we to her with great honour,/ She that bare the blessed flow’r,/ To be our help and our succour,/ And shield us from the fiendes bond.’

This movement began life in the early 1970s, and is from an unpublished work called *The Litchfield Canticles*. It is in the doric mode (a scale of D to D on the white notes of the piano) to give it a rather ‘medieval’ feel. Rutter justifies the interpolation of other texts into the verses of the *Magnificat* by pointing to its recurring practice by other composers, notably Bach in his *Magnificat* setting. In contrast with the vibrant colour of the previous movement, ‘Of a Rose...’ is still and transparent, with its roots in the Anglican choral tradition. Rutter suggests that there should be ‘something rather King’s Chapel-ish’ here, ‘a sense of floatingness’ (*sic*) to it in performance. It is, as you can see above, a narrative poem, where the gentle refrain contrasts with the power and strength attributed to Mary’s role in the eight stanzas which are set for contrasting combinations of voices.

3 Quia fecit mihi magna

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

(‘For he that is mighty hath magnified me, and holy is his Name.’)

*Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra
Gloria tua. Hosanna in excelsis. [from the Ordinary of the Mass]*

(‘Holy, Holy, Holy, Lord God of hosts. Heaven and earth are filled with thy
glory. Hosanna in the highest.’)

The third movement is very clearly a game of two halves. It begins with *forte* and *fortissimo* writing, alternating strident brass-style fanfares with declamations of ‘Quia fecit’ to stress the might and power of God, initially for full choir, and subsequently building, layer upon layer, up through the choir. However, there is then a dramatic contrast in mood, for ‘Et sanctum nomen eius’. Rutter has repeatedly spoken about the immense variety of strategies that composers have employed to present the idea of the holiness of God’s name. He sees his version in this piece as perhaps closest to Fauré in his *Requiem*, where this vision of holiness is depicted with gentle reverence; Rutter marks this section ‘*dolce et tranquillo*’. The close of the movement interpolates another additional text – in this case, the ‘Sanctus’ from the Mass – given to the soloist, who sings an authentic Gregorian chant from the *Missa cum júbilo* (showing yet again how Rutter demonstrably wants this music to have its roots in Christian musical tradition), before tenor and soprano ‘Hosannas’ bring the movement to an emphatic conclusion.

4 Et Misericordia

Et Misericordia eius a progenie in progenies timentibus eum.

(‘And his mercy is on them that fear him throughout all generations.’)

‘Et Misericordia’ is flowing and gentle (*‘andante fluente’* is the marking), with a rocking rhythm, led by the soloist throughout. This is, says Rutter, ‘a radiantly happy movement’ – the word ‘misericordia’ having nothing to do with ‘misery’ – and one on which the fingerprints of the Broadway musical are probably most apparent. In a video clip on his website, Rutter takes a mild swing at the disapproving attitude towards good old-fashioned tunes in ‘serious’ music (‘you almost have to ask permission to write [a tune] these days in the world of concert music’), and he justifies this apparent collision of sacred and secular worlds by pointing once more to the example of Bach, who readily incorporated dance forms and rhythms into his ‘religious’ works, and for whom the division into sacred and secular would have made little sense. The choir’s role throughout this movement is supportive, passing the rocking ‘Et misericordia’ motif to and fro. One interesting moment occurs halfway through the movement, when the soloist is given a kind of distant echo of the ‘Magnificat’ theme from the first movement, set against the choir’s ‘misericordia’ refrain, as though to say that Mary herself has moved on now from initial joyful amazement to a more reflective sense of her role in God’s greater plan.

5 Fecit potentiam

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. Deposuit potentes de sede, et exaltavit humiles.

(‘He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek.’)

In some ways, the fifth section of the *Magnificat* mirrors the third one – forceful, aggressive declamations occupy the first two-thirds of the movement, before the mood shifts dramatically for the final handling of ‘et exaltavit humiles’. Rutter describes the opening section as ‘snappy and jazzy and quite malevolent’, and urges performers to ‘spit it out with lots of spite and venom’. A spiky and angular motif (‘Fecit potentiam’) is initially uttered quietly by the basses, and then picked up in turn by tenors, altos and sopranos, rising to a *fortissimo* shout at ‘in brachio suo’. After this comes

what Rutter calls ‘a nasty evil fugue’, again rising through the choir from bass to soprano, using the same words. At ‘dispersit superbos’, Rutter enacts the ‘scattering’ of the proud with the most rhythmically irregular music in the entire work: women’s voices, followed by men’s in turn, and then a rapid imitative cascade on ‘dispersit’ down through the whole choir. Then we get what appears to be another set of *fortissimo* rising figures on ‘Deposuit potentes de sede’, first bass, then tenor, then alto. However, where one might expect the sopranos to complete this pattern, Rutter gives us a dramatic changing of gear (*fortissimo* to *piano*), as the final section, ‘et exaltavit humiles’, plays out. The movement ends slowly and quietly. Rutter describes the effect as ending ‘almost on a question mark’, in preparation for the fact that it flows without a break into the sixth movement.

6 Esurientes

Esurientes implevit bonis: et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

(‘He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel. As he promised to our forefathers, Abraham and his seed for ever.’)

With ‘Esurientes’, as earlier in the ‘Et misericordia’ movement, we return to the world of musical theatre, and once again the movement is dominated by the soloist, in the role of Mary, supported by the choir, who punctuate her narrative with *pianissimo* reiterations of ‘Esurientes’. In a peaceful metaphor, Rutter describes the effect of the movement as ‘gently bobbing about on a kind of lake’, relaxing in the fullness of God’s providence. Later the tenors and basses widen the scope of this vision – not just providence in the here and now, for Mary in her situation, but for ever and ever. For many this movement is the emotional core of the work; an early reviewer described it as ‘weaving a magical spell of balm and peace’.

7 Gloria Patri

Gloria Patri, et Filio, et Spiritui Sancto.

(‘Glory be to the Father, and to the Son, and to the Holy Ghost.’)

Sancta Maria, succurre miseris, iuva pusillanimes, refove flebiles: ora pro populo, intervine pro clero, intercede pro devoto femineo sexu: sentiant omnes

tuum iuvamen, quicumque tuum sanctum important auxilium. Alleluia. [from the Antiphon at Feasts of the Blessed Virgin Mary]

(‘Holy Mary, succour those in need, help the faint-hearted, console the tearful: pray for the laity, assist the clergy, intercede for all devout women: may all feel the power of your help, whoever prays for your holy aid. Alleluia.’)

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

(‘As it was in the beginning, is now, and ever shall be, world without end. Amen’)

The final section re-uses the material from the third and first movements, separated by one last moment of stillness in the soloist’s Marian prayer. The opening ‘Gloria Patri, et Filio, at Spiritui Sancto’ deploys the Walton-style fanfares and *fortissimo* choral declamations of the earlier ‘Quia fecit mihi magna’ movement. Rutter is consciously summarising and unifying his vision of the piece at this stage. However, the middle section of the movement is given over to the soloist, singing in the style of a Gregorian chant – again, a way of providing unity, as this echoes the actual Gregorian chant sung by the soloist in movement three. The soloist’s ‘Alleluias’ lead, predictably, to a reprise of the music that opened the whole work. Rutter’s playful humour here recalls Bach’s setting of the *Magnificat*: at ‘Sicut erat in principio’ (‘as it was in the beginning’) it makes musical as well as semantic sense to return to the way things were at the start – and, Rutter reasons, if the joke was good enough for Bach, it’s good enough for him too. The work concludes with a resounding and unambiguous resolution on the repeated ‘Amen’s’ of the whole choir, backed by fanfares on the organ, the ghost of William Walton coming to the fore, perhaps, but no less celebratory for that.

INTERVAL: REFRESHMENTS WILL BE SERVED IN THE FOYER.

***Les Miserables* (1980, 1985, 2012)**

Claude-Michel Schönberg (1944–)

The second half of tonight’s programme begins with a selection of songs from the musical *Les Miserables*, or, to be more precise, ‘Choral Selections from the Movie’, a suite of items compiled into four sections, lasting in total just over 20 minutes, by the American composer and arranger, Mac Huff. This rather complicated gestation – an arrangement of music from the 2012 film version of ‘*Les Mis*’, based in turn on the Broadway revival of

the early twenty-first century, based in its turn on some reworking of the 1985 English language version of *'Les Mis'* presented in London by the RSC, which in turn was developed from the French language version originally composed by Claude-Michel Schönberg in 1980, on the basis of Victor Hugo's epic novel of 1862(!) – suggests that the musical has become something of a hydra-headed phenomenon over the past 30 years, since its original appearance in the world as a 'concept album' (remember those?) by Schönberg and his French-language lyricist Alain Boubil.

This is probably not the place, due to constraints of space, to recount much of the story of *Les Misérables* as Victor Hugo originally conceived it, or indeed of Schönberg and Boubil's 1980 French musical version. The epic sweep of Hugo's narrative, all 1900 pages of it in most French editions, incorporates lengthy discussions of life, the universe and everything into its story of the redemptive struggles of the ex-convict Jean Valjean in the years between the battle of Waterloo in 1815 and the June 1832 street rebellion in Paris. However, the English version of *'Les Mis'* of 1985, with its lyrics by Herbert Kretzmer, turned the two-hour narrative of Schönberg and Boubil into a three-hour epic, loosely translating some songs and writing others from scratch, and found its perfect resourceful partner in the RSC, which was starting to move into the hitherto 'middlebrow' terrain of musical theatre. The resulting stage production is undeniably a spectacle, employing a large cast and elaborate staging, even if the music occasionally veers in the direction of sentimental banality and the lyrics feel as though they have been written by committee. It may well be the case that tonight's pot pourri of hit tunes will appeal more strongly to those who have prior experiences of this musical in one or more of its previous incarnations, and for whom the different items will provide moments of visual and emotional recall, but even those who are *'Les Mis'* virgins (and there may still be some) will, it is hoped, find pleasure in the simple and direct articulation of feeling and drama contained herein.

1: Look Down; At the End of the Day; Suddenly; I Dreamed a Dream

The first section opens with an instrumental arrangement of the song 'Look Down', in the musical an evocation of life in the slums of Paris, but moved in the film version to the opening as a depiction of Valjean's struggles in captivity. This leads without a break into the first choral number, 'At the

End of the Day'. This is an ensemble piece for the poor of Paris, and specifically those working in Valjean's factory, its relentless triple-time rhythm suggesting something of life's unremitting struggle. In tonight's arrangement it breaks off abruptly, before we encounter 'Suddenly', a song composed especially for the film version, where it articulates Valjean's feelings for his adopted daughter Cosette. Something of a tear-jerker, in tonight's version the solo tenor's vocal line is backed by wordless choral accompaniment. Finally, in this first section, we reach 'I Dreamed a Dream'. On both stage and screen this is a solo for Fantine, mother of Cosette, at the point where, having been sacked from Valjean's factory, she is driven to a life of poverty and prostitution. As a song it has been covered by many performers (those of a certain disposition may recall Susan Boyle's performance on Britain's Got Talent), and it helped Anne Hathaway to an Oscar for Best Supporting Actress. Its pathos, as a vehicle for eliciting an emotional reaction from even the hardest of hearts at 'Life has killed the dream I dreamed', ends the first section on a suitably lachrymose note.

2: Master of the House

The second section is given over to a single number from the musical, a tenor solo in the guise of the sleazy innkeeper, M Thenardier, accompanied by a chorus of patrons, drunks and ne'er-do-wells. In all versions of the story, the Thenardiers are cruel and duplicitous, exploiting both rich and poor, including the hapless Cosette, who at this point in the narrative has been entrusted to their care. The music here, with its 'oom-pah, oom-pah' accompaniment to a singing, dancing low-life crowd scene, seems to have the spectre of Lionel Bart in unusually close proximity.

3: Castle on a Cloud; On My Own; One Day More

The opening song in this section is the plaintive, sentimental 'Castle on a Cloud'. We are still in the world of the Thenardiers, from the previous section, and here we hear Cosette's child-like vision of an innocent existence free from exploitation. Musically, this employs much unison singing to generate pathos, the effect perhaps saved from being unduly cloying by the rhythmically disruptive alternation of 3/4 and 2/4 bars, so that we never feel entirely at ease. This leads into 'On My Own', a ballad sung by the character of Eponine, the daughter of the Thenardiers, who

(time having now moved on to the 1832 Paris rebellion) is caught up in the riots, and declares her unrequited love for the student revolutionary Marius Pontmercy, having discovered that he loves (yes, it's that sort of story) the now grown-up Cosette. Similar to 'I Dreamed a Dream', this song has taken on a life of its own outside the musical. Its emotions are simple, the classic fan-girl's lament, one might say, the language ('his world will go on turning,' 'happiness that I have never known,' 'I love him, but only in my mind') fitting the exaggerated sweep of doomed teenage romance. Rippling keyboard arpeggios then lead into the last number in this section, the ensemble piece 'One Day More', which closes the first act of 'Les Mis' in the theatre, though in the film, this whole number is moved to follow on immediately from Eponine's ballad that we have just heard. Here, on the eve of the 1832 uprising, the various plot strands and character motivations overlap, as the principal figures in the narrative speculate about what the next day will bring. Yet another song that has moved into the wider public domain, 'One Day More' has been covered by many singers, and been parodied several times (there is a particularly delightful one that is worth digging out in an episode of *The Simpsons*), but in its original form it is one of the show's more complex musical passages, with seven separate characters or groups of characters weaving the threads of their individual melodies together in an elaborate tapestry, before a sweeping ending that has more than a touch of Walt Disney about it.

4: Empty Chairs at Empty Tables; Bring Him Home; Finale – Do You Hear the People Sing?

The last section opens after the failed rebellion, the student revolutionary Marius singing 'Empty Chairs at Empty Tables' in lament at the loss of life. Initially unaccompanied, the subsequent musical fabric of this song is stripped down to a simple broken chord accompaniment and wordless chorus. It leads without a break into 'Bring Him Home', Valjean's prayer for the safety of Marius before the second wave of attacks on the rebels, by which stage Valjean realises the love Marius and Cosette have for each other. Initially for male voices in unison, the texture is filled out with a wordless female chorus, before all parts join together in the repeated refrain to 'bring him home'. Finally, this suite of numbers from the film concludes with the closing bars of the film version, from the moment of Valjean's death to the last wide-angle panorama of waving Tricolores on the

barricades of Paris. It opens with a solo celebrating the lasting power of love, before the revolutionary anthem of the rebels rises from the streets of Paris in waves of increasing volume. Pitched somewhere between a tankard-swinging drinking song and *La Marseillaise*, it articulates every rebel's aspiration for a brighter future 'when tomorrow comes'. All that is left – though hopefully not before the last four items on tonight's programme – is to head out into the evening and man the barricades.

'Something's Coming' (from *West Side Story*) (1957)

Leonard Bernstein (1918–1990)

Nowadays, *West Side Story*, Leonard Bernstein's collaboration with lyricist Stephen Sondheim on the reworking of Shakespeare's *Romeo and Juliet*, is such an established fixture on the musical scene that it is hard to imagine the initial shock-waves of its 1950s premiere, featuring Bernstein's eclectic mix of musical styles. The song 'Something's Coming' is sung early in the show by Tony, before his meeting with Maria but whilst he is still uncertain about gangland life. Bernstein himself wrote: 'We wrote a new song for Tony, that's a killer ... It's really going to save his character – a driving 2/4 in the great tradition – but it gives to Tony – so that he doesn't emerge as just a euphoric dreamer.' It's a song of anticipation rather than fulfilment, making Bernstein's characteristic use in this score of a tritone (C to F#) and jagged contrasts of 3/4 and 2/4 time signatures to suggest Tony's rather febrile state of mind.

'Begin the Beguine' (from *Jubilee*) (1935) Cole Porter (1891–1964)

After a slow start to life in the Broadway musical *Jubilee*, Cole Porter's 'Begin the Beguine' became a popular music standard of the twentieth century, covered famously by the swing band of Artie Shaw and then literally dozens of singers over the decades since. It is a very curious song to have become such a hit; RCA, Shaw's record label, were sceptical of the success of 'a tune that nobody could remember from beginning to end anyway'. What it does have though are lyrics that evoke the memory of a lost relationship and that yearning to rediscover it that makes such a bitter-sweet impression, set to a gentle swing. Tonight's version, by the English composer and arranger Andrew Carter, retains the close harmonies and languid swaying rhythms of the original.

'Moon River' (from *Breakfast at Tiffany's*) (1961)

Henry Mancini (1924–94)

This piece won an Oscar for Best Original Song after Audrey Hepburn sang it in the film *Breakfast at Tiffany's*. It was written by Henry Mancini, with lyrics by Johnny Mercer, and since it entered the public domain it has become ubiquitous. Some unlikely performers have embraced it (such as The Killers and Morrissey), but it is probably best known as, in effect, Andy Williams's signature tune. The song evokes a simple and direct sense of yearning ('there's such a lot of world to see'), allegedly prompted by emotions felt by Mercer as he was growing up in Georgia, but universalised by its powerful and soaring melody.

'Over the Rainbow' (from *The Wizard of Oz*) (1939)

Harold Arlen (1905–86)

The final item in tonight's programme is the familiar ballad 'Over the Rainbow'. Indelibly associated with Judy Garland in *The Wizard of Oz*, in which she performs it within minutes of the start of the film, it appears that the song was going to be deleted after previews of the film because, it was argued, it slowed down the action at such an early stage. Fortunately the composer Harold Arlen and his lyricist Yip Harburg were vindicated when the scale of the song's success became clear. In some ways its aspiration is similar to that of 'Castle on a Cloud', though articulated in infinitely more sophisticated ways – the yearning of a child for some trouble-free place away from the griefs of the world. As Garland herself wrote to Harold Arlen, '*Over the Rainbow* has become part of my life. It's so symbolic of everybody's dreams and wishes.' Tonight's version, by the English choral composer and conductor Guy Turner, is a rich and playful close-harmony arrangement which, we hope, will send you away at the end of this evening with smiles on your faces. *Programme notes by Phil Parker, June 2018*

THANK YOU!

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