

Welcome from our Chairman

Fifty years ago, Ron Law and his wife Monica began singing with three friends in the living room of their house in Fosse Dale Road, Sheffield – and the Fosse Dale Singers came into being. By the late 1970s the group had outgrown the living room of Ron and Monica's next house and moved up to High Storrs School. Two moves later, and following a change of name in the 1980s, Escafeld Chorale's weekly rehearsals now take place at Banner Cross Methodist Church. As a registered charity with a committee and all the formal apparatus of a 21st-century choir, it is a far cry from that informal group of friends singing part songs and madrigals back in 1969. But despite its growth to around 70 members, several changes of conductor and a massive expansion in its repertoire, it is still characterized by its friendly nature.

In 2009, Escafeld celebrated its 40th anniversary and as it entered its fifth decade our previous Chairman, Roger Watkin, set in motion, with the co-operation of Sheffield University Department of Music, plans to establish the innovative Associate Soloist scheme. This has indeed proved to be a brilliant and successful scheme. It offers a young singer the opportunity to work with a local choir for a year and receive financial support for further development towards a professional singing career.

When we started to plan the concerts for Escafeld Chorale's 50th Anniversary, we decided to contact all the ex-Associate Soloists and ask them if they would like to take part. We were overwhelmed by the response. Previous soloists remembered us with affection and gratitude and were keen to take part in one or both of the concerts.

So in this Spring Concert we have four young singers taking part, our first-ever AS, Matthew Palmer, our current AS, Sarah Leffler and previous soloists Keren Hadas and Lindsey James. In our Summer Concert (6 July) we will welcome back Debra Finch, Rosie Williamson and Tim Peters, to sing alongside the choir and our current AS, Sarah Leffler. We are grateful to them all, and also to Roger, who developed the scheme 10 years ago.

Christine Armitage

PROGRAMME

Mass in G

Franz Schubert (1797–1828)

Soloists: Keren Hadas (soprano), Peter Dutton (tenor), Matthew Palmer (baritone)

If Schubert had lived into the 1840s (he died in 1828), he would have been able to say, ‘That Führer stole my music’. Whether Hitler liked his music isn’t clear, but Robert Führer did. He was the spendthrift director of music at Prague cathedral, and was living well beyond his means. One form of debt-relief was to sell the cathedral’s Stradivarius, and another was to try and pass off Schubert’s *Mass in G* as his own; he ended up in prison, and Schubert’s original score was finally published in 1845.

This, the second of Schubert’s masses, was actually written in 1815, a year of extraordinary productivity for him, and only took a week. Of his shorter masses this is the best known, and for good reason. Führer wasn’t the only one to be attracted by the simple, devotional tunefulness – it has established itself in choral repertoires globally.

The shift by major composers away from writing purely liturgical masses (i.e. for performance in a church service) towards works intended for the concert hall was well under way by Schubert’s time, but his first masses may have been written with a foot in both camps, a position we’re in too – performing in the welcoming atmosphere of Holy Trinity.

- Gloria
- Credo

(*Note:* The words of the Mass are printed later in the programme.)

Solo: ‘Die Abgebluhte Linde’

Franz Schubert

Soloist: Keren Hadas (soprano)

Since this is a concert, inserting a charming Schubert lied doesn’t seem out of place; ‘Die Abgebluhte Linde’ (The Faded Linden), about whether love will fade like blossom, is part of a set of three which includes the better-known ‘Death and the Maiden’. The poem is an unpublished one by an aristocratic poet and composer – Ludwig von Széchényi – and there is some speculation that Schubert got hold of the manuscript from an intermediary and set it to music to help with his career.

Mass in G

- Sanctus
- Benedictus
- Agnus Dei

Franz Schubert

Solo: ‘Vaga luna, che inargenti’

Vincenzo Bellini (1801–35)

Soloist: Sarah Leffler (soprano)

Sarah Leffler, this year’s Associate Soloist, sings this aria from a set of three published in 1838, three years after the composer’s tragic early death. It begs the moon to take a message to the beloved. As a composer of operas, Bellini was renowned for his bel canto melodic line, being known at the time as The Swan of Catania, and this aria is no exception.

Cantique de Jean Racine

Gabriel Fauré (1845–1924)

Wouldn’t it be good if weekly choir practice was part of the curriculum for all pupils? Admittedly Fauré attended a music school where he received piano lessons from Saint-Saens, and there his weekly immersion in choral music enabled him to write skilfully and sympathetically for choirs at a young age. At 19 he won first prize in the school’s composition competition with his setting of a paraphrase of a Latin Hymn by Racine, which he called *Cantique de Jean Racine*. Fauré also had a gift for elegant melody that is immediately apparent here, and has led to comparisons with his Requiem, composed 25 years later.

Verbe égal au Très-Haut, notre unique
espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit nous rompons le
silence:
Divin sauveur, jette sur nous les yeux.

Répands sur nous le feu de ta grâce
puissante;
Que tout l’enfer fuie au son de ta voix;
Dissipe le sommeil d’une âme
languissante
Qui la conduit à l’oubli de tes lois!

Word equal to the All-High, our only
hope of heaven,
Eternal dayspring of the earth and sky,
We break the silent calm of the
untroubled even:
Saviour divine, bend upon us thine eye.

Pour over us the fire of thy triumphant
grace that, when thou dost but speak,
all hell confounds;
Dispel the lethargy of souls whose weak
desire oft makes them transgress the
bounds of thy laws.

[continues overleaf]

O Christ! sois favorable à ce peuple
fidèle,
Pour te bénir maintenant rassemblé;
Reçois les chants qu'il offre à ta gloire
immortelle,
Et de tes dons qu'il retourne comblé.

O Christ, benignly view this faithful
congregation,
Met now to build their edifice of praise;
Receive their proffered hymns, accept
their true oblation,
And send them home filled with all thy
bounty.

**INTERVAL
REFRESHMENTS WILL BE SERVED AT THE
BACK OF THE CHURCH**

Rejoice in the Lamb

Benjamin Britten (1913–76)

Soloists: Lindsey James (soprano), Maureen Cave (alto), Peter Dutton (tenor), Matthew Palmer (baritone)

Listening to Britten's *Rejoice in the Lamb* without knowing the history of the poem it uses would puzzle any listener. Its Latin title is Jubilate Agno, and Christopher Smart, poet and friend of the likes of Samuel Johnson and Henry Fielding, wrote it between 1759 and 1763 – while he was confined for insanity in St Luke's Hospital, Bethnal Green. It seems to have been his father-in-law and publisher, John Newberry, who had him committed, and there is some speculation that the motives behind this were mixed, as the two had recently fallen out. On the other hand Smart seems to have caused a public scene by praying loudly in St James's Park until he had 'routed all the company' – a quote from the poem itself.

Then there is other evidence in the words. He makes reference to being 'beside himself', and that 'Silly Fellow' is against him. The poetic technique is very unusual for the time and sits oddly with the rest of his output. Compare a couplet from another of his major poems, 'A Song to David':

*Sweeter in all the strains of love,
The language of thy turtle dove,*

to this, from Jubilate Agno:

For I have seen the White Raven and Thomas Hall of Willingham and am myself a greater curiosity than both.

The unfortunate Thomas Hall was a boy who may have suffered from a rare form of growth disorder and was turned into a public spectacle by his father, so apart from the unspectacular poetic imagery, Smart seems to be admitting there was something wrong with him. It isn't surprising then, that the poem wasn't published until 1939, when it aroused a lot of curiosity. There is a lot to interest the reader amongst the 1,200-line-long ramblings of what contemporaries called his religious mania, and to modern ears, it isn't necessarily the biblical references that are of interest, but the commentary on the natural world that Smart saw as constantly praising God. Take the line (not used in the Britten) *for I pray God for the ostriches of Salisbury Plain* – it isn't madness, but a reference to the ostrich-like bird the Great Bustard. It has recently been re-introduced to that very area, after becoming more or less extinct in the late 19th century.

It may be that the conditions of Smart's confinement are mentioned in the lines *for the officers of the peace are at variance with me, and the watchman smites me with his staff*. On the other hand, he was committed as a 'curable lunatic', which may have meant that his living conditions were not those popularly associated with 'bedlam'.

It is, however, the religious content that Britten uses in *Rejoice in the Lamb*, although there are still many charming references to the natural world in it. His cat Jeoffrey was his sole companion during Smart's confinement, and the line *For I will consider my cat Jeoffrey, for he is the servant of the living God, duly and daily serving him*, is well-remembered by anyone who has sung it.

Britten wrote the work in response to a commission by the Reverend Canon Walter Hussey for the celebration of the 50th anniversary of the consecration of St Matthew's Church, Northampton. In the words of Hussey: 'It is a few of the finest passages that Benjamin Britten has chosen to set to music. The main theme of the poem, and that of the cantata, is the worship of God by all created beings and things, each in its own way.'

The first part contains biblical references and, after a quiet introduction, exhorts a number of Old Testament figures to praise God in their own way.

Rejoice in God, O ye tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear
to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has
let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a
reward eternal.

Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.

Let Ithamar minister with a Chamois, and bless the name of Him, that clotheth the naked.

Let Jakim with the Satyr bless God in the dance.

Let David bless with the Bear – The beginning of victory to the Lord – to the Lord the perfection of excellence.

The second section is a beautiful imitative Hallelujah which rises in pitch and volume to reach the words ‘and from the hand of the artist inimitable’, before falling away to almost nothingness.

Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.

Then we have the aforementioned Cat Jeoffrey bit. It’s unlikely that Britten had any great affection for cats – he owned two daschunds – but in this treble solo he does make us love them.

For I will consider my Cat Jeoffry

For he is the servant of the Living God, duly and daily serving him.

For at the first glance of the glory of God in the East he worships in his way.

For this is done by wreathing his body seven times round with elegant quickness.

For he knows that God is his Saviour.

For God has blessed him in the variety of his movements.

For there is nothing sweeter than his peace when at rest.

For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

Not to be outdone, a mouse is brought in and Britten gives the alto soloist a short but dramatic solo.

For the Mouse is a creature of great personal valour.

For – this a true case – Cat takes female mouse – male mouse will nor depart, but stands threat'ning and daring.

If you will let her go, I will engage you, as prodigious a creature as you are.

For the Mouse is a creature of great personal valour.

For the Mouse is of an hospitable disposition.

The next section is a smoothly flowing evocation of the grace of flowers, ‘the poetry of Christ’ for the tenor soloist.

For the flowers are great blessings.

For the flowers have their angels even the words of God's Creation.

For the flower glorifies God and the root parries the adversary.

For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.

Then we have the central tragedy of Smart's mental condition and his confinement. The choir sings, sometimes in unison, sometimes in harmony, but always with the same rhythm, telling us that Christ suffered similarly, until there is a rise and fall of imitative writing where he assures himself that he will be delivered (He was – after four years).

For I am under the same accusation with my Saviour -
For they said, he is beside himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly Fellow! Silly Fellow! is against me and belongeth neither to me nor to my family.
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver me out of all.

The final section is a very brief bass solo followed by a vigorous march-like parade of musical instruments rising to a climax with trumpets before falling away with harps, which usher in the time that malignity ceases, and the world sings Hallelujah again.

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.
For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbol rhimes are bell well toll soul and the like.
For the flute rhimes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
For GOD the father Almighty playes upon the HARP of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnifical and mighty.

(Note: All spellings are from before the publication of Dr Samuel Johnson's pioneering *Dictionary of the English Language*.)

'The Nurse's Song' from *A Charm of Lullabies* (Opus 41)

Benjamin Britten

Soloist: Lindsey James (soprano)

Charm is the collective noun for Goldfinches, not lullabies; it's used here as an alternative to the term song-cycle, but could equally well describe the final song, the charming 'Nurse's Song', sung by past Associate Soloist Lindsey James.

'It was a Lover and his Lass' from *Let us Garlands Bring*

Gerald Finzi (1901–56)

Soloist: Matthew Palmer (baritone)

This is an unusually carefree song from an unusually carefree cycle by Finzi. He wrote the songs over a ten-year period and the playful vocal line and its underlying harmonies show the growing influence of composers like Vaughan Williams and Holst, both of whom he met in London between the wars, before he tired of the city and moved to the Hampshire countryside. It is sung here by the first appointee in our list of Associate Soloists, Matthew Palmer.

Lo, the Full, Final Sacrifice

Gerald Finzi

Soloists: Sarah Leffler (soprano), Peter Dutton (tenor), Matthew Palmer (baritone)

Not content with the commissioning of the Britten for the 50th anniversary of his church, Walter Hussey asked other well-known composers such as Lennox Berkeley and Edmund Rubbra. Finzi's reputation had grown by the end of the second world war, particularly after the performance of *Dies Natalis* at the Three Choirs Festival in 1946. Hussey asked him for a work to celebrate the 53rd anniversary and suggested the Eucharist as a subject. Finzi chose to combine the text of two hymns by St Thomas Aquinas translated by the Elizabethan poet Richard Crashaw. The result is some glorious religious imagery which must have inspired Finzi to match it in his music. It is worth reading the words on their own if you have time.

It is a tribute to the English choral tradition that even composers with no strong religious convictions were (and still are) attracted to compose liturgical or semi-liturgical music for it, and Finzi is firmly lodged in that long list. Some aspects of the music conform to the path laid down by composers such as Vaughan Williams as well, but he shows many original harmonic twists, and his ability to write sympathetically for the English language, honed in his song-cycles, is particularly important.

The work starts with an organ introduction, then the choir enters *pianissimo* with bare, minor harmony.

Lo, the full, final sacrifice
On which all figures fix'd their eyes,
The ransom'd Isaac, and his ram;
The Manna, and the Paschal lamb.

It changes to the major:

Jesu Master, just and true!
Our Food, and faithful Shepherd too!

And in a different key, but still in the major, we have a good example of the flexibility in the vocal line that conveys the meaning of the words so well:

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.

O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!

There is then a short soft, soprano solo which is echoed by the choir before they build it up to one of the climaxes of the piece, on the word 'praise'.

Live ever Bread of loves, and be
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;

And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and praise.

The central section is celebratory in tone, with praise again the focus of a climax.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

There is then a short, reflective solo section for soprano, tenor and bass, with very brief interjections from the choir.

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.

Finzi's popular 'festival anthem' ends on a supplicatory note; a brief return to the words and music of the opening, and a sublime contrapuntal 'Amen' – a rival to the many that have been written in the long history of English choral music.

Come love! Come Lord! and that long day
For which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face.
Amen.

Schubert, *Mass in G*: Text and translations

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae
voluntatis.
Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam
gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater
omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram.
Quoniam tu solus sanctus, tu solus
Dominus,
Tu solus altissimus, Jesu Christe. Cum
Sancto Spiritu in gloria Dei Patris,
Amen.

Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum, et ex patre
natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum
verum de Deo vero. Genitum non
factum, consubstantiale Patri; per
quem omnia facta sunt. Qui propter nos
homines et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto, ex
Maria virgine; et homo factus est.

Glory to God in the highest,
And peace on earth to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give thanks for Your great glory.
Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the
Father.
You who take away the sins of the
world, have mercy on us.
You who take away the sins of the
world, hear our prayer.
For You alone are holy, You alone are
Lord,
You alone are the Most High, Jesus
Christ.
With the Holy Spirit in the glory of God
the Father, Amen.

I believe in one God, the Father
Almighty, maker of heaven and earth,
of all that is visible and invisible
And in one Lord Jesus Christ, the only
Son of God, eternally begotten of the
Father.
God of God, light of light, true God from
true God. Begotten, not made, of one
with the Father; through Him all things
were made. For us and for our salvation
He came down from heaven.

Conceived from the Virgin Mary by the
power of the Holy Spirit, and was made
man.

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die secundum Scripturas, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria, judicare vivos et mortuos, cuius regni non erit finis.

Et in Spiritum Sanctum Dominum, et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur, qui locutus est per Prophetas.

Confiteor unum baptisma in remissionem peccatorum, *et expecto resurrectionem* mortuorum, et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi, dona
nobis pacem.

For our sake He was crucified under Pontius Pilate. He suffered death and was buried. He rose again on the third day in accordance with the Scriptures and ascended into heaven, and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and His kingdom will have no end.

And I believe in the Holy Spirit, the Lord, the giver of Life, who proceeds from the Father and the Son; with the Father and the Son He is worshipped. He has spoken through the prophets.

I acknowledge one baptism for the forgiveness of sins; I look for the resurrection of the dead, and the life of the world to come. Amen.

Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory.
Hosannah in the highest.

Blessed is He who comes in the name of the Lord.

Hosannah in the highest.

Lamb of God, who takes away the sin of the world, have mercy on us.

Lamb of God, who takes away the sin of the world, grant us peace.

Soloist biographies

Matthew Palmer (Associate Soloist 2010–11)

Matthew studies at the Guildhall School of Music & Drama under Robert Dean and is on the first year of the Opera Course. He has sung live on BBC Radio 3's In Tune and made his European debut as Guglielmo in *Così fan tutte* at the Brigitta Festival, Estonia in 2016. Between graduating from the masters course in 2016 and returning to the school in 2018, Matthew worked for Opera North, Garsington Opera, Grange Park Opera and Glyndebourne Education and recently sang Marcello in *La Bohème* in the Olivier-Award-nominated production at Trafalgar Studios, London.



Other highlights during that time include baritone soloist for Opera North Children's Choir; Ned Keene in *Peter Grimes* (Dartington Festival) under Sian Edwards; Fiorello and cover Figaro in *The Barber of Seville* (Iford Arts); Captain Corcoran in *HMS Pinafore* (Charles Court Opera); The Mikado & Pish-Tush in *The Mikado* (Charles Court Opera); Guglielmo in *Così fan tutte* (Devon Opera); Escamillo in *Carmen* (Heritage Opera); Conte Robinson in *Il Matrimonio Segreto* (Pop-Up Opera); Mr Ford in *Merry Wives of Windsor* (Duchy Opera).

A regular oratorio soloist, Matthew has performed much of the standard repertoire, including *Messiah* (Handel); *St Matthew Passion* (Bach); *Five Mystical Songs* (Vaughan-Williams); *Ein Deutches Requiem* (Brahms); *The Seasons* (Haydn); *Crucifixion* (Stainer); *Requiem* (Mozart); *Requiem* (Fauré); *Coronation Mass* (Mozart); *Messa di Gloria* (Puccini); *Messe Solennelle* (Gounod) as well as lesser-known works such as *Passio* (Pärt); *Requiem da Camara* (Finzi); *Eternal Light Requiem* (Goodall) among others, varying from new commissions to Bach cantatas and Haydn masses.

Matthew is a Concordia Foundation Artist and has performed at LSO St Luke's, St Martin-in-the-Fields and St James's Piccadilly, amongst others, in recital and concert. He is delighted to be returning to Sheffield to sing with Escafeld Chorale, whose support through their Associate Soloist scheme in his last year of University laid the foundation for further study and development.

Lindsey James (Associate Soloist 2015–16)



Lindsey is a freelance soprano, choral workshop leader, and part-time Teacher of Music at the North London Collegiate School where she directs three choirs each week. She has singing lessons with Alison Wells, graduated from King's College London with a First Class Bachelor of Music degree in 2015, and gained a PGCE from the UCL Institute of Education in 2016. Whilst carrying out her teacher training, Lindsey secured a place in

Harry Christophers' Genesis Sixteen choir, and she has since been engaged in several of The Sixteen's outreach projects for adults and children.

Elsewhere, Lindsey sings professionally with choirs of various sizes, thereby covering a wide range of repertoire. She has sung large-scale works such as Handel's *Messiah*, Mozart's *Requiem*, Orff's *Carmina Burana* and Mahler's *Second Symphony* (Finale) with the Philharmonia Chorus in venues such as the Royal Albert Hall and the Royal Festival Hall. With the London Choral Sinfonia, she has performed music for the Christmas season by Elgar, Walton, Holst and Vaughan Williams at St John's Smith Square, and on Sunday mornings she can often be found singing one-to-a-part in churches across London for the Choral Eucharist service.

In addition, Lindsey is a founding member of two ensembles: the young professional choir, echo, directed by Sarah Latto, and the children's choral outreach ensemble, Horizon Voices. The former group will be returning to the Ryedale Festival in summer 2019 to take up the role of Ensemble in Residence, and the latter will be presenting concerts and children's workshops at The Sixteen's Sounds Sublime Festival. Most recently, Lindsey was awarded a place as a VOCES8 Scholar for 2019–20. As part of the scholarship, she will perform alongside the a capella group, and will assist at the Milton Abbey Summer School 2020.

Upcoming projects in 2019 include a recording with the professional choir of Holy Sepulchre London, a performance of Villa-Lobos' 'Aria' from *Bachianas Brasileiras No. 5* with the senior cello octet at North London Collegiate School, and an appearance at the BBC Proms for the Philharmonia Chorus's programme of Rachmaninoff's choral symphony, *The Bells*.

For further information, visit Lindsey's website at
<https://lindseymusician.wixsite.com/soprano>

Keren Hadas (Associate Soloist 2016–17)

Keren graduated from the University of Sheffield with a BA in Music in 2015, with a focus on performance. She has been a performer since the age of seven, originally concentrating on piano. She made the switch to singing whilst training at the Royal College of Music Junior Department and has maintained a close connection with the college ever since, performing regularly with the alumni choir, The Vigala Singers. Although she continues to study both music disciplines, she is now most active as a singer, having performed in venues ranging from local recitals to Budapest, Mantua and Stockholm.



Maureen Cave has been a member of Escafeld Chorale since 2009; she currently plays a vital role on the committee as Treasurer and sings occasional solos. She is also a member of Sheffield Oratorio Chorus.

Peter Dutton is a native of Sheffield. He has degrees in both mathematics and music and spent much of his working life with an international software company. He studied piano with Edith Cowley and organ with Norman Barnes, and has been active on the music scene in Sheffield since his youth, as soloist (piano and organ), accompanist and chamber musician. In 2001 he was appointed Music Director of Escafeld Chorale, a position which he held until 2013. Since then he has enjoyed singing both in Escafeld Chorale and in the choir of St John's Church, Ranmoor.



Thank you!

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