

# THREE SPIRES SINGERS

President: Petroc Trelawny

Newsletter for Patrons, Friends, Sponsors, Singers  
and members of the Orchestra

# news

## Autumn 2019

Welcome to Three Spires Singers Autumn Newsletter. As ever we are grateful to those who have contributed. Items for future newsletters are welcome. Please email them to Nicola Taylor at [nicolajtaylor1@gmail.com](mailto:nicolajtaylor1@gmail.com)

## ■ FROM THE CHAIR

### Address given to THREE SPIRES SINGERS AGM: September 2019

**M**Y MAIN FOCUS at this year's AGM was on future plans and developments, and to explain something of how these are determined.

One of the main priorities for our committee is to make sure we offer our singers, orchestral musicians, soloists and audiences a rich mix of music. We work to a 4 to 5 year plan, with years 1 and 2 usually pretty fixed and with flexibility in later years for moving things around depending on whether other ideas and opportunities come along. Chris usually maps out his vision for future plans, which are then discussed, tweaked and agreed by the committee.

The music chosen aims to mix large scale works that are absolutely at the heart of the choral repertoire with lesser known music that most of us might not have encountered before. The year just gone illustrates this.

- ◆ November 2018 was a very moving programme by twentieth-century English composers to mark the centenary of the end of WW1
- ◆ In December was what Chris felt was the best *Messiah* we've performed together
- ◆ April 2019's concert of Rutter, Elgar, Vaughan Williams and Prokofiev's Piano Concerto with Cordelia Williams was followed by
- ◆ July's mix of Baroque music ending with *Dixit Dominus*, the most exhilarating sing imaginable!

When Chris is devising a mixed programme, such as for last November, it takes more time consuming consideration than most of us ever realise – everything is thought through with great care to deliver a well-blended programme of works that require more or less the same orchestral resources. A little later Chris will tell us about the works that will go alongside Russell's *Secular Requiem* next March, as I think it's interesting for us to hear how he makes such choices.

Looking ahead now:

- ◆ 23 November 2019: *The Kingdom*, last done in 2014 with Truro Choral Society
- ◆ There is no December concert this year so we'll have three Monday rehearsals – 25 Nov, 2 Dec & 9 Dec – to start work on Russell Pascoe's *Secular Requiem* for the following term. On the last Monday, 9 December, Russell will come to talk to us about the work, perhaps rehearse us too, and we'll stop work early for wine & nibbles, to enjoy a social end to the term.
- ◆ 28 March 2020: Russell Pascoe's *Secular Requiem*, with the first half of the concert comprising Mendelssohn's *Overture to St Paul* and *Hear my Prayer*, Brahms' *Wie lieblich sind deine Wohnungen* and *Ihr habt nun Traurigkeit* from the *German Requiem*, and his *Alto Rhapsody*
- ◆ 27 June 2020: original plans for this date changed when we were invited to sing *St John Passion* with

English Touring Opera, in Truro Cathedral. As well as being exciting musically there are financial benefits in that ETO engages the orchestra and soloists while we fund the venue and music hire. Chris has generously accepted that, with ETO coming with their own conductor, Jonathan Peter Kenny, he will step aside for this concert having prepared the choir in rehearsal.

- ◆ 18 July 2020: Martin Palmer and Truro Choral Society are performing Mahler 2 as a fundraiser concert for the cathedral music fund, and have invited us to join them. The financial implications for us would be music hire and the cost of three Monday rehearsals after our ETO concert. The committee will be discussing this at next Tuesday's committee meeting.

Interesting proposals sometimes come up and then have to be rejected – Ethyl Smyth's *Mass in D* seemed like a good idea till it turned out that hiring the music would cost around £1,200! The proposed mix of Bach, Handel and Purcell for June 2020 was put to one side when the ETO opportunity came along.

PLEASE NOTE: 8 May 2020 is Bank Holiday to mark the 75th anniversary of VE Day, so no Bank Holiday on Monday 4 May, which will be a rehearsal as usual.

Looking ahead briefly to the 2020–21 season, the dates are as follows:

- ◆ 14 November 2020  
Vaughan Williams *Sea Symphony*,  
Sibelius *Finlandia*, Elgar *Sea Pictures*
- ◆ 5 December 2020  
*Messiah*
- ◆ 20 March 2021 (revised since the AGM)  
Bach *St Matthew Passion*
- ◆ 3 July 2021 (revised since the AGM)  
to include Mozart *Mass in C* and *Clarinet Concerto*,  
with soloist Jacob Perry
- ◆ Also under discussion is a proposal for a Gala Evening in January 2021 close to the re-opening of Hall for Cornwall, which would involve us and other groups for an evening of music on the theme

of Cornwall's maritime history and culture. We don't yet know whether this will come together and will report more at a future date. If it does happen it would give us excellent exposure to an audience who don't usually engage with what we do, as well as being fun for us to be a part of this sort of special occasion.

The proposed Graham Fitkin commission for performance on 27 November 2021 for our 40th anniversary has been confirmed. The work will be all about the life and work of Cornish chemist and inventor Sir Humphry Davy. PRS Foundation have awarded us £10k, which gave us the confidence to say we could go ahead. Arts Council England turned down our application – it is a very competitive process, and we may decide to resubmit. Other targets have been identified to whom we'll apply for other funding during the next few months. Alongside the Fitkin commission, the programme in November 2021 will feature a welcome return visit by Cordelia Williams for Ravel's *Piano Concerto*, and Poulenc *Gloria*.

I hope you feel that we are succeeding in our undertaking to make the life of the choir rich and exciting. Please do always feel free to share your thoughts about our proposals.

## FINANCES

The best way we can strengthen our finances is to ensure consistently high audience attendance. Two things have begun to have an appreciable impact in respect of concert promotion:

- ◆ Improvement in our use of social media, mainly Facebook and Twitter, appears to be having an impact – thanks to Claire Whitehead and Penelope Heywood, please do more “liking” and “sharing” of social media posts, it really does make a difference
- ◆ Improvement with regular exit flyering – thanks to Nicola Taylor for getting this off the ground. It's quick and easy to do; Sally Hind, Fiona McDonald and her friend and I did this at St Endellion Festival's *The Apostles* in the cathedral in August: it just took 10 minutes. Nicola is preparing a list of many events over the coming months at which we'd like people to lend a hand with this.

Last year we received a very generous gift of £1,500 in support of our activities, and we already have a gift of £500 this year towards one of the soloists for *Secular Requiem*. It's wonderful that these donors so highly value what we do that they are willing to make such contributions. If you are moved to do something similar, whether in support of a particular piece of music or soloist, or perhaps as a dedication to someone for example, this kind of generous gesture benefits all of us and is greatly appreciated.

## THANK YOU

The number of people who deserve our heartfelt thanks runs beyond dozens and into the hundreds:

- ◆ All our Friends & Patrons, whose support is invaluable
- ◆ Our sponsors: Taylor Money, St Austell Printing Company, Mr & Mrs Michael Maberly and Annabella Waite
- ◆ Those Singers who voluntarily round up their membership subscriptions or make one-off large gifts
- ◆ Stewards and the Front of House team – it takes a team of around 15 people to cover ticket sales, programme selling, guiding people to their seats and occasional trouble-shooting by our unflappable Chief Steward Ian Halford, they all play an incredibly valuable part in every concert
- ◆ Our wonderful orchestra colleagues, and orchestra manager Dee Gordon Jackson
- ◆ Those who offer such warm hospitality to players and soloists
- ◆ All those members who do their bit: serving as Voice Reps, selling tickets to friends and relatives, bringing the notice board and music stand to every

rehearsal, bringing music folders to concerts, putting out chairs before rehearsals, helping with interval hospitality for sponsors and other guests, selling programmes to members of the choir during Saturday afternoon rehearsals, exit flyering at other people's concerts, and no doubt many other services performed. I expect that everyone in this room does something extra over and above turning up to sing, and every single contribution no matter how small helps to make our whole wonderful enterprise a success.

Nobody does more than the following, who deserve our heartfelt gratitude:

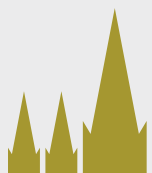
- ◆ My fellow Committee members
- ◆ Paul Comeau
- ◆ Chris Gray

At last year's AGM I commented on the number of our members and their families who had been afflicted by serious illness and bereavement. Having been just such a one myself this year I would like to close by simply repeating my observation of a year ago:

"If we were to have a Mission Statement, it would be all about the music. But there's another very important aspect to Three Spires Singers, which is the care and support we give each other. It speaks volumes about the choir that so many people quietly rally round to look out for each other in times of trouble. It's wonderful to be part of such a supportive group of friends."

My thanks in this regard go particularly to the Committee, who seamlessly ran everything while I completely dropped out of choir for a couple of months – which just confirms what I've said before, that in the Chair I don't really actually do very much, it's the rest of the committee that gets on and does all the real work!

Lora Wicks



## Forthcoming events

November 23 ♦ 7.30 pm

TRURO CATHEDRAL

Elgar THE KINGDOM

March 28 ♦ 7.30 pm

TRURO CATHEDRAL

Russell Pascoe SECULAR REQUIEM

Brahms ALTO RHAPSODY

Brahms WIE LIEBLICH SIND and  
IHR HABT NUN TRAURIGKEIT

Mendelssohn OVERTURE TO ST PAUL

Mendelssohn HEAR MY PRAYER

with TRURO CATHEDRAL CHOIR

June 27 ♦ 7.30 pm

TRURO CATHEDRAL

Bach ST JOHN PASSION

with the ENGLISH TOURING OPERA

July 18 ♦ 7.30 pm

TRURO CATHEDRAL

Mahler SYMPHONY No 2

with TRURO CHORAL SOCIETY



All tickets from

**CORNISH RIVIERA BOX OFFICE**

01726 879500 or [www.crbo.co.uk](http://www.crbo.co.uk)

or in person at any Tourist Information Centre  
(excluding Newquay and Padstow)

## REHEARSALS

All rehearsals are held at Archbishop Benson School  
from 7.30pm to 9.30pm unless otherwise stated

### Spring 2020

M	Jan	13	
M		20 ♦	
M		27	
M	Feb	3	
M		10	
M		17	half term – no rehearsal
M		24	
M	Mar	2	
M		9	
M		16	
M		23	
S		<b>28</b>	1.30–4.00pm Cathedral 7.30pm <b>CONCERT</b>

♦ On Monday 20 January we will have a guest conductor, Ralph Allwood, Director of Music at Queens' College Chapel, Cambridge, before that at Eton College. Many of us remember what fun it was to have a rehearsal with Nigel Short of Tenebrae a couple of years ago, and the evening with Ralph Allwood should be equally stimulating and enjoyable. To cover the cost we'll invite a £5 contribution from everyone on the night.

## PATRONS AND FRIENDS

THE INVALUABLE SUPPORT of our Patrons and Friends is not only financial – they are true friends to us in the fullest sense of the word, coming to many of our concerts and spreading the word about the music we perform here in Cornwall. We are very, very grateful to them and hope they continue to enjoy being associated with us.

If you have friends and relations who like coming to our concerts, and they would like to receive early emails giving information about forthcoming performances and workshops, with priority booking of the best seats, please tell them about how our Patrons and Friends scheme works. We are always happy to recruit new supporters.

Full information can be found on our website:

<http://www.threespiressingers.org.uk/support-us/friends-patrons>  
or direct from Penny Price, 01872 865097  
[oak.farm@btinternet.com](mailto:oak.farm@btinternet.com)





Reg charity no 900017

President: Petroc Trelawny

# THREE SPIRES SINGERS & ORCHESTRA

Christopher Gray conductor

*Elgar*

## THE KINGDOM

Catherine Hamilton soprano

Sarah Pring mezzo-soprano

David Webb tenor

David Stout baritone

Saturday 23 November 2019 7.30 pm

## TRURO CATHEDRAL



TICKETS: Reserved £12—£21 Free on the door to under 18

CORNISH RIVIERA BOX OFFICE 01726 879500 or [www.crbo.co.uk](http://www.crbo.co.uk)

or in person at any Tourist Information Centre (excluding Newquay and Padstow)



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[www.threespiresingers.org.uk](http://www.threespiresingers.org.uk)

# THE KINGDOM

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**T**HE KINGDOM was a deeply personal work for Elgar and, along with *The Apostles*, the bringing to fruition of ideas that had been germinating in his mind since he was at school.

After he ‘arrived’ with his *Enigma Variations* in 1899 and had *The Dream of Gerontius* premiered in 1900, Elgar wished to compose a trilogy of large-scale works about the early Christian church, taking text mainly from the Acts of the Apostles. Part I came into being as *The Apostles* in 1903, and Part II as *The Kingdom* in 1906. Sadly Part III never came to pass.

It is an inescapable fact that many more people know *The Dream of Gerontius* than know *The Kingdom*. Naturally, a first instinct is to try and listen to *The Kingdom* in the same way as *Gerontius*, perhaps hoping that the same emotional buttons will be pressed. But these are apples and oranges.

*The Kingdom* is a very human work exploring how the early followers of Jesus – people of no importance from an unimportant province, as W H Auden described them in *The Twelve* – comprehended the events they had witnessed, and grappled with how to respond to them. Compare this with the other-worldly journey of *Gerontius* as he dies and travels in the form of a soul towards his creator, and you will get some sense of why Elgar needed to respond so profoundly differently to the two texts. In *The Kingdom*, Elgar’s soloists are Mary, Mary Magdalene, John and Peter; you will not find the eschatological philosophising of *Gerontius* and his angels but real human beings trying to make sense of their calling and discern how to live out their faith in challenging, often hostile circumstances.

There’s a myth that *The Kingdom* is not dramatic. In fact, it just has a particular kind of drama, perfectly suited to the narrative. Think of the Pentecost section, where Elgar vividly portrays the sound of rushing wind before tongues of fire appear and the Holy Spirit descends on the disciples. Equally stirring is Peter’s response to that passage – the sheer nobility of the writing is remarkable – and the ecstatic ending to the section where Elgar brings all his forces together and unleashes his full emotional power. For me, it is as overwhelming as the Priest giving the last rites at the end of Part I of *Gerontius*; it cannot fail to move.

There are too many other highlights in this 90 minute masterpiece to list, but do hold onto your hat for the Prelude which will take you by the scruff of the neck at the opening of the concert.

Christopher Gray

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*Three Spires Singers’ performance showed rigorous and well-disciplined preparation beforehand, and was imbued with a palpable sense of spontaneous enjoyment on the night.* — music critic Phillip Buttall on Dvorak’s *Stabat Mater*, November 2017



Catherine Hamilton  
soprano



Sarah Pring mezzo-soprano



David Webb tenor



David Stout baritone



# THREE SPIRES SINGERS & ORCHESTRA

*with* TRURO CATHEDRAL CHOIR

Christopher Gray conductor



Reg charity no 900017

President: Petroc Trelawny

*Mendelssohn*

OVERTURE *to* ST PAUL  
HEAR MY PRAYER

*Brahms*

ALTO RHAPSODY  
AND OTHER WORKS

*Russell Pascoe*

SECULAR REQUIEM

Catherine Wyn-Rogers mezzo-soprano

Paul Carey Jones bass-baritone

Saturday 28 March 2020 7.30 pm

TRURO CATHEDRAL



TICKETS: Reserved £12—£21 Free on the door to under 18

CORNISH RIVIERA BOX OFFICE 01726 879500 or [www.crbo.co.uk](http://www.crbo.co.uk)

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# SECULAR REQUIEM

RUSSELL PASCOE'S *Secular Requiem* was commissioned by Three Spires Singers and had its first performance in Truro in March 2013. Such was the impact of this occasion that there was unanimous determination that we had to do it again, soon, while the music was still fresh in our minds, and moreover that we should take the work to a London audience for its second performance.

Thanks to a remarkable feat of ambition and organisation the whole choir appeared at Cadogan Hall in November 2013 alongside the London Musicians Orchestra, and soloists

Catherine Wyn-Rogers and Stephen Roberts, who had been with us in March. Many of our Cornish audience members made the trip with us, and a St Piran's Cross was draped from the balcony in the auditorium! The fact that the collective will was there to achieve this goal tells you everything you need to know about how strongly we responded to Russell's music and to the text assembled by Tony Pinching.

Journalist Bel Mooney came to the Truro performance and was powerfully moved – read her review, right, to whet your appetite for our March 2020 performance. And goodness, how lucky we are that Catherine Wyn-Rogers can join us again for this concert (along with Paul Carey Jones) – it's going to be very special indeed.



*Memories of the concert  
in Cadogan Hall,  
November 2013*

*And finally...*

## GOD DOESN'T HAVE ALL THE BEST TUNES

Bel Mooney, Daily Mail, 13 April 2013

THE EASTER article which replaced this column (Mail, March 30) drew a large, heart-warming response. One reader, Collette, wrote to say it was read out by her parish priest as his sermon on Easter Sunday. That was amazing and humbling at once. Humility is partly why I'm not an atheist. Yet my agnosticism bothered some Christian readers, who counselled me to take the step into belief. The truth is, I don't want to. I like the condition of 'not knowing'. It's like having a surprise ticket for a magical mystery tour, with lots of guide books to pick from – including the Bible.

One 'tour' took us to Truro a few weeks ago. You see, I had heard that the Cornish composer Russell Pascoe (an atheist) had written a non-religious Requiem. He worked with a retired professor of clinical immunology called Anthony Pinching (an agnostic), who carefully assembled a libretto of magnificent poems. How intriguing, I thought... why should religion have all the best tunes?

The work was to be premiered in Truro Cathedral, sung by the Three Spires Singers. We thought it worth a round trip of 300 miles – just to find out how a piece of non-sacred 'sacred' music can address the stages of grief, and provide spiritual consolation without being attached to any one faith. We live in a secular society – yet bereaved people write to me in pain, often just wanting advice on poems to read at a funeral. But the point is they long for ceremony, for seriousness, for meaning. The great structures of religious ritual and art have always given spiritual support when people need it most.

Russell Pascoe's Requiem was outstandingly beautiful and I wish it could be heard in concert halls and churches up and down the land. Because loss is something we all face, and glorious music like this can guide you through grief towards a necessary acceptance. It was universal, and – ultimately – full of hope. And another worthwhile journey in my personal quest.



# GET TO KNOW YOUR CHOIR –

## A SELECTION FROM THE TENORS

*I sent emails to the Tenors to ask if they would like to offer answers and comments on the following:*

- ♦ *What is your name and singing part?*
- ♦ *Where do you live?*
- ♦ *Do you play, or have you ever played, a musical instrument and, if so, what instrument?*
- ♦ *Briefly describe your singing experience (e.g. previous choirs).*
- ♦ *Give a little-known fact about yourself, not necessarily linked to music (eg. a sporting or charitable achievement, a particular expertise whether as a hobby or a career, a link to a celebrity or anything else).*
- ♦ *What is your favourite composer?*
- ♦ *What is your favourite piece of music?*

*Below are thoughts from some of them.*

Nicola Taylor

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### Michael Baker

I live in Wadebridge and sing 2nd Tenor. I played the oboe for a short while at school. I have been in choirs for more than seventy years and am reaching the end because of advancing deafness. Previous choirs included several around London, Gloucestershire and now three in Cornwall, with the latest and best of all being Three Spires Singers. Gabriel Fauré is my favourite composer and my favourite music is Beethoven's Sixth Symphony.

### Ian Josling

I live in Truro and sing 1st Tenor. I learnt to play the piano (to Grade 5) once. I have sung with Mousehole Male Voice Choir, several musical theatre companies and Duchy Opera. Currently my favourite music is *The Light in the Piazza* and *Sunday in the Park with George* though I have lots of favourites. Rachmaninoff is my favourite composer. Apart

from singing, I'm a keen Yoga practitioner and cyclist.

### Gareth Looker

I live in Wendron near Helston and am a Parish Councillor for Wendron Parish Council. I used to play clarinet up until a few years ago. I completed grade 4 – then it got difficult! I have sung with the Royal Tunbridge Wells Choral Society and with Ashdown Singers. I am the Business Liaison Officer for Cornwall Labour Party. My favourite composer – too many to choose from! Possibly Debussy, or Puccini, or Mozart! My favourite music – Puccini *Tosca*, Mozart *Requiem* and Debussy *Clair de Lune*.

### David Lovelock

I live in Truro and sing 1st Tenor. I don't play an instrument. I had a couple of piano lessons when I was seven but told my parents I didn't like the teacher so they said "OK, you needn't go any

more". A pity, because I think I could have been quite good at it! I was a founder trustee and treasurer of the Sherborne Abbey Festival and sang with the Sherborne Festival Chorus under Paul Ellis for 18 years before moving here in 2019. I also sang with a couple of school choral societies and a church choir in the area. Before that I have to say my singing opportunities were rather patchy. The first time I did any proper part singing was in my first Navy ship (it was in 1970 so TTBB of course) – my boss was very keen so I didn't have much choice!

The sea is in my blood, my father, grandfather and two uncles were seafarers, so are my elder daughter and her husband. I'm an offshore yachtmaster and since retiring as a chartered engineer I have more time for sailing in the boat we now keep at Malpas.

I can't say I have a favourite

composer but my least favourite is Einaudi who gets me hitting the off button whenever his “music” comes on the radio... but I’m a great fan of real piano music – Litolf’s *Concerto Symphonique No 4* is a favourite. For choral music the Easter Chorus from Mascagni’s *Cavalleria Rusticana* gets my vote.

#### Peter Macdonald

I live near Truro and sing First Tenor. I have played the violin in the past. I started singing as a choirboy at All Saints’ Church, St Andrews, then later in the Music Society Choir. These experiences inspired me to found the St Andrews University Madrigal and Motet Group which I conducted. We toured the UK singing in cathedrals and country houses. I am delighted to say that the Madrigal and Motet Group still exists today.

I have sung with Schola Cantorum in Oxford, Shrewsbury School Choir, Glenalmond College Choir, Kings College School Choir (in Wimbledon and on European tours) and St Mary’s Singers. My brushes with the famous – I sang *Spem in Alium* under Sir Michael Tippett and I taught Marcus Mumford (Mumford and Sons) in the sixth form. It’s really difficult to choose a favourite composer, so I’ll choose five: JS Bach, Schubert, Handel, Brahms and Monteverdi. Favourite music: Bach’s *St John Passion*, Monteverdi *Vespers 1610*, Handel’s *Messiah*.

#### Lucy Spear

I live in St Austell. I play the piano, sadly very little these days. At school I took percussion lessons. The first performance of Handel’s *Messiah* for me was at school, singing alto, but stepping into the orchestra to play the timpani for the Hallelujah chorus and the Amen.

I’ve sung with several choirs since then, and still sing with Truro Choral Society.

My favourite choral work is usually whatever we’re currently rehearsing. But for sheer delight in the process of learning and performing, Bach’s *Mass in B minor* comes top. As for a favourite composer, Messiaen is right up there with Bach, and James Macmillan is wonderful too.

#### Peter Tunstall-Behrens

I live in Penzance. I started singing in the school choir in the 1980s. I play the cello and piano. My current favourite composer is Haydn, but this changes all the time. In the 1990s I was a specialist in Chinese ceramics and works of art at Christie’s, London.

#### Lora Wicks

I live near Truro and sing 2nd Tenor. I played the piano up to Grade 3 but stopped taking lessons when the family moved from Yorkshire to the Bude area when I was 13 – I’m sorry now I didn’t keep it up. I have enjoyed varied singing experiences: the school choir, lots of informal singing with friends, a short period

as a member of Montelimar Choral Society in the south of France when I was working in the area – among other things we sang *La Missa Criolla* by Ariel Ramirez with an Argentinean band called Los Calchakis – pan pipes, charango, tabor and all, a wonderful experience!

As someone who spent the sixth form skiving PE and Games it was a massive sporting achievement to get myself through the door of a gym for the first time in my life in January this year. Even more amazing, I’m keeping it up, I do recommend it! I’m also a volunteer for The Youth Offending Service and The Cinnamon Trust.

It’s impossible to say who my favourite composer is, often whoever we happen to be working on at the time. Least favourite is easier: whoever puts together the noise that’s played at the gym at a horrible volume. It’s a bit like going to the dentist but without the anaesthetic.

I love the *Grands Motets* by Mondonville, of whom most of us haven’t heard and I only discovered when a friend in France sent me the CD by Les Arts Florissants; I listen to it often. Among our own performances the most thrilling for me have been *War Requiem* in 2014, and Russell Pascoe’s *Secular Requiem* in Truro and again at Cadogan Hall – and I’m not just saying that because it’s coming up next term, Russell, honest! ■

Archbishop Benson School hall, usually a place of intense concentration on a Monday evening, was given over to tables of fairy cakes (beautifully made by Jo Mayes!) and daffodils one evening in March when our oldest choir member, Jean Farmer, celebrated her 90th birthday. We all wish her many more happy years of singing in the choir.



## EASY FUNDRAISING FOR THE CHOIR...

A very easy way of helping raise funds for Three Spires is to do your online shopping through EasyFundRaising. Full details: <https://www.easypundraising.org.uk/causes/threespires/>

It IS easy! Especially if you download the reminder button.



## THREE SPIRES SINGERS

### PRESIDENT

Petroc Trelawny

### COMMITTEE OFFICERS

Lora Wicks	Chair
Sally Williams	Secretary
Simon Price	Treasurer

### COMMITTEE MEMBERS

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Diane Earnshaw	Librarian
Dee Gordon Jackson	Orchestra & Soloists Liaison
Sally Hind	Membership Sec & Website

Penny Price

David Smith  
Nicola Taylor

Lora Wicks  
Claire Whitehead

Friends & Patrons  
Sec & Ticket Sales  
Concert Manager  
Marketing Assistant  
Sponsorship  
Media Relations  
& Marketing

### MANY THANKS ALSO TO:

Paul Comeau	Repetiteur & programme notes
Ian Halford	Front of House
Julia Smith & Catriona Macdonald	Door Ticket Sales



# Going to a Concert



Cinemas now have sofas and your snacks are brought to you. The comfort of such a visit seems incredible when compared with going to a concert to sit on the spiritually improving but small wooden chairs of a cathedral. If you are on your way to a concert, you should plan ahead.

The first thing you need is a companion or tame teenager, a *Sherpa*, to carry your supplies, of which examples are listed below.

Once you have arrived and removed your coats and outlandish headgear, your '*Sherpa*' should unload the cushions and blankets onto the chair, or stack them for the picnic during the interval. It can be cold, so if you have no 'snuggle blanket', keep your fur coat on. If you don't want to be pelted with rotten eggs, make sure that your fur coat is '*Faux*'.

Once seated comfortably, with your feet in rugs, you can then check your neighbours' apparent health for at least three rows in each direction. Unless alarmed, don't don your anti-infection mask and isolation kit. Instead, a vapour rub on your chest from your attendant, will not only ensure you smell nice but may help guard against infection.

Your supplies should include a rubber ended stick for improving the circulation in your legs or for hitting neighbours eating noisy sweets, falling asleep or making snuffling noises. It may seem silly to suggest you should keep ear plugs handy, but if you had had to listen to Bulgarian shepherds playing instruments made out of sheep skulls you would understand. Ear plugs will also block out the splutters, coughing or 'game boy' noises of your neighbours, the screams of a soloist, deafening Wagnerian brass or electrically magnified bass. Don't lend your ear plugs to a neighbour; you may want them back.

As a concert goer who has paid to watch, you should be able to use your big binoculars, though don't get too excited and shout 'Ooh, there's Ada' when you see a friend. If bored, use those special binoculars which look as though they are aimed at the conductor's back but in reality allow you to look sideways at your neighbours. What fun.

Many only go to a concert to support their friend Big Jim or Dear Annie, but since it is really difficult for performers to identify individuals in the audience, make sure they can see you looking at them by waving a little flag on the end of a stick; go on waving until they wave back.

Then there is sustenance. Take a good selection of unwrapped noiseless cough sweets and a big thermos with a mug, and a little table with special holes for the thermos and mug. Alcohol is not recommended as it will make you noisy; avoid cake because the crumbs go everywhere. For the picnic during the interval, remember that silver cutlery and cut glass are as socially inappropriate as cheap plastic, so have a 'finger buffet'. Clean your fingers with some scented wipes and a silver bowl.

It has always been important that concert-going establishes your cultural credentials and allows you to see and be seen. To establish that you were indeed at the concert, you should give away lots of visiting cards and also take photos which can be posted to Social Media. Don't take pictures of performers or audience, just take selfies using a retractable selfie stick, which you can thrust quite discreetly in the air.

Then there is the big issue, or 'elephant in the room'. This is, of course, the long queue for the lavatory. The obvious way to avoid the queue is to bring your own bottle. There's quite a choice on the market now, including 'decorated Chinese antique', novelty items and multi-sex plastic, but I suggest you stick to traditional porcelain, so much more tasteful. Their use need not be obtrusive, although you could erect a small tent by one of the convenient columns found in every cathedral.

Finally, you will need a score with which to follow the music and in which you should make notes, occasionally going tut-tut. This will impress your neighbours.

And then it is over. Don't forget to pack up and don't leave your '*Sherpa*' behind.



Herbal Lozenges



Porcelain Bottle and Slipper Bedpan



## MAKING A LEGACY TO THREE SPIRES SINGERS

**W**E HAVE MANY dedicated participants and supporters who are very committed to ensuring our continuing success year after year. These include members of Three Spires Singers, Three Spires Orchestra, Sponsors, Friends, Patrons and our many audience members. One way in which some of us might like to give future financial support is to make a legacy to Three Spires Singers in our wills. Such gifts are exempt from Inheritance Tax, and in April 2012 new rules brought in a reduced level of Inheritance Tax for people leaving 10% of their estate to charity.

If this proposition is not for you please disregard it, but if you think it may be of interest please continue.

**It is best to leave a legacy as part of your Will, so it would be advisable to see a solicitor to arrange this. A suggested wording is below, but please check with your solicitor.**

"I bequeath to Three Spires Singers, Registered Charity Number 900017,  
either (Pecuniary bequest) the sum of ..... (amount in words) or  
(Residuary bequest) .....% (amount in words) of the residue of my real and personal  
estate which I can dispose of by Will in any manner I think proper  
to be applied to the general purposes of the said Charity, and I direct that the receipt of the Treasurer or of any  
other appropriate officer for the time being of the said Society shall be a good discharge to my Executors."

**Alternatively, if you are simply adding a donation to Three Spires Singers to an existing Will, you can use a codicil. Adding a codicil means there is no need to change the terms of your current Will; it simply adds a new instruction.**

A few simple rules for Codicils – an example is given below, available in hard copy on request:

- ♦ Do not cross out or write new instructions into your current Will as any changes will not be valid.
- ♦ As with Wills, two people need to witness you signing and dating the codicil. They do not need to be the same people who witnessed your original Will.
- ♦ Keep the codicil along with your current Will in a safe place.
- ♦ Send or give a copy of the Will and codicil (in a sealed envelope if preferred) to your Executor or a trusted friend, with a note indicating where the original is held.

**There is no need to inform us if you choose to make a legacy to Three Spires Singers.**

**Thank you so much for giving this your consideration: any legacies made will bring pleasure to a great many people.**

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Legacy 10 is an independent campaign launched in November 2011 that seeks to increase the amount of giving to good causes. You may find it helpful to peruse their website for more information: [www.legacy10.com](http://www.legacy10.com)

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If you would like to discuss the details of making a legacy to Three Spires Singers please contact our Chairman:  
Lora Wicks, Albert House, Callestick, TRURO Cornwall TR4 9LN  
Telephone: 07791 235 269 ♦ Email: [lorawicks@talktalk.net](mailto:lorawicks@talktalk.net)

## EXAMPLE CODICIL

This is the **first** \* / **second** \* / ..... \* / Codicil to my last Will dated ..... / ..... / .....  
of me ..... (name)

of ..... (address)

I bequeath to Three Spires Singers, Registered Charity Number 900017,

either (Pecuniary Bequest)

the sum of ..... (amount in words)

or (Residuary Bequest)

..... % (amount in words) of the residue of my real and  
personal estate which I can dispose of by Will in any manner I think proper

to be applied to the general purposes of the said Charity, and I direct that the receipt of the Treasurer or of  
any other appropriate officer for the time being of the said Society shall be a good discharge to my Executors.

If at my death any charity named as a beneficiary in this Will or any Codicil hereto has changed its name or  
amalgamated with or transferred its assets to another body then my Executors shall give effect to any gift  
made to such charity as if it had been made (in the first case) to the body in its changed name or (in the  
second place) to the body which results from such amalgamation or to which such transfer has been made.

In all other respects I confirm my said Will and any existing Codicils thereto.

Signed ..... Date ..... / ..... / .....

SIGNED by the said ..... (name of Testator)

as and for a ..... \* Codicil

to his/her last Will and Testament dated the ..... (date of Will)

in the joint presence of us both being present at the same time who at his/her request in his/her presence  
and in the presence of each other have hereunto subscribed our names as witnesses.

### WITNESS 1

Name
Address
Occupation
Date
Signed

### WITNESS 2

Name
Address
Occupation
Date
Signed

\* Please indicate what number this Codicil is.