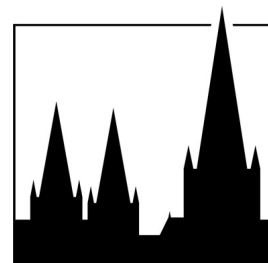


THREE SPIRES SINGERS

President: Petroc Trelawny

Newsletter for Patrons, Sponsors, Friends, Singers and members of the Orchestra
January 2012



A Happy New Year to all and Welcome to the January 2012 Newsletter.

In this issue you will find reports, reviews, articles of interest, concert and rehearsal information. Thank you to all who have contributed.

The Newsletter appears in colour on our website and as an email attachment; paper copies will be printed in black and white. Contributions for future newsletters are welcome, see last page for details.

Please note the newsletter now has a dedicated email address which is threespiresnewsletter@gmail.com

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Music Director ~ Christopher Gray

It was great to have a full church for our Christmas concert at St Endellion where everyone was, as always, so welcoming. I enjoyed performing some new seasonal repertoire with the choir as well as the chance to work again with Grace Davidson, surely one of the very finest sopranos of her generation. It was good, also, to have Petroc Trelawny providing readings – we are truly fortunate to have a President who takes such an active role, on stage as well as behind-the-scenes.

Our next concert is a little bit different and there are quite a few reasons you really must come. First of all, we welcome back David Briggs, former Three Spires Singers conductor and Organist at Truro Cathedral from 1989 to 1994. Now one of the world's most eminent organists, David will be back at the helm of our treasured Father Willis for Poulenc's organ concerto. He will also play the substantial organ part in his *Requiem*, where he will be joined by flute, oboe, trumpet, harp, timpani and glockenspiel. You can read David's fascinating notes on the *Requiem* later in this newsletter.

In the same concert, the choir will perform Charpentier's *Te Deum*, best known for its "trumpet tune" opening movement which is a favourite at weddings. Then, to complete the French-inspired line-up, the arrangement for choir and strings of Fauré's exquisite *Cantique de Jean Racine*.

Looking ahead to the summer term, our concert at the Cathedral features music by members of the Bach family – the Magnificats by CPE and JS as well as the *Symphonia Concertante* by JC. The JS Bach Magnificat needs no introduction, of course, but the CPE Bach Magnificat is rarely performed. It is a stunning piece, from beginning to end, and I cannot wait to perform it for the first time with the choir.

Christopher Gray

Chairman ~ Priscilla Reeve

View from the Chair

After a feast of very good music and excellent food over the holiday I am reluctantly dragging myself back to a work-themed frame of mind. Apart from my occupational therapy business, only part time now, I find being chair of this wonderful choir takes up a lot of (invariably) enjoyable time most days.

It's almost 30 years since I joined the Three Spires Festival Singers and got caught up pretty quickly in committee and admin work for the annual 10 day Festival. Richard Hickox and Paul Daniel would bring the choir to performance level over 6 months of Monday night rehearsals, and a typical Festival would include two major choral concerts such as Beethoven 9, Bach B Minor, Monteverdi Vespers, Mozart C minor Mass, Belshazzar's Feast and so on. National orchestras - BSO, LSO, or Northern Symphonia - would come down (no local players allowed in those days) to accompany us. Occasionally Radio 3 would record the performance live.

Richard Hickox was scary when it came to the few rehearsals he appeared for. We were supposed to know whatever it was fairly well by that stage. The death stare was so effective that I made an effective attempt at reproducing it for home use against my young family. Richard would spot an offender deep in the alto section and stroll casually listening around the rows - there were fewer of us and more space in those days. He might pick on the middle row of the sopranos and make them sing on their own. If you did not watch enough he would tell you. So most people learned most notes by heart. I still remember sitting at the piano and working out some of the runs in the B Minor in 1983.

So commitment was well nigh absolute. You did not miss rehearsals because you would lose out on vital training and instruction, leading to mistakes that made you look an idiot later on. Annie Turner has just given me a quotation: "Commitment is doing the thing you said you would do, long after the mood you said it in has left you". Three Spires Singers is still one of those leisure activities that you can't treat lightly.

We are constantly aiming for excellence, and Chris's policy of using more expensive soloists has boosted the overall quality of our recent concerts. Audience and critics were exceedingly appreciative of the B Minor Mass in November and the counter tenor Christopher Lowrey was breath taking. If you were there at St Endellion you will have been worshipping at the feet of Grace Davidson, and marvelling at Luke Bond's mastery of that tricky instrument, the St Endellion organ. There we heard two consummate musicians interacting magically.

Now I really look forward to seeing and hearing David Briggs, once our Music Director, now a worldclass organist and composer. David will play the organ for his recent work, *Requiem*, (that's going to be an interesting challenge for the Singers!) and will be the soloist in the Poulenc Organ Concerto. An outstanding programme for March 24 - make sure you are there!

Priscilla Reeve



**THREE SPIRES SINGERS
& ORCHESTRA**
President: PETROC TRELAWNY

CHARPENTIER *Te Deum*
FAURÉ *Cantique de Jean Racine*
POULENC
Concerto for Organ, Timpani & Strings
DAVID BRIGGS *Requiem*

Christopher Gray conductor
David Briggs organ

**TRURO
CATHEDRAL**

Saturday 24 March 2012 7.30pm

TICKETS: Reserved £10 - £21 Under 18 half price
BOX OFFICE CORNWALL, Back Quay, Truro TR1 2LL Tel 01872 262466 www.hallforcornwall.co.uk
www.threespiresingers.org.uk
Reg charity no 90017

   Truro Cathedral by kind permission of the Chapter

Matters Financial~ Simon Price, Treasurer

Choir membership now stands at 120, and we have 69 other supporters: 42 Friends and 27 Patrons. In addition the Singers enjoy generous sponsorship from Charles Stanley Financial Services, St Austell Printers, Annabella Waite, Michael and Diana Maberly. All these good people are contributing to the current financial health of the choir.

Another factor in the “core” finances is fund-raising: the current budget includes a target figure of £3,000 and the committee would be pleased to hear of any initiatives or ideas from anyone – social or musical gatherings of various kinds, perhaps, although the Treasurer would be delighted with anything legal, decent and honest!

Some of you may not know that we have attracted some very generous special donations recently: Professor Tony Pinching’s wonderful gift (specifically for the composition of a secular Requiem, which Russell Pascoe is currently working on and which we hope to perform in March 2013), an anonymous choir member’s £2,000, and a further anonymous grant of £3,000 for each of three years starting in the new year. We are amazed and grateful: thank you!

Meanwhile our concert-going public seems to like what we’ve been doing: over 400 people came to the *B Minor Mass* at the beginning of November and in financial terms that concert was very successful: in round figures, £7,500 was raised from tickets, programmes and programme advertisements (we had £6,500 in the budget), and the costs are likely to total £11.2k, which is better than budgeted for. This means that the net cost (I don’t like the term “loss”) of this wonderful evening was £3,800 – a much better outcome than the £5.5k allowed for in the budget.

The St Endellion Christmas Concert on December 10th also attracted a very good audience (the unconfirmed figure on the night was about 200) and it was gratifying to know that the singing of the choir led to a healthy amount being added to the funds of the Endelienta Appeal, the major project that includes the development of the Richard Hickox Building, currently an old barn opposite the church, which will provide space for rehearsals, workshops and a home for the Richard Hickox Archive of recordings and annotated scores. Long-standing members of Three Spires are lucky to have memories of rehearsals and concerts with Richard in the early days of the choir, so it’s a fitting financial aim for our singing up St Isaac way. Our contribution to the costs of the concert is likely to be about £1,000.

Simon Price

Auditions 2012 – Notice from Kate Dalziel, Membership Secretary

Dear Members of the Three Spires Singers

The three-year reauditions for everyone in the choir will take place over two Saturday mornings next March. They will be held at Archbishop Benson School and you will be given a section of music to prepare beforehand.

March 3rd - Sopranos and Tenors

March 10th - Altos and Basses

Please can you put these dates in your diary now. If you know you are not able to attend on your day please contact me on membersthreespires@gmail.com

Kate Dalziel, Membership Secretary

Bach B MINOR MASS: Truro Cathedral, Saturday 5th November 2011

Review by Judith Whitehouse

Any concert taking place on 5th November inevitably inspires fireworks imagery – Bach's *Mass in B minor* is a two-hour sonic starshell, producing wave after wave of pyrotechnic polyphony. The Three Spires Singers were taking on one of the greatest works ever written, and conductor Christopher Gray didn't just light the fuse and stand back – the whole performance was the outcome of meticulous preparation, including a seminar in September exploring theological as well as performance aspects.

From the start there was excellent attack and articulation in the chromatic *Kyrie*, with the authentic 'Bach bounce' and the imaginative contrast of the Cathedral Choir's head choristers (Elliot Edmondson, Archie Hooper, Piran Venton and Jamie Webster) sharing the *Christe eleison* duet. The *Gloria* was just, well, glorious with shining brass and whoops of joy. One of the sternest tests comes in a 15-minute almost continual choral passage from the intensity of *Confiteor* via the majesty of the *Sanctus* to the buoyant *Osanna*, a journey full of contrasting pace, moods and colour; the Three Spires Singers rose splendidly to the challenge with commendably sustained commitment.

Of the solo singers, soprano Susanna Hurrell sounded fresh and confident, her dialogue with orchestra leader Malcolm Latchem in *Laudamus te* a particular delight. Harriet Jones in the duet *Domine Deus* with our much-loved David Webb, had grace and elegance, complementing the delightful flute obbligato, with more gentle flute and continuo accompanying David in his reflective *Benedictus*. Bass Johnny Herford was inevitably slightly upstaged in *Quoniam* by the virtuoso solo horn of Jacqueline Hershaw but sang expressively in his later aria. Countertenor Christopher Lowrey was simply breathtaking, glowing tones flowing like honey, culminating in a deeply moving *Agnus Dei*. And one of the perpetual stars in our firmament, Paul Comeau, provided not only exemplary organ continuo, but also his indispensable programme notes.

Chris Gray's direction, moulding the choral articulation to fit the Cathedral's acoustic, choosing generally brisk speeds and realistic dynamics, ensured a blend of momentum and contrast, while retaining the overall devotional atmosphere. The chorus gave their all – the sheer thrill of the high trumpets wheeling above the chorus at the end of *Dona nobis pacem* made a splendid climax, producing a prolonged ovation from the huge audience. Performances of great music with such energy and commitment have become the byword for Three Spires – it is a privilege to have been reviewing them over the last ten of their thirty years, with even more exciting times to come!

...and from *Organorak*, Truro Cathedral News, December 2011/January 2012

... an utterly sublime Bach B minor Mass from Three Spires preceded by one of their ground-breaking seminars on the work...

Patrons and Friends ~ Penny Price & Anne Drew

The choir is generously supported by 69 non-singing contributors – our good Friends and Patrons. We can never thank them too often, and hope they appreciate how grateful we are.

Penny Price (oak.farm@btinternet.com) is now looking after the group database and subscription record, while Anne Drew continues to look after the priority booking of concert tickets.

Subscriptions come in at various different times of the year and we'd like all Patrons and Friends to check if theirs is due imminently. Penny will gently remind you if you forget!

We look forward to seeing many of you in our forthcoming concerts in 2012.

Penny Price

Christmas Concert: St Endellion: 10th December 2011

Review by Eric Dare

Among the several seasonal musical treats this year, the Three Spires Singers' Christmas Concert in St Endellion church was a particular delight. The programme was well chosen, the spoken interludes marrying with the music, and the church itself – providing you can find it on a dark dreary night! – adding a special atmosphere.

The music for the first part of the concert was mostly from Handel's *Messiah* with its opening arias, after Luke Bond's organ Overture, sung by Nick Hawker. His first three unaccompanied notes ('Comfort ye') in a particularly measured larghetto, was the start of the very sensitively sung aria, while in 'Every valley', sung at a reasonably fast tempo, he made light work of the semiquaver runs. Grace Davidson in her *Messiah* aria, 'Rejoice greatly', also demonstrated her ability with vocal gymnastics. The Singers sang the intervening choruses with a controlled exuberance and ended the first part with two familiar carols, 'Once in Royal...' and the *Sussex Carol* in arrangements by the Cathedral's former organ scholar and now MD of Belfast's Ecclesium, Philip Stopford.

After mulled wine in the church hall, the choir sang *Christmas Proclamation* ('God is with us'). Unmistakable in its harmonies as the work of John Tavener, this was sung particularly well even with the depleted choir. Whereas I missed the Cathedral's resonance elsewhere, the church's dry acoustic gave a striking immediacy to the dense chording.

Another exceptional item was Handel's *Gloria in Excelsis* for soprano solo, recently discovered, and therefore, for most of us, not heard before. Its seven parts, beginning and ending joyfully, were sung with great panache by Grace Davidson, Luke Bond skilfully providing the 'orchestra' on the organ. It was certainly one of the highlights of the concert.

Between the musical items were well-chosen spoken items of Rowan Williams, Charles Causley and Eleanor Farjeon expertly delivered by the Singers' president, Petroc Trelawny. I particularly enjoyed the ballad *A Chrissymas Day* by a Camborne Methodist Minister, as well as a Cornish version of the Yorkshire yarn, *Going to Messiah* performed with great aplomb by Richard Lingham.

I have heard a better performance of Simon Morley's arrangement of *Silent Night*; but enjoyed the final carol, Philip Stopford's *We Three Kings* with its amusingly uneven camel step depicted on the organ's pedals. Once again the success of the evening had depended on the planning and direction of the Singers' MD, Christopher Gray. This was the final concert of a current series to raise funds for the St Endellion appeal.

Corporate Sponsorship and Advertising ~ Lora Wicks

Our sponsors, [Experience Wine](#), were very generous in donating the wine for presentations at December's St Endellion concert even though we were not able to offer the usual programme advertising.

Our thanks to Nigel for the beautifully wrapped bottles. I heartily recommend to everyone having a browse around Experience Wine, on Old Bridge Street in Truro, you will find some fantastic wines, spirits and more, along with friendly, expert guidance.

Lora Wicks

MAKING A LEGACY TO THREE SPIRES SINGERS

We 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 bring 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.

~ ~ ~ ~ ~

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

~ ~ ~ ~ ~

If you would like to discuss the details of making a legacy to Three Spires Singers please contact our Chairman:-

Priscilla Reeve, 4 Compton Terrace, TRURO TR1 1HL
Telephone: 01872 227331
Email: priscilla.reeve@gmail.com
Registered Charity Number 900017
www.threespiressingers.org.uk



REQUIEM ~ David Briggs

These sleeve notes, by David Briggs, are taken from the recording of Briggs' Requiem, Organ Concerto and Ave Maria.

It was recorded in Blackburn Cathedral in 2005, with Euphony and the Northern Chamber Orchestra; director Richard Tanner, soloist Greg Morris.

The full sleeve notes can be found at

<http://david-briggs.org/bin/cdinsert/requiem.pdf>

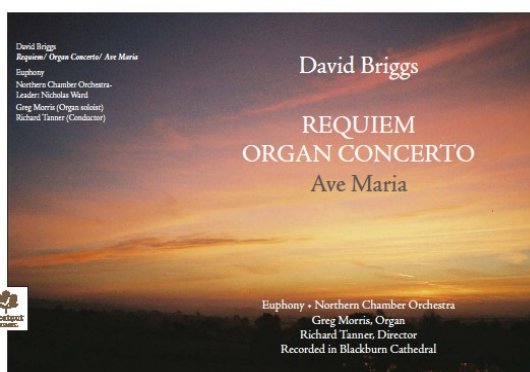
While exploring the tonal resources of a new organ in Battle Creek, Michigan in 2002, I stumbled across the first chord of the **Requiem**, thought, "That's it," and immediately notated it. This is a fairly complicated chord, saturated with false-relations and added notes, and spiced up in this recording by the gallic flavour of the Blackburn Vox Humana.

This setting of the Requiem was commissioned by All Saints' Episcopal Church, Atlanta, Georgia in celebration of their new four manual organ by Jean-Paul Buzard. The work was created during a period of considerable personal change in my life. I think of this work as ultimately optimistic – incorporating a rich, post-Debussyan harmonic palette and a continuous sense of melodic development which constantly leads the ear towards ever richer sound worlds. There are moments of intense solace and resolution ('Et lux perpetua' in the first movement and the final section of the 'Kyrie eleison') and considerable pleading (the opening phrases of the 'Kyrie eleison' and the constantly rising harmonic intensity of the 'Agnus Dei'). The huge unison transformation towards the end of 'Libera me, Domine' illustrates the strength of divine intention. There are moments of comfort and tenderness too, especially in the poignant 'Pie Jesu', as well as sensuous luminosity during the 'Lux aeterna'. The incandescent nature of myriads of angels (encompassing the concept of heaven) is portrayed by a colourful and impressionistic orchestral palette, with harp and glockenspiel creating glittering garlands of light, illuminating the Latin 'Sanctus' text. The final setting of 'In Paradisum' is a musical representation of the vastness and serenity of the infinite, where time as we know it ceases to exist.

There is nothing overtly *avant garde* about this setting of the Requiem. It could probably have been written over 50 years ago. I believe it is still possible to say fresh things within a tonal (or perhaps more accurately polytonal) and modal sound world. Inevitably comparisons might be made with the setting of the same text by Maurice Duruflé (1947) but I would like to cite an even greater influence – that of the improvisations of the great Pierre Cochereau, Organist at Notre-Dame de Paris from 1955-84 and the most dominant influence on my own development as a composer. A born improviser and in such demand as an organist all over the world, he scarcely had time (or the inclination) to compose. I like to think that maybe my offerings are similar to those which Cochereau might have written had he had the time (and computer software...!). The organ interludes in the 'Agnus Dei' are directly inspired from a rare, unedited reel-to-reel recording of Pierre Cochereau improvising at Vespers in Notre-Dame at the Festival of the Assumption in 1963. Likewise much of the ecstatic music of the 'In Paradisum' owes its inspiration to Cochereau improvisations with their soaring melodies and intensely moving harmonic progressions.

David Briggs

Requiem	
1. Requiem aeternam	(6:19)
2. Kyrie eleison	(5:25)
3. Domine Jesu Christe	(6:46)
4. Sanctus	(3:15)
5. Pie Jesu	(3:41)
6. Agnus Dei	(5:10)
7. Lux aeterna	(3:26)
8. Libera me, Domine	(4:51)
9. In paradisum	(6:19)
10. Ave Maria	(5:49)
Organ Concerto	
11. Introduction and Allegro	(8:51)
12. Passacaglia	(7:44)
13. Final	(6:27)
Total Duration:	(74:39)
Recording made in Blackburn Cathedral 29 and 30 November 2005	
Produced by David Briggs	
Recorded and edited by Lance Andrews	
Project Manager for Chestnut Music: Madge Nimocks	
Photography: Front Cover: Sunset over Farnham, Devon, UK © Madge Nimocks	
Organ Concerto Recording Sessions © Dr John Bertaine	



CD Offer

David Briggs has offered us a reduced price on the Requiem CD. Normally £13, you may buy it from us for £10.

Contact Priscilla Reeve on
threespiressingers@googlemail.com

or telephone 01872 227331 by March 1st

A Bach Miscellany – answers to quiz (Autumn 2011 newsletter)

1	Bach was born on 21st March 1685. Which other well known composer was also born in 1685?	In fact there were two: Handel and Domenico Scarlatti. (With thanks to Paul Comeau for adding Scarlatti)
2	With which well known composer does Bach share his birthday?	Mussorgsky, born 21 March 1839
3	Following his parents' death, Bach went to live with which of his brothers?	Johann Christoph
4	Bach was married twice. What were the names of his wives?	Maria Barbara Bach Anna Magdalena Wilcke
5	Bach had 20 children—how many of his 11 sons were named Johann?	Five: Johann Christoph (b 1713) Johann Gottfried Bernhard (b 1715) Johann Christophe Friedrich (b 1732) Johann August Abraham (1733) Johann Christian (b 1735) He also had a daughter named Johanna Carolina (b 1737).
6	What, and where, was Bach's first paid job?	Organist, at St. Boniface's Church in Arnstadt
7	From here, he walked 213 miles to which city, to hear which organist?	Lübeck, to hear Buxtehude
8	Bach had a lifelong love of which science, which he incorporated into some of his compositions?	Mathematics
9	How did the Brandenburg Concertos become so named	Bach presented the Margrave of Brandenburg with a bound manuscript set of six <i>Concerts avec plusieurs instruments</i> as a form of glorified job application. These were not new compositions. The Margrave never thanked Bach for his work - or paid him.
10	How many Cantatas did Bach write?	More than 200. It is believed that as many again were lost.
11	Who unsuccessfully treated the cataracts of both Bach and Handel	John Taylor, an English surgeon
12	When, and where, is it believed that the Mass in B Minor was first performed in its entirety?	It is believed the Mass was not performed in its entirety until the mid-19th century; according to Bach scholar John Butt, there is " <i>no firm evidence of a complete performance before that of the Riedel-Verein in Leipzig in 1859</i> "
13	What was Bach's final composition?	The final work Bach completed was a chorale prelude for organ, dictated to his son-in-law, Johann Altnikol, from his deathbed. Entitled <i>Vor deinen Thron tret ich hiermit</i> (Before thy throne I now appear, BWV 668a).
14	How long did it take to gather and publish all of Bach's works after his death?	46 years

Answers largely gathered from various on-line resources. Any inaccuracies will be corrected in the next newsletter! DGJ

THREE SPIRES SINGERS : **Calendar 2012**

Saturday 24th March 2012	Fauré Charpentier Poulenc David Briggs	Cantique de Racine Te Deum Organ Concerto Requiem	<i>Truro Cathedral</i> Soloist: David Briggs
Saturday 16th June 2012	CPE Bach JS Bach JC Bach	Magnificat Magnificat Sinfonia Concertante in A major	<i>Truro Cathedral</i>
Saturday 20th October 2012	Mozart Mozart	Requiem Flute & Harp Concerto – soloists to be announced ...and one further work, to be announced	<i>Truro Cathedral</i>
Saturday 8th December 2012	Handel	Messiah	<i>Truro Cathedral</i>

Rehearsals: January – June 2012

All are at Archbishop Benson School at 7.30 pm except where indicated

January 2012	February 2012	March 2012	April 2012	May 2012	June 2012
Monday 9th	Monday 6th	Monday 5th at	Monday 16th	Monday 14th	Monday 11th
Monday 16th	Monday 20th	Monday 12th	Monday 23rd	Monday 21st	Saturday 16th CONCERT Truro Cathedral Rehearsal: 1.30 – 4.30pm CONCERT 7.30pm
Monday 23rd	Monday 27th	Monday 19th	Monday 30th	Monday 28th	
Monday 30th		Saturday 24th CONCERT Truro Cathedral Rehearsal: 1.30-4.30pm CONCERT 7.30pm			
		Monday 26th			

Two fundraising ideas for internet users

If you are a regular internet user, you may like to know of two ways you can support Three Spires Singers:

Everyclick is a search engine that raises money for charity with - literally - every click you make. Go to www.everyclick.com to try it. If you think you might use it regularly, click on Get Involved, then Sign up now; use the search box to find Three Spires Singers, and each search you make will generate a tiny amount for the choir! If you make Everyclick your home page, it will remind you to use it every time need to make a search.

Spend and Raise is a webshop that gives you access to a large number of retailers and service providers, each of which will make a donation to Three Spires every time you use it. While we don't suggest that you abandon our excellent local shops in Truro, if you use the internet for shopping anyway, try going first to www.spendandraise.com/threespiressingers. Commissions are very variable, but some are very generous. Three Spires has raised £340 to date this way. *David Smith*

Autumn 2011 Caption Competition

Sadly, despite the lure of wine or chocolates as a prize, no entries were received...
If you have any photographs suitable for a future competition, please do submit them!

Newsletter designed and compiled by Dee Gordon Jackson.
Comments and suggestions welcome, please email threespiresnewsletter@gmail.com Next issue: Spring 2012.
Copy to threespiresnewsletter@gmail.com please, by 5th April 2012 *Thank you.*

Three Spires Singers & Orchestra

Truro Cathedral: Saturday 24th March 2012 at 7.30pm

Music by Briggs, Charpentier, Faure and Poulenc



**THREE SPIRES SINGERS
& ORCHESTRA**
President: PETROC TRELAWNY

CHARPENTIER *Te Deum*
FAURÉ *Cantique de Jean Racine*
POULENC
Concerto for Organ, Timpani & Strings
DAVID BRIGGS *Requiem*

Christopher Gray conductor
David Briggs organ

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Saturday 24 March 2012 7.30pm

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 Making Music H&C Truro Cathedral *by kind permission of the Chapter*

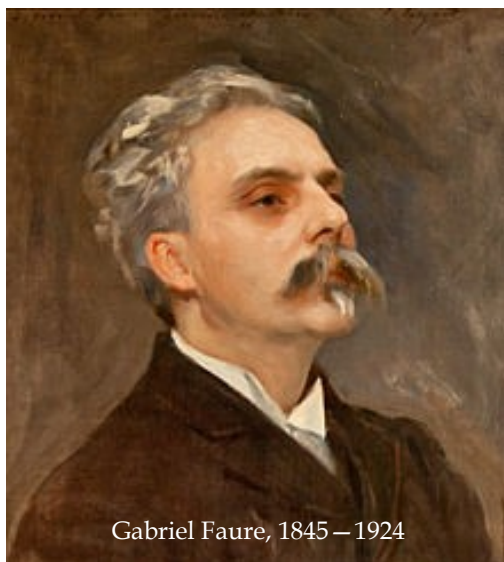


David Briggs



Marc-Antoine Charpentier, 1643-1704

An engraving from the 1682
Almanach Royal, thought to be
Charpentier.



Gabriel Faure, 1845 – 1924

Fauré by John Singer Sargent, 1889



Francis Poulenc 1899-1963