



Llandaff Cathedral Choral Society 1938 - 2013



75th Anniversary Brochure



INTRODUCTION

My Oxford English Dictionary informs me that a brochure is 'a small book or magazine containing pictures and information about a product or service'. This brochure is a tribute to the members of the Llandaff Cathedral Choral Society, past and present, who, throughout its history, have dedicated time and talent to enhancing the musical life of the Cathedral and the City.

Members have always been challenged and inspired by the gifted musicianship of the musical directors: Robert Joyce, Michael Smith, Avril Harding and latterly, Dominic Neville and his associate Alexander Thacker. With this duo the Society can look to its future with complete confidence!

The sole source of information for this brochure is the archive of concert programmes and newspaper critiques (from the days of the original Llandaff Festival) kept by the late Jean Urquart and continued by Roger Haigh.

I offer my thanks to Roger for the artwork, and special thanks to Julia Stevens for her expertise and patience in the editing and layout of this brochure.

Don Jessett

Llandaff Cathedral Choral Society

The Llandaff Cathedral Choral Society is the eighth oldest choral society in Wales! Between the Ebenezer Choral Society (1849) and the Llandaff Cathedral Choral Society 1937/38) only six other societies were formed. A further one hundred and seven new societies were founded between 1938 and 2008! Some were formed with a particular purpose – to participate in an Eisteddfod, for example, and were then disbanded after a few years. Some disbanded when industries collapsed or as a result of the demise in chapel-going. “But it seems that a choir dies with its conductor” commented Keith Griffin, Director of Ty Cerdd Music Centre.

The history of Llandaff Cathedral Choral Society may be perceived as running parallel to that of the Llandaff Festival – originally known as the Llandaff Cathedral Festival of Music. The significant difference is that whilst the Choral Society is able to celebrate its 75th Anniversary the Llandaff Festival continued only until 1986. The opening of St. David’s Hall in 1982, with its better public facilities and comfortable seating was a more attractive venue than Llandaff Cathedral. But there are those, perhaps many, who will remember with pleasure the social aspects of the Llandaff Festival – for instance, the founding of the Festival Club where concert-goers could mingle and talk with the artistes after the concert.

The anonymous writer of an article in the Western Mail of June 1st 1959, looking forward to the Festival later that month wrote ‘.....the organisers of this outstanding musical event are already negotiating for world famous artistes they hope to get for the third festival next year’. That hope was fulfilled year after year. The writer continued ‘this alone is an indication of the boldness and vision being shown by the Dean the Very Revd. Eryl S. Thomas and the Chapter of the Cathedral, who conceived the idea of the Festival and who continued to provide the stimulus for it. They hope to see it becoming one of the most important in the country attracting not only the finest orchestras, choirs, string quartets and soloists, but also making it a focal point for lovers of good music everywhere’. The writer continued; ‘The setting alone has much to commend it; the sleepy and picturesque little city, the massed and mellow pile of the Cathedral in the hollow, and the lofty splendour of the Nave dominated by the suspended nobility of the “Majestas” by Sir Jacob Epstein’.

The Festival opened on June 15th 1959 with a concert by the **London Symphony Orchestra** under its Conductor **Antal Dorati** And that is how the Festival continued for many years, bringing to Llandaff the very best in the world of music, fulfilling the dreams of its founders.

The first notable success of the LCCS was in 1960 singing **Schubert’s Mass in A flat**. Andrew Yates wrote ‘In the first two Llandaff Festivals the choral concerts were the weak link. This year the choral concert, given in the Cathedral last night, has been the most satisfying so

far. The Llandaff Cathedral Choral Society, successor to the Special Choir, sang infinitely better than did its predecessor. Under its Conductor Robert Joyce, it proved a well balanced body, alert and producing a lovely tone throughout’.

In 1937/1938 the ‘**Special Choir**’ had been founded at the suggestion of Dr.W.H.Gabb, Cathedral Organist and Master of the Choristers, in order to support the Cathedral Choir in large scale works or on other Special Occasions. Between Dr. Gabb’s departure in 1946 to St. Paul’s Cathedral, and the appointment of Robert Joyce as Cathedral Organist and Master of the Choristers in 1958, there were five incumbents in the post, where the tenure of each was of very short duration.

In 1960, two years after the appointment of Robert Joyce, and following protracted debate, the name of the Special Choir was changed to the **Llandaff Cathedral Choral Society** emphasising its strong links with the Cathedral.

The following year, 1961, a certain Avril Harding was the soprano soloist in the March concert of the Society - **Brahms Requiem**.

In the Llandaff Festival of June 1961 in **The Race of Adam**, Alun Hoddinott had set to music mediaeval texts selected by Moelwyn Merchant. It was described by one writer in the South Wales Echo as ‘surely the most ambitious artistic event of the year in Wales’. Another wrote ‘Its scope, its originality, its sheer size make ‘The Race of Adam’ the most exciting work that has grown out of the Llandaff Festival, if not out of modern Wales’. Another critic was more severe. ‘The Race of Adam’ he wrote, ‘was a bold experiment if not quite a triumph. And it certainly did more towards Wales’s musical development than yet another rendering of ‘Messiah’’. The cast and singers numbered over one hundred, including children from Llandaff Primary School. The Choral Society was unseen, being hidden behind a sloping stage which stretched back from the Majestas and over the choir stalls. Robert Joyce directed ‘a large array of soloists, chorus and an orchestra of brass woodwind, percussion and organ...’ wrote the critic of the London Observer who found Hoddinott’s score ‘Slight and noticeably derivative (particularly from Britten),.....’ It was exciting though!

It was Robert Joyce who initially established Llandaff Cathedral Choral Society as one of the most significant large mixed choirs in Wales. This was continued with the appointment of Dr. Michael Smith and is true of their successors, Avril Harding and Dominic Neville.

Writing in March 1967 Ian Edwards commenting on a performance of **Faure’s Requiem** wrote; ‘Although the chorus might have benefited from greater strength in the tenors and basses, it adapted itself well to the demands made by conductor Robert Joyce. The choir’s strength lies in its female voices....’

In a review of the performance of **Bach’s B minor Mass** by the **Llandaff Cathedral Choral Society** in the **Llandaff Festival of June 1967**, published in Music and Musicians, October 1967, Kenneth Loveland wrote:

...An admirably balanced B minor Mass by the Llandaff Cathedral Choral Society conducted by Robert Joyce ended the Festival. This choir has never been reckoned

as more than an adequate instrument, and so its emergence as a really lively, sensitive body delighted all those who have stood loyally by the decision to include it in the Festival each year. On this form – warm singing, well balanced sound, alert reaction to the musical and spiritual rise and fall of the music – it will be a welcome inclusion on every future occasion. The majestic tapestry of Bach's polyphonic invention was splendidly revealed, the spiritual aspects of the work were highlighted, and Robert Joyce's quiet but confident control welded choir, soloists (Elizabeth Simon, Norma Proctor, Ian Partridge and Richard Standen) and the Jacques Orchestra into a well unified ensemble. Some of the obbligati, particularly Ivor Macmahons in the Benedictus and Ifor James' in Quoniam Tu were most sympathetically done. A final complete picture of Bach's overall architecture was not really brought about, but it was a performance strong in endeavour and rich in elaborate detail.

In June 1968 **Handel's Dettingen Te Deum** and **Bruchner's Mass No 3 in F minor** rated high praise in the words of John Metcalf in the Western Mail. Of the Dettingen Te Deum he wrote; 'The choir were assured and controlled, displaying considerable care for dynamic contrast; the performance was a good one'.

A.J.Sicluna, writing in the S.W.Echo, thought that these two works 'which on the face of it appeared far too taxing for the resources of this enterprising group of singers. But this was not the case'. Of Bruchner's F minor Mass he wrote; 'The opening Kyrie was outstanding for the deeply expressive singing of the choir. A sincere moving work, the Mass became more expressive the more we heard'. He commended the enthusiasm which everyone brought to the performance and the ensemble obtained by Robert Joyce's direction.

In 1969, a performance of **Elgar's Dream of Gerontius** where the Society was joined by Swansea Philharmonic Choir brought great praise from A.J.Sicluna in the S.W.Echo. He wrote: 'For the last two festivals at least, the Llandaff Cathedral Choral Society has been clearly improving on technique and musicianship. Last night, augmented by the Swansea Philharmonic Choir, they turned in their most triumphant performance to date.....'

In the festival of June 1970 **Beethoven's Missa Solemnis**, described by A.J.Sicluna as 'a colossus of a work, a peak of choral brilliance which takes mighty resources to scale with any degree of success. Llandaff Cathedral Choral Society accepted this as the ultimate challenge. If nothing else it showed remarkable ambition to embark on the Mass in the first place'. His comment appears to arise perhaps, from a sense of sympathy for the effort. Robert Joyce conducted with constant care and some well-chosen tempi. It was a credit to him that the choir had some life left to give a good account of the Agnus Dei which ends the work'.

In March 1971 the performance of **Bach's St. Matthew Passion** 'Was given a most creditable performance' wrote David Evans in the Western Mail. 'Under the precise direction of the cathedral organist, Robert Joyce, the chorus sang with accuracy and restraint, Their tone was rich and full and they were able to sustain the difficult lines of the opening chorus which can so often sound strained'. A few weeks later at the Festival in June, **Grace Williams's Missa Cambrensis**, a work

commissioned by the Llandaff Festival, was 'warmly received by a large audience' wrote Arnold Whittall in the Western Mail. He continued, 'Robert Joyce conducted this difficult score with fluent authority and the Llandaff Cathedral Choral Society coped creditably with the highly chromatic vocal lines'. This was a first performance. **Vaughan Williams Serenade to Music** had occupied the first part of the programme.

In March 1972 **Handel's Dixit Dominus** and **Haydn's Nelson Mass** comprised the programme. Of the Dixit Dominus, regarded by Arnold Whittall writing in the Western Mail, as Handel's 'deliberately extravagant youthful masterpiece' was treated by Robert Joyce 'with too much respect'. 'As a result, the choir sang with a remarkable degree of accuracy, while at the same time creating the feeling that they expected every subsequent note to be a wrong one!' Avril Harding was one of the two soprano soloists.

June 1972 **Vaughan Williams' Sea Symphony** opened the 15th Llandaff Festival. (It was the centenary year of Vaughan Williams death). Robert Joyce, conducting the Society and the City of Birmingham Symphony Orchestra 'succeeded in bringing out all the breadth and grandeur of the work' wrote A.J.Sicluna, 'For the choir it was a patchy performance. When not disappearing beneath the breaking waves of exciting orchestral sound, they often demonstrated bad intonation'. An exultant **Te Deum** which began the concert proved to be an unrelieved struggle against difficult odds for the Llandaff Choir'!

Elgar's The Kingdom in June 1973 was the Society's contribution to the Festival that year. Both Richard Elfyn Jones and A.J.Sicluna commented that the choir was 'too small for this large work'.

The 1974 Season saw the retirement of Robert Joyce from the post of Cathedral Organist and Master of the Choristers and Conductor of the Society, and the arrival of his successor, Dr. Michael Smith.

In February 1974 Robert Joyce directed the Society in a programme of music comprising, **Mass in Time of War**, **Haydn; Kodaly's Te Deum** and **Poulenc's Gloria**. This was his penultimate appearance with the Society. Malcolm Boyd, writing in the Western Mail commented 'Under Mr Joyce's unobtrusive but authoritative direction, this proved to be one of the most successful as well as one of the most enterprising concerts the choir has so far attempted. It augurs well for its performance of Bach's B Minor Mass in the Llandaff Festival later this year'.

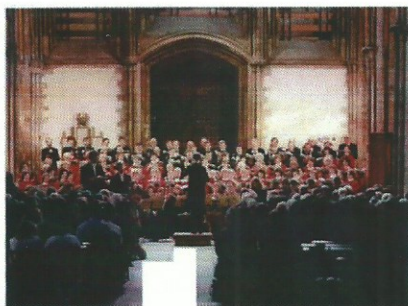
Both Robert Joyce and Michael Smith appeared in the Festival in June 1974. Robert Joyce conducting a performance by the Society of **J.S.Bach's Mass in B Minor**. Michael Smith gave an organ recital playing works by **Hoddinott, Couperin, Bach, Weeks, Franck, Jackson Vierge and Messiaen**.

There were two works in the Festival of June 1975, Mozart's **Vesperae Solennes de Confessore** and Honneger's **King David**. Handel's **Messiah** was the programme for December.



A group of LCCS choristers clutching their *St John Passions* in 1976. (Can you recognise anyone?)

Durufle's Requiem and **Vaughan Williams' Donna Nobis Pacem** were performed in **April 1976** and of **Bach's St. John Passion** in June, Rian Evans noted that the Llandaff Choir 'have established a tradition of fine concerts in the Festival. And they continued this with a very moving performance of the Passion story'. *It is interesting to note that the violinist Nigel Kennedy gave a recital in the National Museum as part of the 1976 Festival and he also appeared in the 1978 Festival.* In **December 1976** the Society performed **Handel's Messiah, Part 1** and **Bach's Magnificat**.



A photo taken in the 1970s showing LCCS singing a concert at the West end of the Cathedral.

Brahms' Liebeslieder Waltzes and **Rossini's Petite Messe Solennelle** were performed in **March 1977**. The piano parts of the Liebeslieder Waltzes were played by Marian Smith and Beata Popperwell. Marc Rochester wrote in the Western Mail 'The other work was Rossini's dreadful Petite Messe Solennelle performed with real spirit. Marion Smith and Beata Popperwell provided an excellent piano duet accompaniment, with some apologetic wheezes emanating from that most odious of instruments, the harmonium, played and pedalled furiously throughout by an energetic Morley Lewis. It is difficult to imagine that Rossini was in full command of his faculties when he wrote this work...nobody could call a Mass of some 100 minutes duration Petite!'

In **December 1977** **Mendelssohn's Elijah** was performed

This **World's Joie** op 67, **William Mathias**, was the featured work in the Llandaff Festival of **June 1978** together with **Schubert's Mass in G Major D 167**.

The **1979 Season** commenced in February with a performance of **Dvorak's Stabat Mater**. Writing in the Western Mail, Mark Morris commented on the popularity of this work in Victorian England and went on 'The

Llandaff Cathedral Choral Society clearly showed it is enjoyable to perform'!

In the Festival of **1979**, **Elgar's** masterpiece, **The Dream of Gerontius** was the Society's contribution to the Festival, followed by **Handel's Messiah** in **November**.

Between the **Theresien-Messe of Haydn** in **March** and **Bach's B Minor Mass**, in **December 1980**, the Society performed **David Fanshawe's African Sanctus** in the **June Festival**.

Mark Morris writing in the Western Mail commented that the performance was marred by Fanshawe's rhetoric in a style that was a cross between a faded rock star and a tubby schoolboy.

But for the singers it was exciting! The audience sat facing the West door of the Cathedral. The ladies of the Society in place of their neck to ankle red dresses wore colourful summer dresses. The men also had abandoned dinner jackets for more summery garb, such as one might wear at Barry Island or Penarth!

The accompaniment was pre-recorded tapes, a battery of percussion and a small rock group with amplified instruments. 'The Society's performance was committed' wrote Mark Morris in the Western Mail, but was not helped by a balance which favoured them the least'.

March 1981 the Society offered a programme of music by **Bach 1685-1750; Gabrieli 1557-1613; Farnaby 1560-1640; Bruckner 1824-1896; Salzedo b.1921; and Faure 1845-1924**. In the **June Festival** the **Verdi Requiem** pleased Kenneth Loveland! He wrote; 'From the point of view of the choir this was the finest contribution I can recall them making to many years of the festival. The singing was admirably disciplined. Verdi's canvas was totally balanced and rich in tone'

Haydn's Creation was performed in **December**.

Beethoven's Mass in D (Missa Solemnis) op. 123 was performed in **March 1982**.

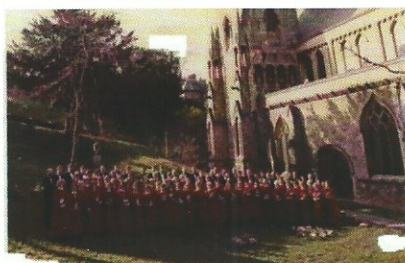
In the Festival concert of **June**, **Psalms & Centenaries** included **Psalmus Hungaricus, Kodaly 1882-1967; Symphony of Psalms, Stravinsky, 1882-1971; Chichester Psalms, Bernstein, 1918-1990, Psalm 13 Listz, 1811-1886**.

Mass in C minor k 427, Mozart, was the programme in **November**. The death of Christopher Cory M.V.O. in July 1981 was noted in a Forward to the programme of the Llandaff Festival, 1982. He had been Director of the Llandaff Festival for the previous nineteen years. The final concert of the 1982 Festival was given by the Philharmonia Orchestra, Conductor Seiji Ozawa, Isaac Stern Violin in a performance of **Beethoven's violin concerto in D major** as a memorial to Christopher Cory.

NINETEEN-EIGHTY THREE was the twenty-sixth year of the Festival and the first festival since the opening the national concert hall - St. David's Hall. The larger concerts and lunchtime recitals all took place in St. David's Hall.

'By taking away the large concerts which aren't really viable in the cathedral, we've managed to restore the seating so people get a view of the beautiful architecture' explained Huw Tregelles Williams, the newly appointed Director of the Festival.

The 1983 Season began with Bach's *St. Matthew Passion* in March. Give me the wings of faith by **Richard Elfyn Jones** b.1944, was commissioned by Llandaff Festival and funded by the Welsh Arts Council for a short Festive work for the Llandaff Cathedral Choral Society. Richard's own choir, the Cardiff Polyphonic Choir was singing this composition in Prague on the same evening. **Brahms' Variations of a theme by Haydn and Rossini's Petite Messe Solenne** completed the programme. Of this latter work, written when he was 72 years old he commented that 'This was the last mortal sin of my old age'. **Handel's Messiah in November** was performed in aid of the Llandaff Cathedral Restoration Appeal.



A picture of the choir in 1983 taken outside the Cathedral

In **March 1984** Mozart's *Mass in D minor K626* was performed. This work had been completed by Süssmayr (1766-1803) because it was not finished at the time of Mozart's death (1756-1791). **Vivaldi's Gloria** completed the programme

Elgar's THE KINGDOM was the work performed in the Festival in **June**. No mention was made of the fact that 1984 was the 50thth anniversary of the death of Elgar!

Rhian Evans writing in the Western Mail commenting on the performance 'In the Llandaff Festival through the years, the concerts given by the Llandaff Cathedral Choral Society have helped give the Festival a strong injection of local identity and a sense of continuity'.

In **February 1985** the Society joined University College Cardiff Choral and Orchestral Society and the Cardiff Bach Choir in a performance of **Walton's Belshazzar's Feast** in St David's Hall. In **June 1985** the Society gave the first performance in Wales of **Paul Patterson's Mass of the Sea**. And in **November 1985** **Mendelssohn's Elijah** was performed in the Society's 'home setting' the Cathedral.

Britten's War Requiem was the major work in **March 1986**. It was the first performance in Wales. Here again, LCCS had joined with University College Choral Society, Cardiff Bach Choir and Llandaff Cathedral Choristers in St. David's Hall.

In **May 1986** musical societies and choirs from South Wales joined together in St. David's Hall to perform what was advertised as 'Messiah From Scratch' in aid of Llandaff Cathedral's Restoration Appeal; Owain Arwel Hughes was the Conductor.

One of LCCS' Patrons, Captain Norman Lloyd-Edwards, that year's Lord Mayor, was present at the performance.

In **June 1986** the Society performed **Elgar's The Music Makers** and **Holst's Hymn of Jesus, for Chorus and Orchestra** with a thinly disguised group of musicians from the BBC Welsh Orchestra (as it was known in those days. Leader, Barry Haskey).

In **November 1986** the Society performed **Brahm's Ein Deutes Requiem**.

It was not known at the time that 1986 would see the demise of the **Llandaff Festival** following the resignation of the Director, Dr. George Guest, only one year after his appointment following the death of Christopher Cory who had guided the Festival from its inception for some three decades.

The following March, 1987, the Society again joined with the University College Choral Society, the Cardiff Bach Choir and the University College Orchestra in St. David's Hall to sing **Constant Lambert's The Rio Grande** and **Carl Orff's Carmina Burana**.

In **June 1987** the Society joined with the Llandaff Cathedral Choir in a performance of **Howard Blake's Benedictus**. (Remember his 'Snowman'?)

But this performance was under new management – **Llandaff Summer Concerts**, described in the publicity as 'a largely experimental series growing from the well established roots of the Llandaff Festival and promoting events with a 'local' flavour, and using the historically beautiful setting of Llandaff Cathedral'. In a sense the LCCS has assumed this role being the only large choral group regularly promoting a minimum of three performances each season in the Cathedral, together with a Carol Service in December. It would be over two decades before Graham Holcombe revived the Llandaff Festival.!

As if to confirm the reputation and status of the LCCS it was given the **W.S. GWYNN WILLIAMS AWARD** in 1988. This award, a Memorial to the Federation's founder, is presented each year to the Society that the **Welsh Amateur Music Federation (WAMF now Ty Cerdd)** deems to have made the most progress in amateur music making in the previous two years.

The Crickhowell Choral Society was given this award in 2005.

The Llandaff Cathedral Choral Society's Golden Jubilee Season 1987/88 was announced in the programme for a performance of **British Christmas Music in December 1987**. Following the concert, Alun Williams, writing in the Western Mail in said 'Traditional carols were the basis of the five works performed at Llandaff Cathedral on Saturday evening for the first event of the Jubilee Season of the Llandaff Cathedral Choral Society. **Hely Hutchinson's Carol Symphony, Vaughan William's Fantasia on Christmas Carols, Parry's Ode to the Nativity, Finzi's In Terra Pax, Hoddinott's Bells of Paradise** completed the programme'.

Four Centuries of Music for Chorus, Organ and Brass would comprise a programme for the concert in **March, 1988**. **J.S.Bach's Cantata 118; Music for the Funeral of Queen Mary (1695) Purcell; Bruckner Motets: Locus Este, Ecce Sacerdos Magnus and Old Hundreth; Vaughan William's O Clap Your Hands; John Rutter, Gloria; Parry, I Was Glad and David Nevens, Te Deum**.

The Society was joined in this even by Llandaff Cathedral Choir and members of the National Youth Brass Band of Wales, Morley Lewis and Michael Hoeg (Organ), Directed by Dr. Michael Smith.



The principal event in the Jubilee Season was the performance of **Berlioz's Grande Messe de Morts**, in St. David's Hall on Saturday, June 25th 1988. A.J. Sicluna (not always the most generous of the Society's critics) writing in the South Wales Echo on Monday June 27th, 'Llandaff Cathedral Choral Society promised something special at St. David's Hall, Cardiff on Saturday to celebrate their Golden Jubilee – and they were right'. He continued: 'For choral and orchestral forces of nearly 500 raised the roof with a vital, pulsating performance of the Grande Messe des Morts of Berlioz.'

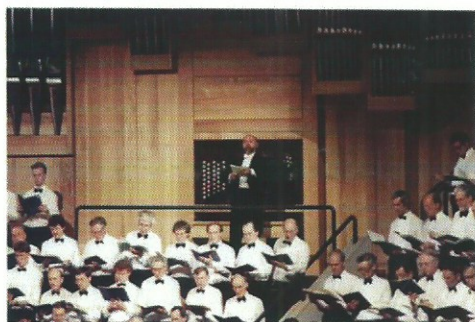
This rarely heard work exploded with power and excitement as one huge crescendo after another created a massive impact.

The choir numbered 350 and in addition to the Choral Society there were Cardiff Bach Choir, Morriston Tabernacle Choir, the Goldsmiths Choral Union, the Welsh College of Music and Drama Chamber Choir and Guildford Philharmonic Choir.

Providing the accompaniment were Guildford Philharmonic Orchestra, Leader, Hugh Bean and members of the Band of the Welsh Guards, brass players, who were placed in four strategic corners to increase the special effect.

Sir Charles Groves conducted and he began as he was to continue – slowly. Naturally this put an enormous strain on the choir who nevertheless sustained such tempi.

If there was one over-whelming moment, it was in the Dies Irae when the four brass bands played a fanfare. There was a thunderous entry by the 16 timpani and the chorus came in to rise above everything with a surging phalanx of sound.



Barry-born tenor Robert Tear showed off his remarkably high range in the Sanctus which was well-worth waiting for'.

Michael Foster, the Hon. Secretary of the LCCS at the time claimed to have written 400 letters in organising the performance, a task, he said, that he would not want for another fifty years!

Many members of the Society will remember taking part in a performance of this work in the Royal Albert Hall where performers outnumbered the audience and twenty-two timpani stretched across the space where we normally see the Promenaders standing in the yearly Promenade Concerts!

In March 1990 Dvorak's *Mass in D* and John Rutter's *Requiem* were performed with organ accompaniment by David Geoffrey Thomas and conductor Dr. Michael Smith. There was no Summer Concert in 1990, but in November, 1990 Dr. Smith's penultimate concert as Conductor of the Society was a performance of Poulenc's *Gloria* together with Brahms' *Requiem*. Again, David Geoffrey Thomas was the accompanist at the Cathedral Organ.

Dr. Smith's final concert with the Society was a Concert of Twentieth Century Music in June 1991; Donna Nobis Pacem, Vaughan Williams; Requiem, Durufle and Bernstein's Chichester Psalms.

Between June and September of 1991 it was imperative that the Society should find a successor to Michael Smith!

Avril Harding - no stranger to the Society because of her role as soloist on numerous occasions - was the new Conductor and Director of Music. Her first concert in November 1991 was a performance of Handel's *Messiah*. The same work would be her farewell performance in 2006, fifteen years later!

'I had to think hard about my start with LCCS', wrote Avril. 'My first recollection of knowing that Michael Smith was leaving was when, during an Association of British Choral Directors workshop in Tredegar House, Aubrey (Waters) mentioned it to the assembled group, and I think he just chatted to me about the general situation.'

I remember receiving a phone call from Andrew Trinnick about taking the choir. I understood that the Choral Society had planned to perform *Messiah*, but just with organ, as finances were not easy. I said I would do this performance but thought it would be good to have an orchestra if at all possible. Andrew Wilson Dickson was the director of the Eighteenth-Century Players, and I, the Singers. I talked to Andrew, and an arrangement was made that Catherine MacIntosh would lead a workshop weekend on *Messiah*-the deal then was that she then agreed to lead the Players for the Llandaff Concert. As she had been Leader of the Academy of Ancient Music for 15 years and was also co-leader of the Orchestra of the Age of Enlightenment, the Eighteenth-Century Players were delighted, and the Choral Society had a really good orchestra for their performance, Andrew played continuo. I do remember the Cathedral was packed-I think an early instrument approach was still pretty new in the area at that time'.

'Anyway, after that I somehow stayed on with LCCS! Not sure how formal an arrangement it was actually - maybe it's in the choir's Minutes.'

(In the Minutes of the AGM of the Society, 7th September, 1992, it was recorded that the Dean announced that Miss Harding's appointment as Conductor had been approved by the Chapter.)

Thank you Avril.

The St. John Passion, J.S. Bach, in June 1992, was **Avril's** second performance as Conductor of the Society., with **Ian Bostridge**, tenor, as the Evangelist. It was sung in German! Ian was a National Federation of Music Societies/Esso Young Artist. Jesus was sung by **Stephen Hamnett**, bass. Other artists were **Anna-Maria Runcorn** soprano, **Sian Menna Thomas** alto, **Stephen Douse** tenor and **Christopher Foster** bass-baritone-also an NFMS/Esso Young Artist. The **Welsh Baroque Orchestra**, leader **Alison Bury**, **Andrew Wilson-Dickson** (organ) and **Alexandra Robinson** (cello) provided Continuo. Rehearsal accompanists were **Sharon Richards** and **William Reynolds**, the latter then a student, now, as **Dr William Reynolds**, he is Director of Music at the Collegiate & Parish Church of St. Mary, Swansea..

Vivaldi's Gloria, **Britten's Ceremony of Carols** and **Rutter's Magnificat** were performed in November 1992.

In November 1993 **Ian Bostridge** was the tenor soloist in **Britten's St. Nicholas**. This was his second appearance with the Society. Choristers of **Llandaff Cathedral** Choir-Master of Choristers **Dr. Michael Smith**, **Howell's School Senior Choir**, conductor **Elizabeth Phillips** and the **Welsh Sinfonia**, leader **Robin Stowell** accompanied this performance. **Hummel's Mass in B flat** completed the programme.

The 1994 season began with a performance in June of **Handel's Judas Maccabeus** to be followed in October 1994 by **Verdi's Requiem** in St. David's Hall. This was a charity concert in aid of the **George Thomas Centre for Hospice Care**. Other choirs taking part were **Cantorian Ardwyn**, **Cardiff Bach Choir**, **Cardiff Polyphonic Choir**, **South Glamorgan Youth Choir** and **LCCS**. The **Welsh Philharmonic Orchestra** was lead by **Robin Stowell** and the conductor was **Gareth Jones**. This was an extra commitment in the Society's programme..The 1994 season ended with a performance of **J.S.Bach's Christmas Oratorio**.

Music for Voices and Brass opened the 1995 season. The programme included **Joseph Jongen's Mass for Choir and Brass** (first performance in Wales); **Jubilate Deo**, **Gabrieli**; **Purcell's Funeral Music of Queen Mary** and **O Clap Your Hands**, **Vaughan Williams**.

The programme for **National Music Day** in June 1995 began with **Haydn's Insanae Et Vanae Curae**, and continue with **Beethoven's Symphony No.5 in C minor** (with **Michael Bell's Cardiff Philharmonic Orchestra**); **Faure's, Cantique de Jean Racine**, **Poulenc's Gloria** completed the programme.

In October 1995 **The National Federation of Music Societies (Wales)** presented a performance of **Elgar's The Dream of Gerontius** in St. David's Hall. **Monmouth Choral Society**, **Brecon Cathedral Choral Society**, **Gwent Bach Society**, **LCCS** and the **University Hospital for Wales Choral Society (The Jubilee Choir)** and the **Bristol Philharmonic Orchestra** were conducted by **Vernon Handley**.

This concert was in aid of the **Cancer Relief Macmillan Fund**.

In March 1996 **Bach's St. Matthew Passion** was performed accompanied by the **Welsh Sinfonia** (joint

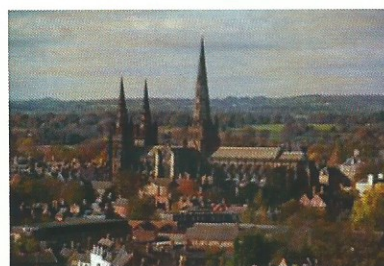
leaders **Robin Stowell** and **Barry Haskey**), organ - **John Cheer**, In June there was a programme of music by **Finzi**, **Mendelssohn**, **Vaughan Williams** and **Durufle**, together with a first performance of **The Walled Garden**. The libretto for this work was a poem by **Patrick Haldane-Stevenson** in a setting by **Wayne Warlow**. **Patrick Haldane-Stevenson** was born in **Howell's Crescent Llandaff**. **Haydn's Creation** in November concluded the year.

From March 1997, beginning with **Rossini's Stabat Mater** and ending in November 1997 with **Mendelssohn's Elijah** was one of those periods when it seemed one could hardly draw breath. In the intervening period in June 1997 **Schubert's Mass in A flat** was performed. A Memorial Concert for **George Thomas, Viscount Tonypandy** occurred in October in St. David's Hall. The programme: **Shostakovich - Festival Overture**; **Saint-Saens Symphony No. 3 (Organ Symphony)** **Robert Court** **Michael Bell's Cardiff Philharmonic Orchestra**, conductor, **Gareth Jones**. Joining with the Society in a performance of **Carl Orff's Carmina Burana** were **Cantorian Ardwyn**, **Cardiff Bach Choir**, **Cardiff County and Vale of Glamorgan High Schools Choir** and the **Cardiff Polyphonic Choir**. Was **Carmina Burana** quite the best memorial for the gentle **George**?

By a distinct contrast the Society's next performance in the Cathedral was **Handel's Messiah on October 18th** as their contribution to **BT's Voices for Hospices** this was followed in November by a performance of **Mendelssohn's Elijah** and in December by a **Carol Service**.

The Diamond Jubilee of **Llandaff Cathedral Choral Society** was celebrated in a joint concert with **Lichfield Cathedral Special Choir** (Musical Director **Andrew Lumsden**), on June 8th, 1998.

The programme was **Zadok the Priest** and **Let Thy Hand be Strengthened - Handel**; **Choral Fantasia** and **Mass in C - Beethoven**.



Lichfield Cathedral

This programme was performed in a joint concert in **Lichfield Cathedral** in May 1998 – the Society's first performance beyond the Welsh Border! This occurred because the Chairman of **Lichfield Special Choir**, **Dr. Brian Veitch** worked in Cardiff for the first part of each week and had joined **LCCS**. The joint concert was organised at his suggestion.

At the performance in **Lichfield Cathedral**, the soloists were **Hilary Dolomore** soprano, **Amanda Baldwin** alto, **Andrew Nicholson** tenor and **Damian Thantrey** bass. Piano - **Malcolm Wilson**, **St. Chad's Camerata**, leader **Felix Kok**, conductor **Andrew Lumsden**.

In the Llandaff Cathedral concert in June the artists were Iona Jones soprano, Louise Mott mezzo-soprano (NFMS Young Artist), Gareth Lloyd tenor and Jeremy Hugh Williams bass. Iona Jones had been a soloist with the Society on many previous occasions. John Cheer was the organist and the Welsh Sinfonia was led by Robin Stowell. Avril was of course the conductor. Members of the Society were saddened to learn some months later of the sudden and premature death of Brian Veitch, Chairman of the Litchfield Cathedral Special Choir. A victim of Creutzfeldt-Jacob disease.

In the programme for this concert, messages of congratulation to the Society on attaining its 60th Birthday were recorded from Patrons Captain Norman Lloyd-Edwards (at that time Lord Lieutenant of South Glamorgan) and The Right Revd. Roy Davies, Bishop of Llandaff and also The Very Revd, John Rogers Dean of Llandaff Cathedral and Chairman of the Choral Society. Keith Griffin, Director of the Welsh Amateur Music Federation (now Ty Cerdd) wrote:

It gives me very great pleasure to congratulate Llandaff Cathedral Choral Society on its Diamond Jubilee.

Surprisingly, in a country which has a long choral tradition, Llandaff is actually one of the oldest surviving choirs among those boasting a continued existence - the majority of the hundred or so choral societies performing today having been formed (or re-formed) within the last forty years.

The choir performs in a unique setting (which has both advantages and disadvantages) and its repertoire has reflected this in the inclusion of both traditional and modern works - one of the main reasons for the choir's receiving the W.S.Gwynn Williams Award in 1988 for progress in amateur music-making. It was one of the first choirs in Wales to take advantage of new arts funding for staging and lighting, and the efficiency of its administration is a lesson to many other societies.

In some ways 1938 was not the most propitious or sensible time to form a new choir: that the Choral Society not only survived but went on to maintain such a high and consistent standard speaks well of the confidence of its founders and the loyalty of its succeeding choristers. To them, and to Avril, congratulations, and every good wish for the next 60 years

In November 1998 Haydn's Harmony Mass and Dvorak's Te Deum were performed.

In March 1999 a performance of J.S.Bach's St. John Passion was followed in June by Puccini's Messa De Gloria and in November a programme which included Vivaldi's Gloria; Albinoni's Oboe Concerto in B flat, soloist Llinos Jones accompanied by Elaine Darkins, harp; Saint-Saens' Christmas Oratorio and Janacek's Otcenas (The Lord's Prayer).

The Millenium was greeted by a flurry of activity.

The March 2000 performance of Bach's St. John Passion commemorated the 250th anniversary of his death. The Llandaff Festival, 16th-18th June (just three days) featured a concert of music by Elgar, Purcell, Vierne, Mozart, Geraint Lewis and Gorecki sung by the Cathedral Choir, conductor Michael Hoeg; David Geoffrey Thomas, organ, on 16th June.

The Society, on 17th June, following a Festal Evensong, performed Haydn's Nelson Mass, in a programme which also included music by Rossini: Overture - The Italian Girl in Algiers and Mozart's Piano Concerto in C minor K.491, soloist John Cheer, with the Welsh Philharmonic Chamber Orchestra, leader Jeff Lloyd.

Festal Eucharist, sung on Sunday 18th June included Mozart's Mass in D.

In November 2000 Claudio Monteverdi's Vespers of the Blessed Virgin Mary, 1610 was one of the most memorable events in Avril's time with the Society. In a programme note Clifford Bartlett wrote:

'Like all music of the time, it was published in parts, not score (i.e one book contained all the music for the first sopranos, another the music for the altos, etc. rather than the modern system in which each singer has everyone's music and can see how the parts relate to each other). There was not even a score for the conductor'.

The Society had the interesting accompaniment of The Gonzaga Band - Cornets and Sackbuts; John Cheer and Andrew Wilson-Dickson organ; and Matthew Nesbit theorbo, together with the Welsh Baroque Orchestra, leader Marianne Szucs. Soloists, Iona Jones and Vanessa Thomas sopranos, Simon Baker counter tenor, Stephen Liley and Norbert Meyn tenor, Timothy Rhys-Evans baritone and Robert Evans bass.

At the Carol Service in December 2000 the Society was joined by the Llandaff Cathedral Girl Choristers with Richard Moorhouse, Organist and Master of the Choristers, Michael Hoeg, organ, and the Cardiff County and Vale of Glamorgan Youth Band with their conductor Keith Griffin and John Cheer, organ.

In March 2001 the Society performed Vivaldi's Magnificat, Bernstein's Chichester Psalms and Faure's Requiem.

This was followed on Palm Sunday, April 8th by a Service of Readings and Music of the Passion: Behold the Lamb of God, Handel's Messiah; Ave Verum Corpus, Mozart; Cast thy burden, Elijah; Kyrie eleison, Mozart; Lord Jesus, Thy dear angel send, St. John Passion, Bach; God so loved the world, The Crucifixion, Stainer.



Avril receiving a plate commemorating her 10 years as Conductor of LCCS

MUSIC FOR A ROYAL OCCASION in June 2002 was the Celebration of the Queen's Golden Jubilee. The programme was of Ceremonial Music by Blow (1649-1708); Charpentier (1643-1704); Handel (1649-1759); Vaughan Williams (1872-1958); Purcell (1659-1695); Wm. Mathias (1934-1992) and Parry (1848-1918).

A programme note stated that 'The anthem Zadok the Priest is a setting of words from the First Book of Kings in the Old Testament and is the only Coronation Anthem to have been repeated at every subsequent crowning of a British monarch'. The Society was accompanied by Llandaff Sinfonia, leader Robin Stowell and John Cheer, organ.

In November 2002 C.P.E Bach's Magnificat (1749) was performed. (He was the 5th child and the 3rd son of

J.S.Bach), Mozart's Mass in C Minor completed the programme.

John Rutter's Requiem; Vivaldi's Credo; Mozart's Exultate Jubilate and Vaughan Williams' Fantasia on a Theme by Thomas Tallis formed the programme for April 2003.

The concert in June 2003 must have been a nightmare for the Society's Librarian at the time, Val Williams. The Society was joined by Llandaff Sinfonia, leader Robin Stowell and John Cheer, organ. Five soloists, Vanessa Thomas soprano; Katherine Allen alto; Andrew Matthews and Hugh Stratherne tenors and Stephen Hamnett bass.

The scores, of music by no less than seven composers, had to be obtained and only one was of the 20th century – Gustav Holst! This also created problems for the choir – their music folders would be bursting!

The concert began with Regina Coeli, K108 Mozart (1756-1791); and continued with Alles was ihr ut Buxtehude (1637-1707); Laudate Dominum, Monteverdi (1567-1643); Organ Concerto Opus 4, No.4 in F Major, Handel (1685-1759); Four songs for voice and violin, Op.35, Holst (1874-1934); Magnificat, Pergolesi (1710-1736) and following the Interval, Mass in G, D167 Schubert, (1797-1728).

J.S.Bach's Suite No 3 in D Major together with his Christmas Oratorio, Parts 1, 2 & 3 comprised the programme for November 2003.

In April 2004 the Society performed Haydn's Creation accompanied by Martin McHale's City of Cardiff Symphony Orchestra with John Cheer organ continuo. Iona Jones soprano, Richard Allen tenor and Stephen Hamnett bass were the soloists.

A programme of vocal music by Vivaldi (1678-1741) posed another challenge for Val Williams in July, 2004. In the programme notes the 1954 edition of Grove's Dictionary was quoted, it stated 'Vivaldi's vocal music has been entirely forgotten'. We hoped this evening to add to the mounting evidence from a wide variety of concert performances and recordings that this was no longer the case!

The programme opened with Laudate Dominum RV606 Laetatus RV607, followed by Motet Nulla in mundo pax sincera RV630; Domine ad adjuvandum me festina RV593. Then, Concerto, No. 6 in A minor RV356. Credo RV591. Following the Interval Kyrie RV587 and Gloria RV588 completed the programme. Llandaff Sinfonia, leader, Robin Stowell (who also played solo violin) and John Cheer, organ.

The concert in November 2004, featured a spread of music: Songs of the Nativity, Howard Blake, b.1938; Make a Joyful Noise, Edward Grigson b. 1945; Dic Nobis Maria, Bassano b.1558; Jubilate Deo, and three Canzons Gabrieli b.1558; Choral Prelude, In Dulci Jubilo, Buxtehude b. 1637; Suite for Brass, Bach b. 1685; A Festive Voluntary-Variations on Good King Wenceslas, Peter Ebdon, b.1929; Gloria with Choir, Brass Ensemble and Organ, John Rutter, b. 1943. The accompaniment was John Cheer, organ and the Royal Welsh College of Music Brass Ensemble – Christopher Mowat, Director.

The Autumn term ended with two carol services!

December 2nd the Society was joined in a Carol Concert by the Cardiff Children's Choir. The proceeds from a retiring collection were in aid of Ty Hafan the Children's Hospice in Wales.

The Society's carol service on December 11th featured the Cardiff County and Vale of Glamorgan Youth Brass Band, conductors Keith Griffin and Adrian Dinsmore. The collection on this occasion was for the Motor Neurone Disease Association and Llandaff Cathedral.

Keith Griffin and the Youth Brass Band regularly featured in the Society's carol services.

Bach's St. John Passion with the Welsh Baroque Orchestra, continuo 'cello, Kate Ayres; Andrew Wilson-Dickson, harpsichord and John Cheer, organ was performed in March 2005. In November the programme was Beethoven's Mass in C and Rutter's Magnificat.

The Llandaff Cathedral Girl Choristers joined with the Society in Bach's St. Matthew Passion in April 2006.

In July 2006, celebrating the 250th anniversary of the birth of Mozart, the Society was joined by the Texas Choral Consort in a performance of the Mozart Requiem. It was conducted by the Consort's Director, Dr. Barry Williamson. The accompaniment was provided by the Welsh Sinfonia, leader Robin Stowell.



The Texas Choral Consort

November 2006 was the occasion for the first of three performances marking Avril's retirement as Conductor of the Society. The first was -

Karl Jenkins' The Armed Man – A Mass for Peace which was memorable. An important part of the performance was the Call to Prayers. On this occasion the Call was given from the pulpit by Sheikh Yaqoub Kutkut, Imam of Dar Isra Islamic Centre and Welfare Society. Probably a unique experience in the life of the Cathedral and also of the people present. A number of the Imam's congregation attended the performance.

The City of Cardiff Symphony Orchestra, Martin McHale, Music Director, and John Cheer, organ with soloists Vural Ergisi, treble; Kirsten Offer soprano and Stephen Hamnett bass.

The performance of The Armed Man was preceded by Readings and choral and orchestral items in which the reader was Don Jessett.

The second of the three performances marking Avril's retirement was the Carol Service on December 9th. On this occasion the Society was augmented by Cardiff County and Vale of Glamorgan Junior Singers, Conductors Jen Griffin and Jenny Roderick, Accompanist Stephen Napper; the County and Vale of Glamorgan Youth Brass Band, Keith Griffin and Adrian

Dinsmore conductors; Amy Pedwell, mezzo-soprano and John Cheer, organ. A collection was taken for the Amelia Trust Farm and Llandaff Cathedral.

A week later on the 16th December, Avril conducted her final concert with the Society-Handel's *Messiah*. The Welsh Baroque Orchestra, Director Andrew Wilson-Dickson and John Cheer, chamber organ accompanied the Society with soloists, Iona Jones soprano, Katherine Allen alto, Alun Rhys Jenkins tenor and Owen Webb Bass.



Avril receiving a standing ovation

A leaflet accompanying the printed programme stated: Members of the Society are confident that tonight's audience will want to join them in applauding the outstanding contribution that Avril has made to the work of this Society and to music in Wales generally.

Avril was rewarded with a standing ovation.

March 2007 marked the advent of Dominic Neville as the newly appointed Conductor of the Society. His first concert was a programme of *Coronation Music* by Parry b. 1848, *I was glad*; Byrd b. 1543, *O Lord, Make thy servant Elizabeth, our Queen*; Handel b.1685, *The King shall rejoice & Zadok the priest* Elgar, *Ave Verum Corpus* and *The Spirit of the Lord is upon me*. Following the



interval Gabriel Faure b.1848, the *Requiem*.

June 2007 *The Requiem*, Durufle b.1902; *Te Deum*; Elgar; *Cantique de Jean Racine*, Faure; and J.S. Bach, b.1732 *Cantata 140, Wachet auf* (Wake up!, often translated as "Sleepers, awake")

In October the Society joined the choirs of Cardiff's Metropolitan Cathedral and St. Bravo's Cathedral, of Haarlem (Netherlands) to sing Tallis's *Spem In Alium* plus other masterpieces of the English and Dutch choral traditions, including Handel, *Zadok the Priest* and Parry, *I was glad*. Conductors were Dominic and Fans Zieckman The venue was St. Peter's Catholic Church, Roath.

The November 2007 concert comprised Elgar's *Coronation Ode and Music for a Lutheran Christmas* by Praetorius b.1571; Schutz b.1585: *Buxtehude*, c.1637 and Bach b. 1685.

Bach's *St. Matthew Passion* in March 2008 marked the beginning of the Season and this was the first major work under Dominic's baton.

In June 2008 'An Evening of Viennese and English Music'. The programme was *Te Deum*, Haydn b. 1732; *An die Music and Mass in G major*, Schubert, b.1797; *Five Negro Spirituals* (from *A Child of Our Time*) Sir Michael Tippett, b.1905 and Vaughan Williams, b.1872, *Silent Noon* and *Five Mystical Songs*.

A note in the programme for this concert stated that the Choral Society was very pleased to be singing *Evensong* in Merton College Chapel, Oxford on Saturday 16th August, 2008. This event was fully recorded in 'Choral Notes' October 2008.



Members of the choir in Oxford

The concert in November 2008 featured Haydn's *Missa Sancti Nicolae* and Benjamin Britten's *St. Nicholas*. In the latter work the audience had the opportunity to join in and sing the hymns 'All people that on earth do dwell' as Nicholas is chosen as Bishop and 'God moves in a mysterious way' as he faces death.

Johann Sebastian Bach's *St. John Passion* was the work selected in April 2009. Geoff Trinnick writing an interesting note in the programme reminds us that:

'The work was first performed on April 7th 1724 as part of the Good Friday liturgy in St. Nicholas Church, Leipzig. It is worth remembering that the music of the Passions was originally just part of a lengthy act of worship and would not generally have been appreciated as great works of art by members of contemporary congregations. The concept of their performance in a concert setting as an 'entertainment' for a paying audience would have been totally inconceivable.'

In June 2009 Brahms' *En Deutsches Requiem* was the final work in the Llandaff Festival that year. The accompaniment was for piano (four hands) which Brahms had prepared for separate performance. The four hands on this occasion were those of Nicola Rose and John Cheer.

Geoff Trinnick, writing in the programme remarked '*Brahms version for piano....provides a heightened degree of intimacy and clarity*'. A performance of this work would be repeated in November 2011 when the four hands would be those of Robert Court and John Cheer.

John Rutter's *Requiem*, Bernstein's *Chichester Psalms* and Mendelssohn's *Hear my Prayer* was the programme for November 2009.

James Neville, counter tenor, the brother of Dominic was one of the soloists in Handel's *Messiah* in March 2010. Elizabeth Teye soprano, Simon Curtis tenor, and bass Timothy Nelson were the other soloists.

For the Llandaff Festival in June 2010 Dvorak's *Mass in C*, Bruckner *Motets: Locus iste, Ave Maria* and *Os justi* and Janacek's *Otcenas* (Our Father) comprised the programme. Again, Geoff Trinnick's programme note disabuses listeners about the nature of this work:

'Janacek (1854-1928) composed this setting of the Lord's Prayer in 1901. From the title one might have expected a devotional work, but in fact Otcenas was intended as the

accompaniment for a series of *tableaux vivants* based on paintings by a Polish artist. The work is made up of five brief sections corresponding to the paintings. The first *Our Father* and second *Thy will be done* depict village people and a devout family at prayer. The third *Give us this day our daily bread* is an angry outburst by the peasants against heaven after the destruction of their crops by a storm. The fourth *Forgive us our trespasses* is again more prayerful, while the fifth and final scene again has disturbing undertones, depicting a thief threatening to kill a mother attending her sick child.

In July 2010 the Society was pleased to accept an invitation to sing Eucharist at Clare College, Cambridge. (This trip was well recorded in Choral Notes, Autumn 2010). Following a rehearsal in Clare College Chapel on Saturday afternoon, members were privileged to audit a rehearsal for Evensong in King's College Chapel under Nicholas Cleobury, in the presence of spry nonagenarian Sir David Willcocks, whose setting of Psalm 95 was to be sung in the Evensong service.



Choir trip to Cambridge

Bach's Mass in B minor in November 2010 was dedicated to the memory of Ann Lloyd Jones, for many years a loyal member of the Society.

We are reminded in Geoff Trinnick's programme notes 'that this composition was Bach's last major work which he probably never heard in its entirety.....a magnificent setting of the liturgy and one which represents the entire culmination of his life's work'.

The 2011 Season was one of the Society's busiest beginning in April with a performance of **Elijah**. In the next month, May 2011 'Come and Sing Messiah' was the Society's major effort in aid of the **Solo Organ Fund in Llandaff Cathedral**, the soloists, soprano Simone Fyles, tenors Guy Withers and Rhys Batt were all students in the Department of Music, Cardiff University. Timothy Nelson, bass, had graduated from the University with a degree in physiology, but was going on to post-graduate scholarship to study at the Royal College of Music, London. He also sang with 'Only Men Aloud'. Lydia Marshall, violin was the leader of the National Youth Orchestra of Wales. 'Our own' John Cheer, organ, provided the principal accompaniment.

The concert in November 2011 opened with the Ladies of the Society singing a four-part setting by **Franz Schubert of Psalm 23, The Lord is my Shepherd**. This was followed by **Mozart's Laudate Dominum** from *Vesperae solennes de confessore* for soprano solo with choral accompaniment. The soloist was **Meeta Raval**. Meeta was a finalist in the BBC TV Cardiff Singer of the World Competition in 2011. In **Brahms Ein Deutsches Requiem** she was joined by baritone soloist **Owain Browne**. The accompanists were pianists John Cheer and Robert Court. This was the second time that Brahms's four-handed piano accompaniment had been used in a performance of this Requiem. The previous occasion was in June 2009 when John Cheer's partner was Nicola Rose.

Vaughan William's Fantasia on Christmas Carols was featured in the Carol Service in December 2011.

April 2012. The programme for this concert contained the following announcement:

In giving tonight's concert we would like to pay tribute to Tony Coxon (1938-2012) a member of Llandaff Cathedral Choral Society we remember with great affection.

The concert began with **Henry Purcell's Birthday ode for Queen Mary, 1694**. This may be better known as **Come ye sons of art**, it's opening words. It was a work of nine movements. **Handel's ode for The Birthday of Queen Anne** was of no less than ten movements.

This concert was distinguished by the fact that during the interval refreshments were available (to purchase) in the Prebendal House!

Antonio Vivaldi's Gloria, for two sopranos, chorus and orchestra was composed for the girl's orphanage in Vienna where he taught music. For this performance the two sopranos were Elizabeth Toye and Rhiannon Llewellyn, with counter tenors James Bowman and James Neville and baritone Philip Lloyd Evans. The orchestra lead by Andrea Jones, with John Cheer, organ. James Bowman, C.B.E. is an internationally acclaimed artist of great distinction, who, in addition to all his other honours was appointed a Gentleman of Her Majesty's Chapel Royal St. James's Palace, in 2000.

The Society's programme for the **Llandaff Festival** in June 2012 was **Faure's Requiem; Parry, I was glad; Handel, Zadok the Priest**, Owain Browne was the baritone soloist. **Bach's Toccata in C BWV 564** was played by **John Cheer, Organ**.

In July 2012 the Llandaff Cathedral Choral Society became 'international' by singing. In Paris at Le Eglise de la Madeleine and L'Eglise St. Sulpice, Paris. One of the objectives was to sing Faure's Requiem in his own church, Le Madeleine. This was achieved on Bastille Day, Saturday July 14th. The performance earned high praise from an American visitor who 'stumbled upon your concert' in Le Madeleine, and an invitation to sing in the Cathedral Church of St. John the Evangelist, New York, following the Service in St. Sulpice.

Faure's 'Requiem in D minor op.48 to give it its full title, was composed between 1887 and 1890 as a choral and orchestral setting of the Roman Catholic Mass for the Dead.

This trip organised by Michael Brooke, Maggie, Debbie and Ben is superbly recorded by Geoff Roberts in *Choral Notes*, Autumn 2012 and in some sense arose from Dominic's urging foreign travel, based on his own experience at both venues.



Singing in la Madeleine, Paris

In November 2012 the Society and the Crickhowell Choral Society combined to present **Elgar's Dream of Gerontius** in the Cathedral. It was conducted by Stephen Marshall, with Catharine King, mezzo-soprano; Charles Daniels, tenor and baritone Timothy Nelson. The British Sinfonietta was lead by Nia Bevan. Nia is the daughter of Derek and Jill Bevan who were both members of the Society before moving to the Midlands.

The two choirs are planning to present another joint concert in 2014.

In the programme for this concert the following tributes were paid to John Cheer:

John Cheer FRCO

It was announced in the programme for the above concert that the Society's accompanist, John Cheer, was to retire after sixteen years of service, to develop his role as a Music Therapist with Bristol Community Health and the Community Learning Difficulties Team. 'We have been privileged to work not only with an accompanist combining great musicianship, sensitivity, and technical accomplishment, but also a remarkable professional, respected in all realms of keyboard playing. Every minute working with Mr. John Cheer FRCO has been a pleasure, he will be greatly missed at the choir's weekly rehearsals. We wish him every success, and look forward to working with him again very soon, in Bach *St John Passion* and *Monteverdi Vespers*.' Dominic Neville Principal Conductor of LCCS.

'As Deputy Chairman of Llandaff Cathedral Choral Society it is my pleasure, on behalf of the Membership, to offer our thanks to John for his sixteen years of devoted service as Accompanist to the Society. John's modesty is such that it tends to hide his abounding musical talent from which the Society and its Musical Directors have benefitted, as noted by Dominic above. John's work as a Music Therapist has followed three years part-time study for a Masters Degree in Music Therapy at the University of the West of England. We wish him well for the future and look forward to his continued association with the Society as our Guest Accompanist' Don Jessett Deputy Chairman of LCCS

The Festival of Readings and Carols in December 2012 was distinguished by the inclusion of **Duncan Macleod's Behold, The Best of Morning Dawns**. This work was commissioned by Making Music's Adopt a Composer Scheme. The words, traditional Welsh, were translated by Helen Williams.

Behold, The Best of Morning Dawns is a response to the Welsh tradition of plygain, or Christmas matins, in which Christians would meet in chapels to greet the sunrise on Christmas morning by singing traditional carols – in this case *Wel dyma'r borau gorau I gyd* (*Behold the Best of Morning Dawns*). The piece opens in a mysterious pre-dawn atmosphere; soon, rays of light penetrate the gloom, building up gradually to the full brightness and richness of sunrise as the words 'Oh this is a wonder' (taken from the carol) are heard. At this point, groups of singers, separate from the main choir, sing the original carol. The transition to daylight is complete and Christmas Day has arrived.



Duncan was born and raised in London and studied composition at the Guildhall School of Music and Drama, and Koninklijk Conservatorium and Institute of Sonology in the Netherlands. His work is performed and broadcast internationally by ensembles including the Arditti Quartet, Bang on a Can Allstars, duoDorT, Goldberg Ensemble, London, Sinfonietta, Ensemble Okeanos, Olkest de Volharding, Piano Circus and Quator Diotama. Duncan currently lectures in music and composition at the University of Kent. He is working on a composition commission for Tate Modern, London.

The cover for the programme for the performance of **Bach's St. John Passion on April 29th 2013** informed the audience that the Llandaff Cathedral Choral Society was in its 75th Anniversary year.

The performers were Evangelist, Paul Badley; Christ, Owaine Browne; the distinguished Catherine Bott, soprano; alto, James Neville; bass, Owen Webb and Pilate, Ben Tomlin. Members of the Society, Alex Thacker; Sarah Fisher Naomi Morgan and Jonathan Lawrie sang the roles of Simon Peter, Maid, Servant and Officer in the performance.

A potted history of the Society appeared on the back page of the programme:

The year started with a choir dinner at the Parc Manor Hotel. Geoff Roberts did a short write-up for *Choral Notes* which sums up the evening nicely and is reproduced below.

This was an occasion to celebrate our choir as a living society with a history, a present and a future, but essentially a collection of people.

Dominic began by introducing the 75th Anniversary Bursary – a choral scholarship – which was awarded by Sir Norman Lloyd-Edwards to tenor Rhys Batt for his loyalty and professionalism. He had already 'established his vocal skills at Cardiff University.' The money had come from an anonymous donor.



Deputy Chairman, Don Jessett, then marked the retirement of Val Williams as librarian for many years with the presentation of a bunch of flowers.

Dominic turned to John Cheer who was retiring as our accompanist. He referred to his keyboard and organ skills, his ability to transpose at 2 seconds notice, and Sonia Liggett, Assistant Treasurer, to 'his ability to read



Dominic's mind through the back of his head.' She presented flowers to John's wife Brenda, thanking her for her support and 'for presenting us with a wonderful treble' in their son



Sebastian. John responded with a very witty impromptu speech.

Pat Edwards was honoured with the presentation of Life Membership for her long contribution to the Choir over 52 years.

Further tributes were made to other guests - Avril Harding, Sir Norman Lloyd-Edwards and Rev Canon Graham Holcombe, for their many years of support. Toasts to our guests was proposed by Don Jessett, seconded by Michael Brooke, and to the LCCS by Canon Holcombe. The response was by Captain Sir Norman Lloyd-Edwards our patron.



Capt. Sir Norman Lloyd-Edwards, our patron, Don Jessett Deputy Chairman and Canon Graham Holcombe a long-term supporter of LCCS.

Since 1938, the choir has given major concerts each year at Llandaff Cathedral, and has been a major force in the City's musical life. It is very fitting that the choir performed Bach's *St. John Passion* in this anniversary year, since it has always maintained a close association with this remarkable work: in 1966, with LCCS under the direction of Avril Harding, Ian Bostridge gave his first ever concert performance of the Evangelist role.

With current Principal Conductor Dominic Neville, the choir has continued to perform this and other established repertoire, ranging from Bach *Mass in B Minor* to Britten *Saint Nicholas*, and in the last eighteen months has performed Elgar *Dream of Gerontius* with tenor Charles Daniels and Crickhowell Choral Society. Brahms *Ein Deutsches Requiem* with Cardiff Singer of the World finalist Meeta Raval and Handel *Birthday Ode for Queen Anne* with James Bowman CBE. In the summer of 2012, the choir undertook its first tour abroad, singing at the magnificent church of St. Sulpice in Paris, and *Faure Requiem* at the composer's own church, the Madelaine, on Bastille Day. Also in 2012, the choir was selected by *Making Music* to work in collaboration with the composer Duncan MacLeod, and was broadcast on BBC earlier this year.

In this special anniversary year, the LCCS thanks John Cheer for his years of excellent service to the choir, and welcomes new accompanist **Harriet Jenkins**, who is studying Music at Cardiff University. LCCS is equally pleased to welcome **Alex Thacker** as its new Associate Conductor. Alex is a winner of the Composition Prize at the Royal Welsh College of Music, and since graduation has taken up a number of prestigious commissions, including a carol *A Babe is Born*, for the Tryptic Trio and Cardiff Polyphonic Choir. Also as part of the choral society's anniversary celebrations, a member of LCCS kindly sponsored a choral scholarship for our young tenor **Rhys Batt**, who is a student and vocal scholar at Cardiff University. Rhys was among the soloists in our summer concert on 8 June 2013.

An Evening of Operatic Arias and Choruses in the **Llandaff Festival of June 2013** introduced the members of the Society to a repertoire which may have been well known to them as auditors of opera, but quite unfamiliar to them as performers!

The five soloists were all students or ex-students of the Royal Welsh College of Music and Drama, or the Music Department of Cardiff University: Sopranos Rachel

Marsh and Sara Fisher; alto Olivia Gomez; tenor Rhys Batt and baritone Ben Tomalin. All have CV's indicating success and distinction in their undergraduate and post-graduate studies and significant post-graduate experience in performance

The accompanists were Harriet Jenkins an undergraduate in the Music department of Cardiff University and recently appointed accompanist to the Choral Society in place of John Cheer and Philip May a graduate and post graduate in piano studies at the Royal Welsh College of Music and Drama.

The Society opened the concert with the **Pilgrim's Chorus** from **Wagner's Tannhauser**. From **Borodin's Prince Igor** they sang the **Polotskian Dances**. In the **Easter Hymn** from **Mascagni's Cavalleria Rusticana**. Sarah Fisher and Olivia Gomez were the soloists. Olivia featured again as soloist in **Dido's Lament**, from **Dido and Aeneas**, **Purcell Coro di zingari**, popularly known as the **Anvil Chorus** from **Verdi's Il trovatore** led on to the gentler **Humming Chorus** (**coro abocca chiusa**) from **Madame Butterfly**, **Puccini**.

Va, pensiero known as the **Chorus of Hebrew Slaves**, from **Verdi's Nabucco**, completed the Society's contribution to the concert. Harriet was the accompanist.



From the Patrons of the Society: the Archbishop of Wales and Bishop of Llandaff, the Most Reverend Dr. Barry Morgan and Captain Sir Norman Lloyd-Edwards KCVO GC St John RD JP RNR

A very happy anniversary to the **Llandaff Cathedral Choral Society**. I am so very sorry I could not be with you for your dinner but I am delighted to be one of your patrons and very glad of the Choral Society's link with the Cathedral. Any cathedral worth its salt would be proud to be associated with a society that performs such wonderful works to the glory of God to such a consistently high standard. On to the next 75 years.

X Barry

Captain Sir Norman Lloyd-Edwards:

During the 75 years with three concerts each year on average (war time excepted) the major oratorios, masses and requiems, together with works by Welsh composers such as Daniel Jones, Alan Hoddinott, Grace Williams and William Mathias and more recently Karl Jenkins - **The Armed Man: A Mass for Peace**, have all been performed to the delight of the thousands who have heard them. They, and we, have cause to be most grateful for the outpouring of superb music, which has enriched our lives. Long may the Choir continue.

Keith Griffin OBE

I am delighted to add my congratulations to the many given to **Llandaff Cathedral Choral Society** on its 75th Anniversary. As one of the oldest of our Welsh choral societies with a continual existence, it maintains its tradition of a varied repertoire, balancing major choral

classics with less well-known, but always interesting works

A succession of distinguished conductors has been supported by a sound and efficient administration, and a friendly welcome to new choristers. Many now well-known soloists were given their early platform by the Society.

So, congratulations – long may the Society flourish.

Dr. Lyn Davies, Chair Ty Cerdd

I have great pleasure in writing to congratulate **Llandaff Cathedral Choral Society** on the occasion of its 75th Anniversary. The Society's early days were not always easy, coinciding as they did with the war, but memorable performances of, for example, Brahms's Requiem given to raise funds for the Red Cross, stand out. In the post war period the Choir's spirit of perseverance prevailed, despite large parts of Llandaff Cathedral being unusable. Eventually, Llandaff Cathedral Choral Society developed, under the directorship of musicians of the calibre of Coningsby, Turner, Fletcher, Joyce, Smith and Avril Harding (herself a former Chair of Ty Cerdd) as well as the present conductor, into a Choral force to be reckoned with. It performed a huge range of judiciously chosen repertoire from Bach to the African Sanctus of Fanchawe, as well as a number of significant premieres of works by the leading Welsh composers of the day – vitally important during a period when Cardiff did not boast a concert hall of international standing. Llandaff Cathedral Choral Society continues to play an important role in Welsh music and long may it continue to do so. Ymlaen! – Forward to the next decades with the dedication to choral excellence.

Evan Dawson, Head of Programmes and Development, Making Music

On behalf of Making Music, I'm delighted to congratulate Llandaff Cathedral Choral Society on their 75th birthday. You are one of the oldest and most successful choirs in the UK, and your continued efforts to push musical boundaries are a great inspiration. I wish you a terrific celebration, and look forward to the next chapter in your musical history. I hope we can work together again soon.

John Hugh Thomas

Many congratulations to the **Llandaff Cathedral Choral Society** on your 75th Anniversary.

There can be few choirs who have achieved as much and contributed so richly to the choral movement in Wales, and that of Cardiff in particular. During its long history it has enjoyed the inspired direction of several gifted conductors, and its repertoire has always been varied, imaginative and often challenging. Having had the pleasure of working with the Society in some recent projects I feel sure that this anniversary is but a milestone, albeit an important one, on its progress towards its Centenary. Long may the LCCS continue to sing with its characteristic joy, energy and enthusiasm.

Graham Holcombe – Canon at Llandaff

Congratulations to the **Llandaff Cathedral Choral Society** on reaching 75 years. My association with the choral society goes back to the age of thirteen when I

was an organ student with Robert Joyce. Attending the Llandaff Cathedral Choral Concerts I was introduced to the great choral works of Bach, Elgar, the new commissioned 20th Century works of Grace Williams, Alun Hoddinott and William Mathias which were performed in the Llandaff Festival. Since then the Society has gone from strength to strength with new conductors. May it long continue to flourish and to inspire those who hear its music in such a wonderful setting as Llandaff Cathedral.

Dr. Michael Smith - Conductor & Director of Music 1974-1991

As your Conductor for seventeen years, I have good memories of many splendid performances and the making of good friendships. Congratulations on achieving another milestone in the Society's history, and my best wishes for a productive and prosperous future.

Avril Harding - Conductor and Director of Music 1991 - 2005

Llandaff Cathedral Choral Society should be justly proud of its history and the part it has played in the life of music at the Cathedral and the City at large. Very many highlights of my time with the Society come to mind; performances of *Messiah* and *Monteverdi's Vespers of 1610*, both with period instruments; joining with Lichfield Cathedral Special Choir for the Diamond Jubilee; the visit of the Texas Choral Consort; several performances of the great Bach works, *St. John* and *St. Matthew Passion* and *B Minor Mass*; and in a different way, Karl Jenkins *The Armed Man* which was very moving, notably for the wonderful singing of a local Imam, and the presence of a number of worshippers from his mosque.

I could not let these reminiscences pass without mention of the outstanding support of John Cheer as rehearsal accompanist, organist and solo performer in many of the concerts. He is one of those musicians who knew where and when you were going to stop to go over a point, even before you did! Completely unruffled and encouraging at all times.

Now of course my time is of the past; it is an absolute joy to see how the choir has moved on with its conductor Dominic Neville. Already so many new avenues have opened up and there is so much more to come, I am sure.

It is my very real pleasure to offer my congratulations to Llandaff Cathedral Choral Society on its 75th Anniversary. It has done outstanding work during those seventy-five years and I look forward with eager anticipation to the future.

Mark Worwood - Hon. Secretary 1974-1978

In those days the position of secretary was a combination of the work done by Don and Helen today and without email and mobile phones there was a great deal of correspondence. In many ways the choir was very similar to LCCS today but there were several big differences. We rehearsed in the Prebendal House. There was no large concert venue in Cardiff (St. David's Hall opened in 1982) and we sung from staging at the West door and audiences would exceed 500. Our concerts were usually reviewed in the Western Mail and the Echo.

The conductor was Michael Smith who was Organist and Master of the Choristers and Morley Lewis was the very talented accompanist. Michael was a very fine musician and conductor and directed many well-received performances of established and newly commissioned works. Michael and Marion lived on the Cathedral Green and very generously hosted parties for the soloists and committee members after concerts. In those days soloists often stayed overnight after a concert.

One occasional task for the secretary was smoothing ruffled feathers as sometimes Michael expected the same standards and ability from the choral society as from the Cathedral choristers. I once had to explain to him that amateur singers can always leave if they don't enjoy practices!

Memorable performances included the Dream of Gerontius at the Llandaff Festival and Elijah in December 1977. This was the first performance in Cardiff for over 30 years and 700 people were crammed into the cathedral. There were about a hundred in the Lady Chapel! In terms of the retail price index the ticket price of £1 for these seats corresponds to £5 today so it was good value. For the performance of Rossini's Petite Messe Solenne with its original accompaniment of two pianos and harmonium Alan Hall identified a 19th century French harmonium by Alexandre Pere et Fils, Paris.

We persuaded the Ebenezer Chapel in Miskin to let us use it for the concert. It was the instrument for which Rossini wrote the music and had all the stops indicated in the score.

I've described some differences but some things never change-the cathedral seats are as hard as ever and the relationship between the Society and the Cathedral is the same. Finding a date for concerts was always difficult. I would visit the Dean with suggested dates but our first choice always seemed to fall on the feast of St. Obscure and there would be 6 pm Evensong on that day which prevented us preparing the Cathedral for a concert.

Reaching 75 years is a real achievement and today we have a conductor who is leading us to new heights. We can look forward to more, rich musical experiences.

Adrian Heale Hon. Secretary 1979-1983

I was a member of the Society from 1968 to 1983 and had the pleasure of being its honorary secretary (in succession to Mark Worwood) from 1979 to 1983. Don Jessett was deputy chairman then as now. I am pleased that he, Mark Worwood and Alan Hall are still active in the Society.

To join the Society I had to apply to the then conductor Robert Joyce and take a voice test, which I must have passed. In my first year, we put on Bach's Christmas Oratorio and Elgar's Dream of Gerontius: by any standards, a fiery baptism. Michael Smith who was rather an individualist took over as conductor some years later. I got to know him and his wife Marion quite well. Morley Lewis was the accompanist throughout my time.

During, I think, 1971, the choir gave the inaugural performance of 'Missa Cambrensis' by Grace Williams and later that decade a rendering of 'African Sanctus' by David Fanshawe. Both were challenging pieces performed in the presence of the composers.

I am looking as I write at photographs of the whole Society, taken by local photographer Peter Blake, probably in the summer of 1983, one in the Cathedral

precincts and the other, the same day, during a concert. The latter photograph also depicts the soloists including Emma Kirkby and Catherine Denley, who have gone on to rather greater things. (see photo on p.4)

Congratulations on your 75th Anniversary. I look forward to your 100th

Clive Westwood

(Clive describes himself as 'Sometime Honorary Secretary and Stage Manager')!

Congratulations to Llandaff Cathedral Choral Society on its 75th Anniversary. I remember the 50th Anniversary season in 1987-88. We started with a dinner dance in the Angel Hotel and concluded with a performance on 25th June 1988 of the Berlioz Requiem in St. David's Hall. My fondest memory is of a performance in the Cathedral of David Fanshawe's "African Sanctus" in the 1980's with the composer wearing a red baseball cap and Michael Smith looking uncharacteristically cool kitted out with headphones as he conducted!

Best wishes for another twenty five years of excellent music making.

Richard Moorehouse – Organist and Master of Choristers - Llandaff Cathedral

Many congratulations to Llandaff Cathedral Choral Society on its 75th Anniversary.

It is wonderful to see that the choir is thriving and I send my best wishes for the celebrations.

Joan Keenan

It was 1991 when Ruth Price, my daughter, Jane Karas and John Gough and I attended our first rehearsal at Llandaff Cathedral Choral Society. I believe it was also the first rehearsal for Avril as our conductor. We obviously enjoyed each other's company as we kept the same places for rehearsals and concerts, when possible, until I last took the concert stage in 2011.

We had wonderful concerts with Lichfield Cathedral Choral Society and also the choir from Texas. How many present members remember that Ian Bostridge, now a world famous tenor, sang the Evangelist in St. John's Passion for the first time in Llandaff Cathedral. Who can forget the incredible performance of Karl Jenkins's The Armed Man?

I became Honorary Secretary in 1993 and enjoyed it so much I stayed until 2011. Don and the officers and committee were very supportive during all this time.

My late husband Bob, was an 'honorary member' and did all he could to help us. Unfortunately his ill health meant he had to hand over to others and was no longer able to attend concerts. Where would we have been without his plans to erect the staging? He, along with the other dedicated band of 'oldies' would be in the stage party erecting and dismantling the staging before we started to use the 'professionals'. Bob and I spent many Saturdays listening to concerts having erected the staging for other choirs to perform and staying to take it down at the end. Congratulations to the Choir on its 75th Anniversary for helping so many people enjoy music both in the Choir and in the audience. Long may it continue!!

Conductors of Llandaff Cathedral Choral Society

Dr W.H. (Harry) Gabb FRCO, ARCM, Hon. FTCL



Organist and Master of the Choristers 1937 – 1946. Later Sub-Organist, St. Paul's Cathedral; Organist, Choirmaster and Composer Her Majesty's Chapels Royal

In the period 1937/38 he had talks with associates in the Cathedral about forming a 'Special Choir' to attempt large scale works with the Cathedral Choir. Initially, because of the poor state of the Cathedral Organ only unaccompanied works were attempted. Following a rebuild of the organ a concert was given in which the programme contained works such as the larger Wesley hymns.

When war came in 1939 the Red Cross asked every Cathedral in the British Isles to give a concert in aid of their funds. Following discussions with A.R.Horley, (then the Hon.Secretary of the Special Choir) newspaper adverts were placed inviting experienced singers who could attend six rehearsals, to join with the members of the Special Choir to perform **Brahms Requiem**. The result was a choir of 150 'good and enthusiastic singers'. The performance was repeated in both St German's and St. Catherine's Churches*. 'All the proceeds went to the Red Cross funds and I believe we sent a larger sum than any other Cathedral' wrote Harry Gabb in the Society's Golden Jubilee Souvenir

Following an emergency meeting in January 1940, 'under the extremities of war the choirs activities were suspended. 'Those present could not have foreseen that when we could meet again much of the Cathedral would be in ruins'.

*This practice continued for many years when the Conductor was Robert (Harry) Joyce. The second venue was always All Saint's Church, Penarth.

Following the incumbency of Dr Gabb the following five conductors of the Society were in post for an average of only 1.8 years!

Dr. A.V.Butcher	1946 - 1948
Dr. T. Hallford	1949 - 1950
Eric Coningsby	1950 - 1952
C.Kenneth Turner	1953 - 1956
Eric Fletcher	1957 - 1958

In a decision Minuted in 1947 it was stated that '.....the Cathedral Choir should sing with the Special Choir only as occasion demanded'. This demand was made when Dr. Butcher conducted a programme of works by Vaughan Williams in May 1948: **Thanksgiving for Victory** (title later changed to **A Song of Thanksgiving**), **Five Mystical Songs** and **Towards the Unknown Region**.

The Special Choir was joined by the Llandaff Cathedral Choristers. Lloyd Gwyther was the Baritone soloist and the Organist was V.A.Lewis (We shall meet him later as V. Anthony Lewis, the regular accompanist of Llandaff

Cathedral Choral Society at rehearsal and performance with Robert Joyce). The concert in the Cathedral on Wednesday 19th May 1948 was repeated on 20th May at St. German's Church, Roath and at St John the Baptist Church, Cardiff, on Friday 21st May! Programmes price six pence!

The reason for repeating the concert at different venues was because, following the severe damage to the Cathedral by a land mine, 'the Lady Chapel, the only part of the Cathedral then in use, was not large enough to admit all the people who wanted to come as audience' wrote Dr. Butcher. Hence the need for the additional performances as noted above. 'With three, or possibly four performances, spread over ten days or a fortnight, we could not afford to pay professional soloists fees' wrote Dr. Butcher.

Brahms Requiem, performed in 1939, to raise funds for the Red Cross as war was declared was repeated in March 1950, as a Memorium to Dr. Thomas Hallford. It was performed in the Cathedral on Thursday 23rd March and repeated at the church of St. John Baptist, Cardiff the following evening with Guest Conductor W.H.Gabb, Organist V.A.Lewis and Helen Gabb pianoforte. Dr Hallford was only thirty-nine years old when he died.

Eric Fletcher Mus.B. Cantab FRCO.

Organist and Master of the Choristers 1957-1958

During the incumbency of Eric Fletcher, the restoration of the Cathedral neared completion and a new organ was installed. Mr. Fletcher wrote '.....the Special Choir and Friends of the Cathedral suggested a 'Festival' in celebration – the Llandaff Festival of Music and Drama, (later the Llandaff Festival which ran until 1986), was largely experimental at that stage. Over the years it was to attract substantial audiences and world-class performers'.

Mr. Fletcher was closely associated with the first Llandaff Festival of Music and Drama. With Sir William McKie he was responsible for the tonal specification of the new organ. (Later destroyed by a lightning strike and the reason for a major fund –raising effort) The opening recital was given by Jeane Demessieux. Other events in the first Festival included a **Brahms/Elgar** concert with the **Halle Orchestra** under Sir John Barbirolli; an evening with the Treorchy Male Voice Choir, and a memorable concert in which the Llandaff Cathedral Special Choir (as it was then known) supported by **Philomusica of London** in a rare performance of **Handel's "Esther"**, conducted by **Thurston Dart**. (one of Fletcher's mentors at Cambridge).

In the Golden Jubilee Souvenir, Fletcher wrote

"The Special Choir also gave a memorable concert in St. German's Church, Roath with music well suited to the lofty acoustics of that fine church. I seem to remember **Robert Tear**, now so well known internationally as a tenor soloist, came in from time to time as a supernumerary to help out at Cathedral Evensong on a Sunday.....' wrote Eric Fletcher. Robert Tear was, of course the soloist in Berlioz Requiem, Grande Messe Des Morts, performed in the Golden Jubilee Festival Concert in St.David's Hall in **June 1988**. His father had at some time been a member and Hon. Secretary of the Special Choir.

'It would of course, be simple' continued Mr. Fletcher, to ignore difficulties which arise in any choir from time to time, but during this period re-auditioning (for the first time) leading to 'potential decimation' took place. In maintaining professional standards such tests are essential, but it was only the then Dean's intervention which prevented a complete collapse'.

'Standards did improve' wrote Mr. Fletcher, and in recognition of this an attempt was made to change the Choir's name – it would have become the **Llandaff Festival Choir** – but rejected mainly because links with the Cathedral were regarded as paramount'.

*The Dean at that time was The Very Revd. Glyn Simon, later Archbishop of Wales

Robert (Harry) Joyce MA MusB (Cantab) ADCM FRCO (Chm) ARCM. Organist and Master of the Choristers 1958 -1974



In the Silver Jubilee Souvenir it was noted - 'The Choir's standing up until 1958 reflected the enthusiasm of its members, the diverse and original approaches adopted by various conductors plus the solid support of the Cathedral authorities.

In 1960 following protracted debate, the Choir changed its name to the 'Llandaff Cathedral Choral Society'. This emphasised the strong links with the Cathedral and reflected changes in performing emphasis over the years'.

Robert Joyce, in recalling his time at Llandaff, wrote'.....I was with the Society for fifteen years, from 1958 -1974... '....but I still have very happy memories of the Monday evening rehearsals, then in the Prebendal House, and of the willing and devoted hard work put in to ensure rewarding performances.

In particular I remember the sense of partnership which developed between Tony Lewis, deputy conductor and accompanist for most of my time, and myself. His musicianship and sense of humour had much to do with the enjoyable atmosphere at rehearsals and the success of concerts. The Lewis clan seems to have been very important – Tony was followed by Morley Lewis, and a very helpful and efficient Secretary for most of my time was John Lewis. My most vivid memories of actual performances are of those in which we brought into the world specially written works by some of Wales' leading composers, among them **Alan Hoddinott's Race of Adam – 1961; Daniel Jones' St. Peter – 1962; William Mathias' St. Teilo – 1964; Arwel Hughes' 'St. Francis 1965 and Grace Williams' Missa Cambrensis - 1971.** There is a special excitement working alongside a composer as his or her creation slowly takes shape, although it can sometimes also create much traumatic anxiety, especially if, as happened in one case, the second half of the full score does not arrive until three a.m. on the day of the first performance!

I remember, too, the special experience of tackling pinnacles of achievement like **Bach's 'B Minor Mass', Beethoven's 'Mass in D', Brahms' 'Requiem', and Elgar's 'Dream of Gerontius' (1969) – I can still**

'hear' the wonderful 'Angel's Farewell' of Helen Watts in the final ten minutes of Elgar.

There were also those lighter moments when things were not quite 'alright on the night'! One in particular was when Tony Lewis and Malcolm Boyd, playing the piano duet in **Britten's 'St. Nicholas'** confidently began playing one movement while the rest of us began another. The beautiful graduated diminuendo to fade out which followed the moment of realization was almost as impressive as the composer's original intention.

The Society has achieved much more since those days, and I wish it many more years of happy and successful music making'.

Robert Joyce failed to mention that he was the soloist in the first performance of **Hoddinott's Concerto for Organ and Orchestra, Conductor Sir Charles Groves with the Royal Liverpool Philharmonic Orchestra (1967?)**



Michael Smith B.Mus, MA(Oxon) DMus (Edin) LRAM LTCL FRCO (ChM) ADCM Organist and Master of the Choristers 1974 - 1990

Dr. Smith, in the Golden Jubilee Souvenir, wrote;

'The latest chapter in the Society's history has seen further developments in repertoire and expertise (particularly through contemporary works). This has taken place against a background of changes in the City's musical life which has seen it become a major national/international cultural centre.

In 1985 the Society was invited, for the first time to perform at St. David's Hall, the National Concert Hall of Wales (opened in 1982)- combining with the University College Cardiff Choral Orchestral Society and the Cardiff Bach Choir. Three such concerts have taken place although the future of this exciting annual event is uncertain'. **(Belshazzar's Feast, February 1985; Britten's War Requiem, March 1986 (the first performance in Wales) and Carl Orff's Carmina Burana and Constant Lambert's Rio Grande in March 1987.**

He continued: 'This brief 'historical' survey is but a pale reflection of the strength, enthusiasm and expertise which has existed in the Choir since its formation.

None of this would have been possible without the full and unswerving support given by the Cathedral and Parish authorities.

The Cathedral does not, of course, exist for concerts and its complicated life must be disrupted as little as possible, for there are inevitably times when a hundred singers (plus symphony orchestra) are an embarrassment. Platforms need erecting and removing, chairs moved (or even reversed); afternoon rehearsals can stretch minute by minute towards Evensong, and music stands have not yet become liturgical objects.

These are, the Society knows, matters to pucker the clerical brow and deepen the breathing in places where stewards gather. This makes us appreciate even more the magnificent co-operation we somehow win from everyone – clergy, vergers, stewards, programme sellers, tea makers and many others too numerous to mention.

The Golden Jubilee Season represents the most ambitious programme yet undertaken by this amateur

choir. Not only singing in its own serene and inspirational setting, but taking great music to a wider audience. In the last resort though, we are singing for ourselves, the love of Man and in praise of God'.

It must be remembered that whilst these exciting performances were being rehearsed the Society was maintaining its programme of three concerts each year in the Cathedral.

One of the most notable performances Directed by Dr. Smith was, perhaps, **David Fanshaw's African Sanctus 1980.**

During the tenure of Dr Smith, the Society celebrated its Golden Jubilee, the highlight was the Festival Concert in St. David's Hall, 25th June 1988, performing Berlioz **Grande Messe Des Morts**. We were joined by the Llandaff Cathedral Choristers, Morrison Tabernacle Choir, the Cardiff Bach Choir and, the then, Welsh College of Music and Drama Chamber Choir.(now the RWCM&D). Sir Charles Groves Conducted the Guildford Philharmonic Orchestra and the Band of the Welsh Guards. The soloist was Robert Tear.

The post of Conductor of the Llandaff Cathedral Choral Society was traditionally a separate but additional responsibility (with an agreed emolument) of the Cathedral Organist and Master of the Choristers - the Cathedral's own choir. This tradition was broken in the 1990/91 season by the sudden and unheralded resignation of Dr. Smith as Conductor of the Society. He continued in his post as the Cathedral Organist and Master of the Choristers.

We were fortunate in that we were able to engage 'For one year only' (she said), the talents of a lady who had been a soloist in the Society's programmes on more occasions than any other singer - Avril Harding.

Avril Harding B.Mus (London) GTCL LRAM LTCL 1991-2006

Avril was awarded the Elizabeth Schuman Prize awarded to the Best Singer in the B.Mus. examination (1957)



In a sense Avril was returning to a Society which she knew very well. She had sung with the Society as soprano soloist on no less than eight occasions - a record. Her first engagement with the Society was in 1958 when it was still known as The Special Choir and her last appearance as a soloist was in 1972.

Following part-time studies in singing and piano at the College of Music in Cardiff (now the Royal Welsh College of Music and Drama, University of Glamorgan) Avril joined the first full-time course for one year in 1952. Among her teachers were Alun Hoddinott and Grace Williams.

In 1953 Avril went up to the Trinity College of Music in London where she studied singing under Charles Kennedy Scott. She became a member of the Oriana Madrigal Society of which Scott was the founder and lifetime conductor.

Returning to Cardiff in 1957 Avril joined the staff of the College of Music and Drama as a lecturer, where she developed choral singing and founded the College Chamber Choir, which received commissions from most

contemporary Welsh composers. In 1960 she was given an award for further studies in singing at the **Mozarteum, Salzburg.**

One of Avril's most notable contributions to music in Wales has been through her teaching and development of choral singing with small chamber groups as well as larger ensembles. In 1991, following her retirement as Senior Lecturer in the college she founded the Welsh Chamber Singers. In the same year she became the Musical Director/Conductor of the Llandaff Cathedral Choral Society one of the principal and oldest mixed choirs in Cardiff, and indeed, Wales.

Avril was associated with Keith Griffin, the Director of Ty Cerdd, Music Centre for Wales (formerly the Welsh Amateur Music Federation) and such choral luminaries as John Hugh Thomas, Helena Braithwaite and John Huw Davies in the founding the National Youth Choir of Wales. She was a tutor to this choir in the period 1985-2004. In 1994 she set up the 'Friends of the Choir'. She was also involved in the founding of the National Youth Training Choir and was its Chair from 1990. In the same year she founded the Welsh Chamber Singers a group which has continued to the present time and broadcasts regularly on BBC Radio 4

Appointed Chair of Ty Cerdd in 2003 Avril made a most significant contribution to the cause of music-making in Wales. She retired as Chair of Ty Cerdd and that of Chair of the National Youth Choir in 2011.

For the Society, four events are notable in this period: The first, a joint concert with the Lichfield Cathedral Special Choir which we performed in both Cathedrals: **Zadok the Priest and Beethoven's Mass in C** were two items in the programme. The second, a performance of the **Mozart Requiem in D Minor with the visiting Texas Choral Consort**. Third, **Karl Jenkin's The Armed Man** in which the Muslim call to prayer was proclaimed from the Cathedral's Pulpit by an Imam! And the fourth Avril's final concert, a memorable performance of **Handel's Messiah**.

It could be argued that Avril Harding is a lady who has not yet received a national award which her achievements so richly deserve.

**Dominic Neville
M.A.(Cantab.) P.G.C.E
2007 -**



Principal Conductor of LCCS, Dominic Neville

began his musical training as a

boy chorister of Cardiff Metropolitan Cathedral Choir, and he was educated at St. John's College. His studies continued at Cambridge University and as part of the Music Tripos he took up invitations to conduct the highly acclaimed choir of Clare College.

Dominic was a Choral Scholar in the world famous Choir of King's College, and he sang in the Grammy-nominated recordings for EMI, broadcasts for radio and television including *Carols from King's*, and in concert performances in Hong Kong, Canada and at Western Europe's leading venues and music festivals. Dominic sang at the memorial service for Princess Margaret (soloist Bryn Terfyl), and he was a soloist at the choir's sell-out Christmas concert at the Royal Albert Hall.

Since graduating from Cambridge, Dominic is an Academic Lecturer at the Royal Welsh College of Music and Drama, Conductor of Cardiff University Symphony Chorus, Master of Choristers of Cardiff Metropolitan Cathedral and Director of Choral Music at St. John's College. He has also served as Chorus Master to Carlo Rizzi in Verdi Requiem and as Assistant Conductor to Peter Phillips in Spem in Alium with The Tallis Scholars.

Dominic is particularly proud to be **Principal Conductor of Llandaff Cathedral Choral Society**.

Since his appointment in 2007, LCCS has continued to build upon its fine tradition of performing the great established choral repertoire at Llandaff Cathedral, including such works as Bach *Mass in B Minor*, Britten *St. Nicholas* and Mendelssohn *Elijah*.

The choir has continued to work with the UK's leading soloists, and in recent years has performed Handel *Birthday Ode to Queen Anne* with James Bowman CBE, Brahms *Requiem* with Cardiff Singer of the World finalist Meeta Raval, and Bach *St John Passion* and Monteverdi *Vespers* with Catherine Bott.

Dominic is delighted to have conducted the choir's first tour abroad, including a performance of Faure *Requiem* at the composer's own church, the Madelaine in Paris, on Bastille Day, 2012. In this same year the choir was selected by Making Music to be one of six ensembles from across the UK to work in collaboration with one of a new generation of composers, under the *Adopt a Composer* scheme. This contributed to the choir's most recent CD recording, and Dominic is particularly proud that LCCS performed its first broadcast on BBC Radio3. Dominic would like to express thanks to the many wonderful members of LCCS who have given so much support, enthusiasm, and musicianship. He is particularly grateful to the committee for its expertise and support, and would like to give a special word of thanks to Don Jessett for all that he has done for LCCS. Don has given 52 years of outstanding service to the choral society, and we shall miss him greatly.

Alexander Thacker B Mus (hons)

Alex graduated in 2011 from the Royal Welsh College of Music and Drama gaining **BMus (Hons)** in Composition with Lynne Plowman and Dr. Robert Spearing, whilst also studying conducting with Lucy Griffiths and John Trail. He was awarded the 2011 Composition Prize and has since written for the Cardiff Polyphonic Choir, Triptych Trio and Still Life with Guitar.

Alex became Director of Music at the Church of St. Andrew and St. Teilo in Cathays where he still conducts the choir and is a member of the church and St. Teilo's Arts. In addition to these activities Alex still sings with Sine Nomine and Cor Cyfoes and deputises for St. David's Metropolitan Cathedral and Llandaff Cathedral School.

He also sang in the chorus for Opera Ddraig's production of Mozart's *Magic Flute* (2010) and *The Marriage of Figaro* (2011).

Since undertaking his role as Associate Conductor Alex has assisted in rehearsing the Society for Elgar's *Dream of Gerontius*, J.S. Bach's *St. John Passion* and



Monteverdi's *Vespers* as well as Christmas Carols and Opera Choruses. In the Carol Service in December 2012 he conducted **Duncan Macleod's 'Behold The Best of Morning Dawns'**. It is a work commissioned by Making Music's Adopt a Composer Scheme. The Society was selected by Making Music to perform this composition.

The Society's Accompanists

As stated in the Golden Jubilee Souvenir Programme in 1988 'No choir can hope to achieve high professional standards without the sensitive understanding (and patience) of good rehearsal accompanists. The Society has therefore been fortunate over the years in the devoted service of several accomplished musicians who have also performed in principal roles (both with and without orchestras) and also as conductors.

V. Anthony Lewis B.Mus.

Tony's association with the Society began in 1948 when it was known as the Special Choir. He recollected that when the Cathedral was being rebuilt following war damage, performances took place in other churches. The best of these, acoustically, he thought was St. German's Church in Roath.

Tony recalled 'several occasions sitting at an upright piano in the Prebendal House, gently hammering out certain vocal lines which were not emerging as the composer had intended. An unwritten telepathic union with the conductor of the day, especially Harry Joyce, often saved a lot of time in rehearsals'!

Avril made a similar point with regard to her association with John Cheer.

Colin Yeoman AIB LRAM LTCL

Colin had also been accompanist to the Special Choir and later to the Society when Eric Fletcher was Organist and Master of the Choristers (1957-58), a position that he held until Robert Joyce was appointed to succeed Eric Fletcher in 1958.



Morley Lewis

Morley was a graduate in chemistry but pursued a career in banking and was the Organist and Choirmaster of St. German's Church, Roath. In 1980 he was appointed to the post of Organist and Choirmaster of the Cathedral Parish Choir. He also Directed the Wills Chapel Choir at the University of Bristol.

Morley took over as accompanist of the Society when Anthony Lewis retired and so was associated with Robert

Joyce for many years. He wrote, "I recall with immense pleasure the happy times I had with the Cathedral Choral Society over many years playing both piano and organ for Robert Joyce and Michael Smith and frequently taking rehearsals when they were away examining. Also, I have many fond memories of the enthusiastic singers who produced such excellent results and I wish this marvellous institution all the very best for a long and exciting future".

Avril Harding had commenced her duties as conductor in September 1991. There would appear to be a slight hiatus with respect to the position of accompanist to the Society. In her report to the AGM Miss Harding thanked the Committee and certain members, Mr. William Reynolds, Mrs. Carwen Jones and Miss Jean Wines for their assistance as accompanists over the last year and in particular thanks were expressed to Mr. William Reynolds, Mrs. Carwen Jones and Miss Jean Wines. The two ladies were loyal members of the contralto section of the Society! Mr. William Reynolds had agreed to continue as accompanist for the foreseeable future. He is now Dr. William Reynolds and is the Director of Music at St. Mary's Collegiate Church, Swansea.

David Geoffrey Thomas MA BMus ARCO ARCM

David had a long association with the Society both as accompanist at rehearsal and as a performer and conductor.



John Cheer MA FRCO



As a teenager John studied piano and organ at the Trinity College of Music, London. In 1987 he moved to Cardiff to read for a joint degree in physics and music at the University. He continued organ studies with Robert Court. John contributes to the music in a number of local churches and can also be heard regularly on BBC broadcast such as Radio 4's Daily Service. In addition to his work with Llandaff Cathedral Choral Society he enjoys working with a number of other ensembles including Vivace Singers, Sine Nomine Singers and Concerto Gallese. Following the award of a Masters Degree in Music Therapy, by the University of the West of England, John took up an appointment as Music Therapist with Bristol Community Health, working with the Community Learning Difficulties Team. John was also successful in gaining the Fellowship of the Royal College of Organists.

In the programme notes for the performance of the Dream of Gerontius in November 2012, Tributes were paid to John. Dominic Neville, Principal Conductor of LCCS wrote. "In John Cheer, we have been privileged to work not only with an accompanist combining great musicianship sensitivity, and technical accomplishment, but also a remarkable professional, respected in all realms of keyboard playing, from solo repertoire to

accompanying, as organist, continuo harpsichordist, and pianist. Every minute working with him has been a pleasure, and John will be greatly missed at the choir's weekly rehearsals. We wish him every success in his work and family life".

Don Jessett wrote "As Deputy Chairman of Llandaff Cathedral Choral Society it is my pleasure, on behalf of the Membership, to offer our thanks to John for his sixteen years of devoted service as Accompanist to the Society. John's modesty is such that it tends to hide his abounding musical talent from which the Society and its Musical Directors have benefited, as noted by Dominic above. John's work as a Music Therapist has followed three years part-time study for a Master's Degree in Music Therapy at the University of the West of England. We wish him well for the future and look forward to his continued association with the Society as our Guest Accompanist".

Harriett Jenkins

Harriett was appointed as the Society's accompanist in January 2013 following an audition and interview.

She is a student at Cardiff University studying for a BMus degree with piano as first instrument and cello as her second. Harriett is a young lady with considerable experience as accompanist to the University Jazz Society and the University Chorus. She has played celeste for the University Symphony Orchestra in concert at St. David's Hall and the Wales Millennium Centre. She is Musical Director of the Bargoed Male Voice Choir. In addition to her musical talents she is a Black Belt in Tae-Kwondo!



This brochure is written in the shadow of the recent outstanding performance of Monteverdi's Vespers of 1610 so warmly applauded by Catherine Bott and Billy Harpin two of the soloists. Catherine appeared in the Llandaff Festival of 1980 billed as 'a singer' in Orff's Carmina Burana. The Society performed the African Sanctus in the same Festival.

As one views the repertoire as illustrated in this record, one is struck by the fact that it extends from the sixteenth to the twenty-first century - from Gabrielli to MacLeod! Language appears to hold no terrors: Janacek's Otcenas (The Lord's Prayer) required coaching in Czechoslovakian, Bernstein's Chichester Psalms caused us to engage a Rabbi to guide us in the pronunciation of Hebrew. German pronunciation was helped by members of the Society who are German speakers. The vowels of the English language can also cause difficulties - ask Dominic!

Keith Griffin (Director of Ty Cerdd (at that time WAMF) in his congratulatory message for the Diamond Jubilee of the Society commented that the Society was one of the first choirs in Wales to take advantage of new arts funding for staging and lighting and that the efficiency of its administration was a lesson to many other Societies. The purchasing of the staging and lighting referred, to owed very much to the effort of the late Aubrey Waters.

Concert programmes have always acknowledged the support of Ty Cerdd and Making Music.

CAROL SERVICES

A Carol Service had been a feature in the Society's annual programme for many years, but from 1994 it was decided to invite local schools to participate in the carol service.

The first of these was the **Herbert Thomson Junior School Singers in 1994** Jen Griffin was the Conductor. No charity had been nominated.

The South Glamorgan Youth Brass Band, Director Keith Griffin (yes, he of WAMF and later Ty Cerdd), played appropriate pre- and post-service music as well as accompanying the singing in the Service.

In 1995 Cathays High School Chamber Choir

Conductor: Emma Cavendish

Charity: Macmillan Nurse Appeal.

1997 Llandaff City Church in Wales Primary School

Conductor: Joanne Powell

Charity: Cardiff Samaritans

1998 City United Reform Church Youth Group

Conductor: John Cheer

Charity: Royal National Institute for the Blind

1999 Cardiff High School Chamber Choir

Conductor: Richard Jenkins

Charity: Parkinson's Disease Association

2000 Llandaff Cathedral Girl Choristers

Conductor: Richard Moorehouse

Charity: The Stroke Association

2001 Llandaff Church in Wales Primary School

Conductor: Julia Husband

Charity: Craig y Parc

2002 Roath Park Junior School Choir

Conductor: Peter Knight

Charity Samaritans

2003 Riverbank School Singers

Conductors: Andy Pidcock & Sheila Thomas

Charity: Miles for Smiles (LATCH)

2004 No school nominated

Charity: Motor Neurone Disease Association

2005 Hemiola Young Musicians

Conductor: William Reynolds

Charity: British Red Cross

2006 Cardiff County and Vale of Glamorgan Junior Singers

Conductor: Jen Griffin & Jenny Roderick

Charity Amelia Trust Farm

2007 Eglwys Wen Primary School

Conductors: Susan Watts and Linda Lewis

Charity: Brainwave

2008 Llandaff Church in Wales Primary School

Conductor: David Anstee

Charity: Leonard Cheshire Disability Dan-y-Bryn, Radyr.

2009 Girl Choristers of Llandaff Cathedral

Conductor: Simon Lovell Jones

Charity: Huggard Centre's Open Door Project

2010 Eglwys Wen Primary School

Conductors: Susan Watts and Linda Lewis

Charity: SPUR - Spinal Unit Charity

PROP - Physiotherapy Unit Charity

Rookwood Hospital, Llandaff.

2011 Ysgol Eglwys Wen

Conductor: Susan Watts & Linda Lewis

Charity: Bobath Children's Charity, Wales

2012 Whitchurch Primary School

Conductor: Nikki Clarke & Suisan Watts

Charity: Age Concern Cymru & Help the Aged in Wales.

The South Glamorgan Youth Brass Band was re-named Cardiff County and Vale of Glamorgan Youth Brass Band. Under the Direction of Keith Griffin this group was a welcome addition to the carol services until 2010, when Keith retired.

From 2011, the band was renamed the County of Cardiff & Vale of Glamorgan Symphonic Brass and is now directed by Matthew Thistlewood.

In 2011 a recording was made of the carol service and this was transferred to a CD which was sold to choir members and friends.

Small groups of choristers from LCCS have also sung carols in venues other than the Cathedral from time to time. Cardiff Bay and City Hall are two such venues (on both these occasions the choir were paid for their services!). Additionally a group sings in the City Centre just before Christmas each year and the monies raised go towards the year's nominated charity.



LCCS carol singers at City Hall (2002)



Carols in the City centre (2008)

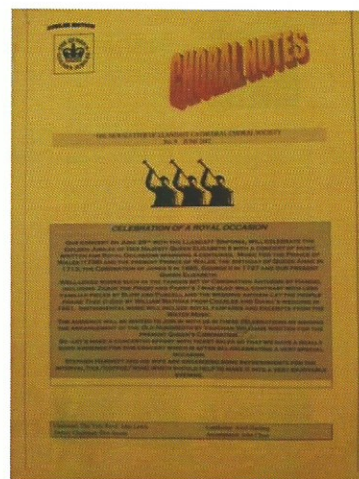
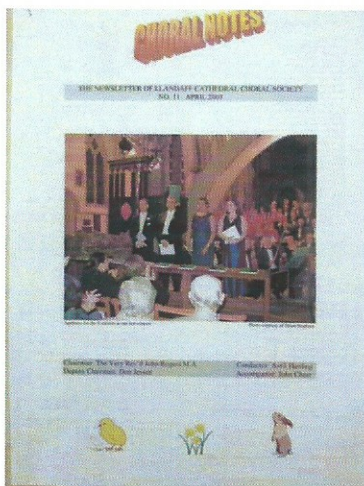


Singing in John Lewis's (2012)

Choral Notes

In 1999 the Society's own newsletter was started by Julia Stevens. Following a request for suggestions for a suitable title, *Choral Notes* was chosen.

The newsletter which is usually produced once a term (unless there is insufficient material), is a mixture of articles, profiles of members, news and information on forthcoming or past events and concerts. In many ways it has provided an informal history of the choir over the past 14 years and has been useful in sourcing information for this commemorative 75th anniversary brochure. Apart from being distributed to all choir members, the newsletter is sent out to all Life Members enabling them to keep in touch with choir events. Reproduced below are a few covers from past editions.



LIFE MEMBERSHIP

At the Annual General Meeting of Llandaff Cathedral Choral Society in September 2007 it was decided that a category of **Life Membership** of the Society should be created. **Life Membership** would be offered to any former members whose time with Llandaff Cathedral Choral Society was considered significant in terms of their office or in the general running of the Society or in their continued support. This was a matter which required some modification of the Society's Constitution and the approval of the Charity Commissioners and the Dean and Chapter of the Cathedral, which was sought, and approved. Life Membership imposes no obligations upon those persons so distinguished but is simply a mark of the Society's respect and thanks. **Life Members** are chosen at the committee's discretion and have all the usual rights of membership but are not obliged to pay a membership fee. They are kept informed of all concerts and sent complimentary tickets for these and are invited to attend any social events which are held and also receive a copy of 'Choral Notes'.

The current list of LCCS Life Members is:-

Pat Edwards, Helena Evans, Norma Fraser, Avril Harding, Stan Harding, Margaret Johns, Joan Keenan and Jean Wines.



Norma and Jean receiving their Life Membership awards in 2011

