

Llandaff Cathedral Choral Society  
*Cymdeithas Gorawl Cadeirlan Llandaf*

Music Director: Alexander Thacker

Jeffrey Howard (organ)

Alison Shone (Soprano) Nicole Boardman (Mezzo), Osian Wyn  
Bowen (Tenor), William Stevens (Baritone)



# Music for Christmas

Llandaff Cathedral  
11th December 2021

## Welcome

After a turbulent and frustrating (almost) two years for choirs, it is with great pleasure we welcome you to our first concert in the Cathedral since 2019. As with many other musical organisations, we did not let the grass grow under our feet during the pandemic and quickly became adept at using the technology of Zoom. This allowed us to stay in touch with our weekly rehearsals and we were even able to expand our membership internationally with regular attendees from Australia, Canada, Germany, and Italy. Even when we were away, there was no excuse not to attend on a Monday night!

The zoom rehearsals culminated in several YouTube videos beginning with a Christmas concert released advent-style, a piece at a time, before the whole event was premiered on 21st December, 2020. *Winter Legends, Christmas Bells* is still available to view, and features new carols by Ben Heneghan and Ian Lawson and arrangements of much-loved traditional carols from Alexander Thacker—several of which we are delighted to perform live for the first time this evening. Another virtual concert for St David's Day, 2021 followed with 4 new arrangements of Welsh songs, including *Mae Hen Wlad fy'n nhadau* and *Dafydd y Garreg Wen*. Finally, last May we released Iain James Veitch's *Jazz Missa Brevis*, again issued first in weekly parts before culminating in a performance of the full work on 31st May.

There will be more videos produced over the next year and these will be announced on our website along with other news and details of how to join this wonderful choir.

Seasons Greetings!

**Caroline Lynch Blossie**  
**Deputy Chair**  
**LCCS**

## Programme

**Welcome and Introduction** Reverend Canon Mark Preece The Precentor

**Missa Sancti Nicolai** Franz Joseph Haydn

Haydn was 40 years of age when, in 1772, he composed his mass especially for the Feast Day of St Nicholas in the court chapel of Eisenstadt Castle, the old family seat and preferred stomping ground of his patron, Nicolaus Esterházy. Some suggest that this Mass was Haydn's way of thanking Esterházy for allowing the return of musicians to the court at Eisenstadt. Whatever the reason, *Missa Sancti Nicolai* is one of Haydn's most enduringly popular mass settings to be sung in the festive season.

The work is an example of the 'Pastoral Mass,' a style often associated with the Advent season. The lilting, 6 in a bar Kyrie and its key of G Major are classic hallmarks of this bucolic style, evoking the shepherds in the Nativity story. The Kyrie is a charming exchange between soloists and chorus with typical 'Haydnesque' touches, such as the abrupt changes from soft to loud, usually as the chorus interrupts the soloists.

By contrast, the *Gloria* is a swift and fanfare like movement, rounded off with a fugal 'Amen.' The Soprano's flowing *Gratias agimus tibi* (We give thanks to thee) provides a pleasing contrast to the rumbustious Choral outer sections.

The *Credo* shows signs of being written in a hurry as Haydn's cunning overlaying of separate texts bear witness, not unlike the same movement in his *Kleine Orgelmesse* (1774). Listen out for the striking, unison setting of the words, 'et unam, sanctam, catholicam et apostolicam Ecclesiam' (I believe in one, holy, universal and apostolic Church), reminiscent of the same passage in his *Nelson Mass* (1798).

The slow and stately *Sanctus* is contrasted with a fast, triple time 'Pleni sunt coeli et terra gloria tua' (Heaven and earth are full of your glory), rounded off by a bright and exuberant 'Osanna in excelsis' (Hosanna in the highest) which is repeated exactly after the solo quartet's Benedictus.

After an austere and foreboding *Agnus Dei*, Haydn returns to the music of the Kyrie in the words, 'Donna nobis pacem' (Grant us peace), as was so often done in 18th century Austrian mass settings. Thus the work is rounded off with the pastoral, lilting music with which it began.

**Red and White** Ben Heneghan<sup>[L]</sup><sub>[SEP]</sub>

*Red and White* is the first of four secular choral songs, collectively entitled *Winter Legends*, and intended for use at Christmas time. It is inspired by the shamans of northern Europe and Asia and their millennia-old ceremonial use of the red-and-white Fly Agaric mushroom as an aid to visionary enlightenment. The reindeer which have been part of their culture for centuries play a crucial role in the preparation of the sacred mushroom.

In *Red and White*, this wild northern world is contrasted with our familiar high-spirited Christmas preparations: the glitter and the shopping, the eager anticipation of snow-speckled homecomings, the joyous bright-voiced carols. The song imagines the shamans journeying from their forests, southward through a winter sky, to shower blessings down on us at Christmas Eve.

This is the first live performance of *Red and White* in Wales (Cheltenham Choral Society gave the world premiere just two days ago). However, it has already been broadcast, on Classic FM's drive-time show last Christmas, as one of the winners of their annual carol competition.

Far away in the wilds of the north, at the  
ending of the summer,  
red and white is the mushroom that grows  
where the forest shadows lie,  
gathered and dried for the howl of the wolf at  
the threshold of the winter,  
when the mushroom will feed every dream and  
will open every eye.

Here where the streets are filled with lights  
and the first faint signs come forth,  
just a few short weeks from now,  
it's Christmas time!  
Children will set their hearts on snow,  
and their hopes toward the north,  
where the icy wind will blow,  
and Christmas will be white!

When they waken and dance as the wind  
starts to swirl and to kindle,  
soon the howl of the wolf raises reindeer aloft  
into the air,  
down the paths of the sky, under stars and the  
shimmer of the sleigh bells,  
red and white for the shaman who sings with  
the snowfall in his hair.

Here where the shops are thronged with folk  
making ready for the feast,  
bringing every goodness home  
at Christmas time,  
loved ones will come from far and wide  
through the wind and rain and storm  
to a welcome always warm,  
to celebrate the year!  
Everyone is here,  
and Christmas time has come!

If tonight you look outside your window at the  
sky,  
(then you might) see the sleigh pass by,  
(and you might)  
hear the shaman's voice amid the snow:  
"Fly reindeer, fly! Fly!"

Come, all people, and join in the dance of the  
magic and the reindeer,  
fill your hearts and your towns with the warmth  
of a million coloured lights.  
Bring your feast to the fire to be shared in the  
gladdening of nations,  
throw your thanks in the air for the reindeer to  
raise them to the heights!

Then winter legends rise again,  
when the northern skies grow near, and the  
wondrous ones appear,  
from hallows of the past,  
heralding the day,  
showing us the way  
that we might heal the world!

*Cradle Song* is taken from Ian Lawson's *Christmas Cantata*. Along with *Christmas Bells* and *O Christmas Day*, it was performed in the first of our 'lockdown' performances last year. The text is by William Blake and taken from his book, *Songs of Innocence*, published in 1789. It is essentially a lullaby sung by a mother to provide comfort to her infant, but also reflects her unconditional love for her babe and her concern over its future journey from innocence to experience. The mother and child also reflect Mary nurturing the baby Jesus whose tears would have been shed for all children.

Sweet dreams form a shade,  
O'er my lovely infant's head.  
Sweet dreams of pleasant streams,  
By happy silent, moony beams.

Sleep, Sleep, happy child,  
All creation slept and smil'd,  
Sleep, sleep, happy sleep,  
While o'er thee they mother weep.

Sweet sleep with soft down,  
Weave thy brows an infant crown.  
Sweet sleep, Angel mild,  
Hover o'er my happy child

Sweet babe in they face,  
Holy image I can trace.  
Sweet babe, once like thee,  
They maker lay and wept for me.

Sweet smiles in the night,  
Hover over my delight,  
Sweet smiles, Mother's smiles,  
All the live-long night beguiles.

Wept for me, for thee, for all,  
When he was an infant small.  
Thou his image ever see,  
Heavenly face that smiles on thee.

Sweet moans dove-like sighs,  
Chase not slumber from thy eyes,  
Sweet moans, sweeter smiles,  
All the dove-like moans beguiles.

Smiles on thee, on me, on all;  
Who became an infant small.  
Infant smiles are His own smiles.  
Heaven and earth to peace beguiles.

### **Cantemus in coro** Alexander Thacker

*Cantemus in choro* is a piece inspired by the 1582 Finnish collection of Hymns, *Piæ Cantiones*. On the face of it, the piece is a setting of the well-known hymn, *Unto us a boy is born* (*Puer nobis nascitur*). However, interwoven into the texture are verses of other hymns from the same collection. These include *Ad cantus lætitiæ*, *Dies est lætitiæ* and *Divinium mysterium* (to the words of *Corde natus ex parentis*). I have chosen these hymns because of their melodic similarity to *Puer natus nascitur* and, as such, they act like variations on the theme. I have also chosen to intersperse complementary texts in both English and Latin, as in the medieval, macaronic style. The piece was written especially for a unique project involving Llandaff Cathedral Choral Society, the Cavatina Singers, and Cheltenham Choral Society in 2020, *Winter Legends, Christmas Bells*. The piece is dedicated to Alan Hall, who was a stalwart member of LCCS since 1964 and very sadly passed away in October 2021. Alan was a polymath and great aficionado of hymnody, particularly the European protestant tradition from which *Piæ Cantiones* hails. Alan was "absolutely over the moon - very much honoured, and indeed moved" to have had this piece dedicated to him. I only hope that it is worthy of the man.

Unto us a boy is born!  
King of all creation,  
came he to a world forlorn,  
the Lord of every nation.

Ad cantus lætitiæ

Te devote petimus,  
laxa quod peccavimus,  
Ne nos interire  
Post mortem nos miseros,  
ne simul ad inferos  
Patiaris ire.

No inuitat hodie  
Spes et amor patriæ cælestis.

Christian Folk, a day of joy  
Bid ye one another,  
Birthday of a Kingly Boy,  
Virgin is His mother,  
'Tis a Child of wonderment  
All Delight in Him is pent  
By our human nature;  
But what speech of man may spell,  
Or what music utter well,  
Our Divine Creator.

Natus est Emanuel,  
Quad præ dixit Gabriel,  
Unde Santus Daniel est testis.

Christ, from heaven descending low,  
Comes on earth a stranger;  
Ox and ass their owner know,  
Becradled in the manger.

O beatus ortus ille,  
Virgo cum puerpera,  
Edidit nostram salutem,  
Feta Sancto Spiritu,  
Et puer redemptor orbis,  
Os sacratum protulit,  
Sæculorum sæculis.

This did Herod sore affray  
And grievously bewilder,  
So he gave the word to slay,  
And slew the little childer.

Christe qui nos propiis,  
Manibus fecisti  
Et pro nobis omnibus  
nasci voluisti,

Of his love and mercy mild  
This is the Christmas story;  
O that Mary's gentle Child  
Might lead us into glory.

Let us thus rejoice and sing:  
Glory to the Lord, our King,  
Peace on earth, goodwill to men.

Ergo nos cum gaudio,  
Nostra simul concio  
Benedicat Domino jubilo

To the Lord we join as one  
And sing in jubilation;  
Born for us, may Christ, the Son  
Receive our hearts' oblation.

Te Salvator A et O,  
Cantemus in choro,  
Cantemus in organo,  
Benedicamus Domino.

Of the Father's love begotten,  
Ere the worlds began to be,  
He is Alpha and Omega,  
He the source, the ending He,  
Of the things that are, that have been,  
And that future years shall see,  
Evermore and evermore!

Qui natus ex Maria  
In die hodierna  
Perducat nos gratia  
Ad regna sempiterna. Amen.

## **Gloria** John Rutter

By the time that the Voices of Mel Olsen first performed a brand-new setting of the *Gloria* in the spring of 1974, John Rutter was fast becoming a household name in musical circles. Three years earlier his name was inscribed alongside that of David Willcocks as joint editor of the second in the increasingly popular Carols for Choirs series and, having already made many of his own Carols famous in the first in the series. Originally written for Brass, Percussion, Organ and mixed Chorus, *Gloria* was Rutter's first US Commission and

the beginning of a long and fruitful association with that country. Mel Olsen, who commissioned the work, was extremely meticulous in what he wanted from the work, particularly as regards idiomatic vocal writing. The version which will be performed tonight is the one for chorus and organ.

The three movements of *Gloria* were conceived more for concert rather than liturgical performance and follow a fast - slow - fast structure, like those of a Concerto or short Symphony. The first, *Gloria in excelsis Deo*, sets these words to a bold and brass like tune which forms the basis of the movement. These strident melodies, alongside organ fanfares, are punctuated with softer, more lyrical settings, such as *Et in terra pax* (And on earth peace) and *gratias agimus tibi* (we give you thanks).

The central *Domine Deus, Rex Caelestis* (Lord God, King of Heaven) transports us to a state of suspended, tranquil beauty as if floating over the clouds as sustained melodies and organ flourishes, invoke the King of Heaven. This is perhaps the most obviously spiritual music in the work as time seems completely suspended for six minutes of ecstatic bliss.

The final *Quoniam tu solus sanctus* rounds off the work with fugues, fanfares and perhaps that most 'Rutterish' of characteristics, spiky, syncopated rhythms. Here, Rutter shows off his compositional wizardry, combining, chopping and changing different themes before a majestic reprise of the opening *Gloria* theme in a way which sounds truly symphonic and leaves no doubt as to where to clap for the audience.

## Musical Director



**Alexander Thacker** was appointed as Musical Director of Llandaff Cathedral Choral Society in 2018 and has helped to steer the choir through the rocky terrain of virtual rehearsals during lockdown, through to the choir's return this term. Highlights have included conducting, Mozart's *Requiem*, Mendelssohn's *Elijah* and premiering of Ian Lawson's *One World Cantata*. He is also Musical Director for Cheltenham Choral Society (CCS) and the Cavatina Singers, Penarth. Alexander began his conducting career as Director of Music at the Church of St Andrew and St Teilo, Cardiff, a position he held for eight years, before taking up the post of Musical Director for CCS. Originally from Leicester, Alexander graduated on the MMus Choral Conducting course at the Royal Welsh College of Music and Drama (RWCMD), studying with Sarah Tenant Flowers, Adrian Partington and Neil Ferris. In 2011, he graduated in Composition at the RWCMD, winning the Mervyn Burch Composition Prize. Two of his compositions were performed virtually as part of a

joint, lockdown project between CCS and Alexander's other two choirs entitled, *Winter Legends*, *Christmas Bells*. On top of conducting duties Alexander sings in Llandaff Cathedral Choir, Composes and teaches Music Theory. For more information, please visit [alexthacker.co.uk](http://alexthacker.co.uk).

## Organist



**Jeffrey Howard** was born in Cardiff and studied at the University of Wales College, Cardiff and the Royal Academy of Music, London. He is Director of Music at St John's College, Cardiff and Cardiff Metropolitan Cathedral. He continues to pursue a career as organist, coach, conductor and pianist and has accompanied leading international opera and light entertainment singers including Sir Bryn Terfel, Sir Willard White, Dennis O'Neill, Nuccia Focile, Rebecca Evans, Alfie Boe, Wynne Evans, Michael Ball, John Owen Jones, Shân Cothi, Katherine Jenkins, Jason Howard and more informally, Dame Shirley Bassey. Jeff has performed at major concert venues throughout the UK and Europe including the Royal Albert Hall, Royal Festival Hall, Wigmore Hall, St Paul's Cathedral, St George's Chapel in Windsor, Notre Dame de Paris and the Goethe Institute in Brussels. His concerto performances include piano concerti by Beethoven, Shostakovitch and Rachmaninov. Jeff has worked as conductor and

arranger with the Royal Philharmonic Orchestra, Royal Liverpool Philharmonic, BBC National Orchestras of Wales, Orchestra of Welsh National Opera, City of Birmingham Symphony Orchestra and the Budapest Symphony Orchestra and often appears as keyboard soloist for Sir Karl Jenkins. Recent commissions include Fanfare and Easter Hymn arrangements for Washington National Cathedral, orchestrating the new musical *Tiger Bay* for the Wales Millennium Centre and Capetown Opera, choral arrangements for the BBC National Chorus of Wales, Songs of Praise, S4C and various solo recording artists including Sir Bryn Terfel for Deutsche Grammophon and Trystan Llŷr for Universal. As accompanist, singer and arranger for Only Men Aloud, he toured the UK twice with them in 2009 and they released two albums on the Universal label. Their second album, 'Band of Brothers', included a number of Jeff's arrangements and won a Classical Brit Award in 2010. For the last twenty-five years, Jeff has been a Vocal Coach at the Royal Welsh College of Music and Drama, Welsh National Opera and Welsh National Youth Opera, Wales International Academy of Voice and on the Music Theatre Course at RWCMD. He was also a Vocal Tutor at Cardiff and Bristol Universities. Jeff is Music Director of Cambrensis Choir, the 200-voice St David's Praise Choir and until 2019, was conductor of the Treorchy Male Choir. The Welsh Music Guild awarded Jeff the Joseph Parry Award for his services to music in Wales and in 2018, the Royal Academy of Music awarded him the Associateship of the Academy for services to choral music. He received the British Empire Medal in the 2019 New Year Honours.



## Accompanist



**Philip May** has been the accompanist for LCCS rehearsals since 2014. Aside from this role, he is kept otherwise busy with a gallimaufry of musical odd-jobs around Cardiff and South Wales: working as an accompanist, workshop leader, and arranger for various music outreach charities including Arts Active, Live Music Now, Open Up Music, the Forget-Me-Not Chorus, and Welsh National Youth Opera. He is also a peripatetic

## Tonight's Soloists:



**Alison Shone (Soprano)** Ali was born in St Asaph, Clwyd but grew up in Nottingham and is a keen, lifelong supporter of Nottingham Forest. At the age of eighteen she was awarded a full scholarship to study at the Royal Academy of Music, with Janet Price and Jonathan Papp. She successfully completed her BMus degree at the Academy and was also awarded the Licentiate Diploma. She gained a Postgraduate Diploma in Advanced Performance with distinction from the Royal Welsh College of Music and Drama where she continued to study with Janet Price. Ali has won numerous singing prizes including the prestigious Sir Geraint Evans Award twice during her studies at the Royal Welsh College. As a soprano soloist she's been under the baton of conductors such as Richard Hickox, Nicholas Kramer, and Sir Neville Marriner. She has taken part in various recordings of opera, oratorio

and sacred music on labels such as Chandos, Priory Records and Hyperion. In October 2014, Ali was appointed musical director of Wales's first stroke choir, 'Strike a Chord Cymru', which acts as a rehabilitation for stroke survivors. The choir is thriving with almost thirty members. More recently Ali took over the baton of the Bargoed Community Choir. They're a female ensemble keeping the valleys tradition of song alive. She also conducts and directs Only Melin Aloud, a choir formed of Melin Homes residents based in Gwent and also leads a dementia friendly choir in Abertillery. Ali is a great ambassador for Arts and Health. She has co-created and produced a course with the Cardiff and Vale Recovery College which promotes singing for wellbeing. She is in great demand as a singer, teacher and accompanist and has also gained huge recognition in the world of music therapy, reaching out to the wider community, reuniting us all through music. She now lives in South Wales with her husband Dean and their two children Anja and Oskar, who keep her very busy.



**Nicole Boardman (Mezzo Soprano)** Nicole is a professional opera, classical singer and singing teacher, based in Cardiff. Originally from Liverpool, she recently graduated from the Royal Welsh College of Music and Drama on their Masters of Music vocal degree course. Throughout her training, Nicole has received vocal coaching and masterclasses from Kathryn Harries, John Fisher, Dame Ann Murray, Mary King, Donald Maxwell and Valerie Masterson. Nicole's previous performances include covering the role of 'Mrs Charlton' and singing in the chorus of the Welsh National Opera's 2019 Summer production of *Dead Man Walking*. Since then, she successfully auditioned for the WNO 2021 chorus placement, which took place June 2021. This was closely followed by performing with the National Gilbert and Sullivan Opera Company in their 2021 Summer Tour, covering the lead

Contralto roles and Chorus in their productions of *Patience*, *HMS Pinafore* and *The Mikado*. She has sung in the Chorus and played the Child Role in Sir Bryn Terfel's production of *Tosca* in the Abu Dhabi Palace 2019, sang soloist for Iain Burnside's English Song Festival 2018, Contralto cover and chorus for the National Gilbert and Sullivan Opera Company Tour 2017, 2018 and 2019, the Alto in Brahms's *Liebeslieder* Quartet for the Cardiff Singer of the World Lunchtime event in the Dora Stoutzker Hall 2017 and soloist for Rachel Podger's *Badinerie* and Brecon Baroque Festival. She has sung the Alto soloist for Mozart's *Requiem* in Llandaff Cathedral and Alto soloist for Vivaldi's *Gloria*, both under the BBC National Chorus of Wales Conductor, Adrian Partington. In 2016 Nicole was Adult Soloist in the Welsh National Youth Opera's Summer Showcase of 'Game Over,' 'The Maid', in *St. John Passion*, under Owain Arwel Hughes CBE, and Alto soloist for Llandaff Cathedral Choral Society's 'Christmas Oratorio' in December 2017. She has won the South Glamorgan Festival for Young Musicians Adult Recital category, winning the opportunity to perform at St. Davids Hall in Cardiff and has also placed first in the Abergavenny Eisteddfod Under 25's category for two consecutive years



**Osian Wyn Bowen (Tenor)** Osian originates from the harbour town of Burry Port, South West Wales. A recent graduate of the Royal Welsh College of Music and Drama from the David Seligman Opera School, Osian continues to work with renowned vocal coach John Fisher and Tenor Adrian Thompson. During his time at RWCMD he was gratefully supported by the Owen-Lloyd George Scholarship, John Underwood and John Rath, Aileen Price and the Tillet Trust. As a concert soloist, Osian has performed a world premiere of Spring Offensive by Edward-Rhys Harry as well as other repertoire including Handel's *Messiah* & O Praise the Lord with one Consent, Haydn's *Creation*, Mozart's *Requiem*, Sparrow Mass & *Vesparae Solennes De Confessore*, Beethoven's *Mass in C*, Saint-Seans' *Oratorio de Noël*, Jenkins' *Armed Man*, Purcell's *Dido & Aeneas* and Smythe's *Mass in D*. In addition to concerts, Osian is a regular performer on TV. Recent recordings include the Commemoration of the Battle of Passchendaele 100 (Recorded Live from Passchendaele) & Songs of Praise BBC, Cystadleaeth Cantorion Ifanc Cymru 2020, Cyngerdd y 10 Tenor, Les Mis – Y Daith, Noson Lawen & Heno S4C. Osian

has also recorded as a soloist on the album *Chasing Shadows* singing 'Gweddi'r Arglwydd'. Osian is also in demand as an operatic soloist and made his debut with Welsh National, singing the role of *Jaquino (Fidelio)*. Other roles includes Ferrando (*Così fan tutte*), Don Ottavio (*Don Giovanni*), Count Almaviva (*Il Barbiere di Siviglia*), Title Role (*Albert Herring*), Marco (*The Gondoliers*), Gonzalve (*L'heure Espagnole*) for RWCMD Opera and Tamino (*Magic Flute*) for Cardiff Opera. Opera Scenes include Rodolfo (*La Bohème*), Pelleas (*Pelleas et Melisande*), Prunier (*La Rondine*), Nemorino (*L'elisir d'amore*) & Prologue & Peter Quint (*Turn of the Screw*). Prizes and awards include the 2019 MOCSA Young Welsh Singer of the Year Winner, 2018 Geraint Morris Memorial Award, Mansel Thomas Memorial Award for Music, The Manning Singing Prize for Tenors, Aileen Price Award, D Afan Thomas Award, 2020 Welsh Singers Showcase Finalist & 2019 Ian Stoutzker Prize Finalist. This summer Osian made his debut Garsington Opera as a Young Artist singing the roles of *Animal Vendor & Waiter 2* as well as covering and singing *The Marschallin's Major-Domo*. He then went to West Green Opera, covering *Prunier* in *La Rondine* and this autumn makes his debut at Scottish Opera with roles in their two Gilbert & Sullivan productions, as well as covering *Ferrando*. Next spring, he makes his Welsh National Opera debut, covering and singing Don Ottavio in *Don Giovanni* and he returns to Garsington to cover and sing Ferrando.

## William Stevens (Baritone)



**William Stevens** is a singer and conductor. He studied singing at the Royal Welsh College of Music and Drama with Donald Maxwell and has had the privilege of singing in masterclasses with Dame Ann Murray, Sir John Tomlinson and Robert Holl. His roles on stage include the title roles in *Le nozze di Figaro* and *Sweeney Todd*, Nick Shadow *The Rake's Progress*, Olin Blich *Susannah*, Fasolt *Das Rheingold*, Superintendent Budd *Albert Herring*, Don Magnifico *La Cenerentola*, Sylvano *La Calisto* and various Gilbert and Sullivan roles with companies including Cardiff Opera, Opera Anywhere, Longborough Festival Opera and Welsh National Opera. Forthcoming engagements include Dulcamara *L'elisir d'amore* and Sparafucile *Rigoletto*. His concert repertoire includes major works by Bach, Handel, Haydn, Mozart, Berlioz and Saint-Saëns and has conducted major works by Handel, Bach, Haydn, Victoria, Tchaikovsky, Brahms, Sullivan, Berkely and Pärt.

## Llandaff Cathedral Choral Society

Founded over 80 years ago, Llandaff Cathedral Choral Society is one of the oldest choirs and the only cathedral-based choral society in Wales. The Society performs in the glorious setting of the Cathedral on four occasions each year and is pleased to enjoy a special relationship with one of our most historic religious buildings. Over the years and under a succession of outstanding conductors, the choir has performed virtually all the great choral works. It has also commissioned and performed new works by many of Wales' leading composers.

Rehearsals are held each Monday in term time and auditions for new members held regularly throughout the year, with applicants being invited to attend a few rehearsals with the choir beforehand. We are particularly interested in recruiting new tenor and bass voices at present. Being able to sight read to a reasonable standard is a pre-requisite for membership and previous choral experience an advantage. Beneficial membership arrangements are in place for sixth formers and students.

Contact [alexthacker.music@gmail.com](mailto:alexthacker.music@gmail.com) for details.



**Llandaff Cathedral Choral Society on YouTube:**

Winter Legends, Christmas Bells

(<https://www.youtube.com/watch?v=2SvExzfS7LQ>)

St.David's Day Concert 2021

(<https://www.youtube.com/watch?v=lWdrp86EEvI>)

Jazz Missa Brevis

(<https://www.youtube.com/watch?v=lvCzJtVQwdU>)



**For its next concert, LCCS will be providing an evening of Coronation Music to celebrate the HM The Queen's Platinum Jubilee. Join us on Saturday 26th March 2022 at 7.30 pm in Llandaff Cathedral. More details will appear in due course on:**

**<https://llandaffcathedralchoralsociety.org/>**

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