



**Charnwood
VOICES**

**Light
Fantastic!**

**Conducted by
Nicholas Scott-Burt**

**Organist:
Lee Dunleavy**

**Saturday 12th October 2019
St Andrew's Church
Kegworth**

Light, both literally and metaphorically, is that to which all life cleaves. Its symbolism, in art and in religion, is ubiquitous, from scriptural references to The Light of the World, to the aspirational dreams of Dorothy as she considers what might exist "Over the Rainbow". Our musical depictions of light are as many and varied as the frequencies in the visible spectrum, and in tonight's concert we celebrate this in an eclectic mix of styles from medieval plainsong to the hits of the 30s and 40s, and some of the most popular new classical works of the early 21st century. The first half of the concert will run without announcement, in the manner of a "mix tape"; and then after the interval we perform the beautiful *Lux Aeterna* by the living American composer Morten Lauridsen, a five movement setting of texts from the Requiem Mass which bring this musical form made famous in the works of Mozart, Faure and Verdi (to name but three) firmly and fittingly into our own age.

Before the ending of the day is a plainsong hymn which is part of the office of Compline, the last monastic service of the day, and asks that *From all ill dreams defend our eyes, from nightly fears and fantasies*. **Night and Day** was composed by Cole Porter for the 1932 musical *The Gay Divorce*. It is Porter's most widely performed song, and has been recorded by hundreds of artists, amongst them Fred Astaire, Bing Crosby, Ringo Starr and Diana Krall. Sir Charles Wood, perhaps most famous for the best-known of all *Ding Dong! Merrily on High* arrangements, succeeded Sir Charles Villiers Stanford as Principal of the Royal College of Music. He composed the eight part motet **Hail Gladdening Light** in 1912 to words translated from the Greek by John Keble. Thomas Tallis was born in the reign of Henry VII and performed and composed for Henry VIII, Edward VI, Mary I and Elizabeth I, and as such had to take care to avoid the religious controversies which surrounded him, and to keep the style of his church music in line with the thinking of the moment. His simple **Canon** (a melody sung by two or more parts with the entries staggered to form a harmony or a counterpoint) is well-known as a hymn tune, and sets to music the words *Glory to thee my God this night for all the blessings of the light*. American composer Eric Whitacre has become famous and celebrated in the last twenty years or so as a writer of ethereal and inspirational choral music, despite having had no formal musical training in his youth. **Lux Aurumque** is a setting of a poem by Edward Esch, which Whitacre had translated into Latin by poet Charles Silvestri. The tonal colours of the Latin text are of fundamental importance to the musical effect, though the original reason for the translation was

to avoid a breach of copyright in the original poetry! Josef Rheinberger's **Abendlied** (Evening Song) is a setting in German of a passage from Luke 24 - the words of the disciples to Jesus: *Stay with us, for it is nearly evening - the day is almost over*. **Over the Rainbow** is the famous song from *The Wizard of Oz*, but very nearly ended up on the cutting room floor, with producer Louis B Meyer saying it "slowed down the picture". Judy Garland's vocal coach insisted it was reinstated however, and it went on to win the Academy Award for best original song. **Canticle of the Sun and Moon** is a translation of words by *St Francis of Assisi*, sung to the German hymn tune *Lasst uns Erfreuen*. This arrangement was composed in April this year by Charnwood Voices' music director Nicholas Scott-Burt while the choir was on tour in the west of England. Norwegian composer Ola Gjeilo was inspired by the beauty of the aurora borealis to write **Northern Lights**. The music is a celebration of what he describes as "terrible beauty", expressed in words from The Song of Solomon: *Thou art beautiful O my love; sweet and beautiful daughter of Jerusalem*. Thomas Tallis' motet **O Nata Lux** is for the most part a simple chordal setting of the Latin words, though not without its moments of sublime polyphonic colour. **Blue Moon** was a popular song written by Richard Rodgers and Lorenz Hart in 1934, and has been a hit for Frank Sinatra, Elvis Presley, The Platters, Rod Stewart and Cyndi Lauper, amongst many others. It is also the anthem of Crewe Alexandra FC! The **Nunc Dimittis** is the Song of Simeon: *Lord now lettest thou thy servant depart in peace... To be a light to lighten the Gentiles and the glory of thy people Israel*. The canticle is part of the office of Compline, and of Evensong in the Anglican Church. This setting by Polish composer Pawel Lukaszewski was composed in 2007 for the choir of Trinity College, Cambridge. The **Evening Hymn** by Henry Balfour-Gardiner ends our first half and is a gloriously extravagant setting of the same text (though now the Latin version, *Te Lucis Ante Terminum*) as the plainsong which began the programme. It is hard to imagine two more different interpretations!

Before the Ending of the Day - plainsong

Night and Day - Porter arr. Carter

Hail Gladdening Light - Charles Wood

Glory to thee my God this Night - Tallis

Lux aurumque - Whitacre

Translation:

*Light. Warm and heavy as pure gold
And the angels sing softly
To the newborn babe.*

Abendlied - Rheinberger

Translation:

*Bide with us, for evening shadows darken,
And the day will soon be over, soon be over,
O bide with us, for evening shadows darken.*

Over the Rainbow - Arlen arr. Turner

Canticle of the Sun and Moon arr. Scott-Burt

Northern Lights - Gjeilo

Translation:

*Sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.*

O Nata Lux - Tallis

Translation:

*O Light born of Light, Jesus, Redeemer of the world,
mercifully deign to accept the praises and prayers of
your supplicants.*

*O you who once deigned to be hidden in flesh on
behalf of the lost,
grant us to be made members of your blessed body.*

Blue Moon - Rodgers arr. Blackwell

Nunc Dimittis - Lukaszewski

Translation:

*Lord, now lettest thou thy servant depart in peace
According to thy word.*

*For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all
people;
To be a light to lighten the Gentiles and to be the glory
of thy people Israel.*

Evening Hymn - Henry Balfour-Gardiner

Translation:

*Thee, Lord, before the close of day,
Maker of all things, Thee we pray
For Thy dear loving kindness' sake
To guard and guide us in Thy way.*

*Banish the dreams that terrify,
And night's fantastic company:
Keep us from Satan's tyranny:
Defend us from unchastity.*

*Protect us, Father, God ador'd,
Thou too, co-equal Son and Lord,
Thou, Holy Ghost, our Advocate,
Whose reign can know nor bound nor date. Amen*

INTERVAL

Lux Aeterna - Lauridsen

Lauridsen composed this setting of words from the Requiem during 1995 and it was first performed in 1997. He had first immersed himself in plainsong and Renaissance polyphony, thought the work was slow to develop initially. In common with Faure, Lauridsen lost a parent during the writing of the piece which undoubtedly influenced and focussed his creative process. Lauridsen's setting of the words, save for one or two darker moments, is hopeful and searching, with four of the five movements in the bright light key of D major (the key of the *Hallelujah* chorus and *Ode to Joy*) giving us as performers and listeners a clear sense of his vision of the eternal "**Light Fantastic**".

INTROITUS

Translation:

*O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled in
Jerusalem:*

*Hear my prayer,
for unto thee all
flesh shall come.*

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

IN TE, DOMINE, SPERAVI

Translation:

*To deliver us, you became human,
and did not disdain the Virgin's womb.
Having blunted the sting of death,
You opened the kingdom of heaven to all*

believers.

*A light has risen in the darkness for the upright.
Have mercy upon us, O Lord, have mercy upon
us.*

*Let thy mercy be upon us, O Lord,
as we have trusted in thee.*

*In thee, O Lord, I have trusted:
let me never be confounded.*

O NATA LUX

Translation:

*O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.*

VENI, SANCTE SPIRITUS

Translation:

*Come, Holy Spirit,
Send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.*

*Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.*

*In labour, thou art rest,
In heat, the tempering,
In grief, the consolation.*

*O Light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.*

*Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.*

*Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.*

AGNUS DEI – LUX AETERNA

Translation:

Lamb of God,

*who takest away the sins of the world,
grant them rest.*

Lamb of God,

*who takest away the sins of the world,
grant them rest.*

Lamb of God,

*who takest away the sins of the world,
grant them everlasting rest.*

*Eternal light shine upon them, O Lord
in the company of thy Saints forever
for thou art merciful.*

Eternal rest grant to them, O Lord,

and let perpetual light shine upon them. Amen.

Alleluia.

MUSIC DIRECTOR: Nicholas Scott-Burt

Nicholas Scott-Burt enjoys a busy and varied freelance career as a composer, conductor, organist and pianist. He has been Music Director of Charnwood Voices since 2015,



and also conducts Daventry Choral Society. He is organist and accompanist in residence at Bablake School, Coventry, where he teaches piano (classical and jazz), organ and composition as well as teaching at Uppingham School and the Robert Smyth Academy in Market Harborough; he is a classical and jazz examiner for the Associated Board of the Royal Schools of Music, and has contributed widely as a composer and arranger to recent ABRSM piano publications. As a composer he has written over 100 works for a broad variety of media, from 'pop songs' to symphonic scores – most recently completing a chamber concerto for Flute and Harp with seven instruments and *A Short Mass on the Veni Creator*.

ORGANIST: Lee Dunleavy

Lee Dunleavy has been Musical Director of the Northampton



Bach Choir for over a decade, and in that time he has followed in the footsteps of his illustrious predecessors in developing the life of the choir in concerts, tours, and recordings. A graduate of the University of Oxford, he is a prize-winning holder of Fellowships and Diplomas of the Royal College of Organists and Guild of Church Musicians. He also held the Organ Scholarship at York Minster from 2004 until 2006, during which time he worked at The Minster and St Peter's Schools. He is also Chorus Master of the Huntingdonshire Philharmonic, and has recently conducted them in performances of Handel's *Messiah*, Rachmaninov's *Symphony No. 2*, and the British première of

Gretchaninov's 1915 cantata *Хвалите Бога*. He is also Musical Director of the Wellingborough Singers, and Director of Music at the Church of St Peter and St Paul, Olney, and St Mary's Church, Wellingborough. With these choirs, as well as the choirs of All Saints Northampton (where he was Director of Music from 2006 until 2014) he has commissioned nearly a hundred new works, including compositions by Sir Richard Rodney Bennett CBE, Stephen Cleobury CBE, Jonathan Dove, Michael Finnissy, Stephen Hough CBE, and Sir James MacMillan CBE. He is a prolific composer, having studied with the current Master of the Queen's Music, Judith Weir CBE.

CHARNWOOD VOICES is an auditioned SATB choir of some 45 voices based in Charnwood, Leicestershire. Founded as Shepshed Singers in 1977, the choir has gained a well-deserved reputation for performing neglected and unfamiliar music as well as better known and popular pieces, both sacred and secular. The choir became 'Charnwood Voices' in 2016.



The choir mostly performs a capella, but every two years performs larger works with an orchestra. Charnwood Voices also undertakes tours every other Easter, either to continental Europe or in Britain., The most recent being Tuscany in 2017 and Somerset earlier this year.

the Charnwood Orchestra
Music Director
Nic Fallowfield

Saturday 23rd November 2019 7.30pm
Emmanuel Church Forest Rd Loughborough LE11 3NW

Dvořák Scherzo capriccioso

Bruch Violin Concerto No.1
soloist: Simon Smith

Prokofiev Symphony No. 7

www.charnwoodorchestra.org.uk

Tonight's singers:

Sopranos – Jeni Beasley, Sue Champneys, Janet Clitheroe, Christine Cooke, Ann Dale, Margaret Dartnall, Alison Dash, Hazel Fitzgibbon, Sharon Gamble, Patti Garlick, Anne Morris, Gail Pitman-Gibson, Iris Sayer, Jackie Tripp, Liz Twitchell, Janet Wilkinson, Vanessa Wright.

Altos – Glynis Booth, Chris Branford, Helen Brown, Nêst Harris, Jean Hayes, Lis Muller, Jan Nisbet, Julie O'Dowd, Rosamund Thorpe.

Tenors – Dave Booth, Megan Dimitrov, Peter Finch, Phil Harrison, Malcolm Steward, Graham Thorpe.

Basses - Colin Butler, John Owen, Wyn Parry, Jack Shaw, Alan Speight.

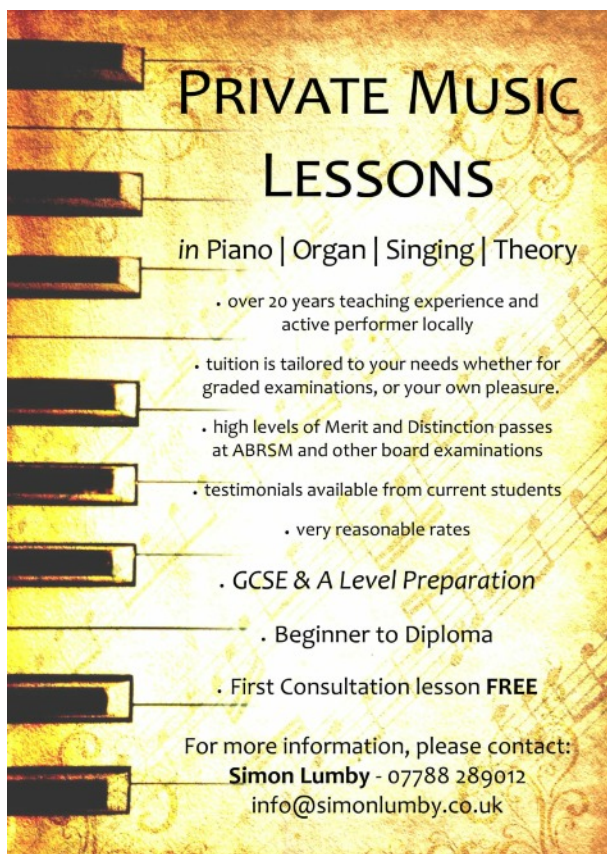
Interested in Joining us?

Charnwood Voices rehearses on
Wednesday evenings in Belton Village Hall.
We are seeking new members!.

We are holding a

TASTER EVENING

on Wednesday 23rd October
Come along to Belton Village Hall LE12 9TU
at 7.30pm and join us for an evening's
rehearsal to see what it is like
- no obligation!



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We invite you to our:

Christmas Concert



7.30pm Saturday 21st December
at
The United Reformed Church,
Frederick St, Loughborough

Tickets £10 including refreshments
 Under 16s free



Come & Sing 2020

DURUFLÉ REQUIEM

***Open to
all singers**

One-day Workshop

Saturday 18th January 2020
at Trinity Methodist Church Centre
Royland Road, Loughborough




Workshop Leader:
Nicholas Scott-Burt

Accompanist/Organ:
Richard Dunster-Sigtermans


Registration: 10am. Performance: 5.30- 6.30pm approx
 Cost is £15. Music provided. **Advance booking is essential**

Application forms from www.charnwoodvoices.org.uk,
 members of Charnwood Voices or
 from Trinity Methodist Church Centre.

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our website



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