



Charnwood VOICES

Emmanuel Church, Loughborough
Saturday 22nd October 2016

Welcome to our first concert as Charnwood Voices!

The three works represented in tonight's concert are separated by 130 years - a mature work of Mozart composed in the 1780s, and two early pieces by Vaughan Williams written in the first decade of the 20th century. What they hold in common is a deep spirituality - in the case of the Mozart, a liturgical text, and, in the Vaughan Williams, poetry, which is overtly Christian in the *Mystical Songs*, and broadly "theist" in the *Unknown Region*. Vaughan Williams was in fact an atheist at this stage of his life, though later described himself as a "cheerful agnostic". Mozart was evidently a believer, though it seems that his relationship with the church was principally a professional one, founded on employment opportunities, seeming to be more of a practical than a spiritual necessity for him. But what music derives from each source! It has often seemed throughout music history that the personal beliefs of composers (or lack of them) have little bearing on the authenticity of the musical settings they create - we know that J S Bach was a devout Christian; but Fauré, for example, really wasn't! In the case of our Mozart and Vaughan Williams pieces performed tonight, these have proved to be amongst the most inspiring musical settings of sacred or quasi-sacred texts in the choral repertoire...

Dr Nicholas Scott-Burt

Mass in C Minor

Wolfgang A Mozart (1756 - 1791)

It is to posterity's lasting disappointment that Mozart did not complete his two greatest liturgical works, the Requiem and the C minor Mass. The former, of course, was left incomplete because of the composer's death, but the C minor Mass seems to have been the victim of the upheaval in Mozart's life caused by his resignation from the service of the Archbishop of Salzburg and his marriage (against his father's wishes) to Constanze Weber in 1782. When the newly-weds returned to Salzburg in 1783, Mozart had with him the incomplete score of the Mass and intended to fulfil a vow made to finish it. In the event, the Mass (which, if completed, would have had a duration comparable to Bach's B minor Mass) remained unfinished, lacking the Agnus Dei and most of the movements of the Creed as well as some of the orchestration of the extant 'Credo' and 'Sanctus'. What is known is that it was first performed on August 25 1783 in St Peter's Church, Salzburg with Constanze herself taking one of the soprano solo parts. It is not known how the missing sections were filled in at this performance – it is possible that they were omitted altogether, spoken, or sung to different music.

Subsequent editorial treatment by Schmidt (1901) and H. Robbins Landon (*the edition performed tonight*) has made the extant but incomplete movements performable. In terms of style, the Mass draws considerably on Mozart's study of the Baroque masters – the influence of Bach and Händel are evident in the great choral movements and the 'Domine Deus' and 'Quoniam' recall Alessandro Scarlatti and Pergolesi respectively. The piece opens quietly with a sombre statement of the 'Kyrie' by the chorus, this is followed by a 'Christe' section for soaring solo soprano, and the two join for the last 'Kyrie' portion of the movement. The 'Gloria' is in seven contrasting movements: a rejoicing 'Gloria' is followed by a disturbingly quiet 'Et in terra pax'; an Italianate coloratura soprano aria ('Laudamus te') then leads into a sliding five-part chorus 'Gratias'. The 'Domine Deus' is a pyrotechnic duet for two sopranos and strings and it is followed by a double-dotted 'French overture-style' 'Qui tollis' for double chorus. The Italianate trio 'Quoniam' is followed by a fugal 'Cum Sancto Spiritu'. The two existing movements of the Creed are deeply contrasting: the lively 'Credo in unum Deum' recalls Mozart's earlier masses, but the 'Et incarnatus' is a lilting siciliana and displays some of Mozart's finest writing for woodwind in the final cadenza for soprano, flute, oboe and bassoon. The eight-part 'Sanctus' (parts reconstructed by Schmidt) is expansive and contrasts with the light, fugal 'Osanna'. Unusually for the period, the 'Benedictus' is not an amiable melodic aria but a serious exercise in worked counterpoint for four

soloists. The piece ends with a return to the 'Osanna' fugue.

Programme notes by Barry Creasy, Chairman of Collegium Musicum of London, and used with his permission

Five Mystical Songs

Ralph Vaughan Williams
(1872 - 1958)

Following the death of Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century with the emergence of Elgar, followed by a whole new generation of talented composers. The leading figure of this younger group of musicians was Ralph Vaughan Williams, who for nearly sixty years remained one of the most influential figures in English music, his nine symphonies and succession of major choral works being widely regarded as his greatest achievements.

Like Elgar, Vaughan Williams was a late developer, reaching his mid-thirties before attracting serious attention as a composer. He eventually developed his own unique musical style, which was profoundly influenced by his love of Tudor music and his immensely important work in collecting English folksongs.

In 1908 Vaughan Williams studied with Ravel for a brief three months, and shortly afterwards produced a series of major works, including the song-cycle *On Wenlock Edge*, the *Fantasia on a theme* by Thomas Tallis and, in 1911, the *Sea Symphony* and the *Five Mystical Songs*, the latter a setting of poems by George Herbert (1593 – 1633). Despite his declared atheism, which in later years mellowed into what his wife Ursula described as “a cheerful agnosticism”, Vaughan Williams was inspired throughout his life by much of the liturgy and music of the Anglican church, the language of the King James Bible, and the visionary qualities of religious verse such as Herbert's.

The baritone soloist is prominent in the first four of the Mystical Songs, with the chorus taking a subsidiary role. In the opening song, the lute and its music are used as a metaphor for the poet's emotions at Easter. The second song features a simple but moving melody for the baritone soloist, who is joined by the chorus for the third verse. In the third song the choir can be heard intoning the ancient plainsong antiphon, *O Sacrum Convivium*, whilst the fourth movement, *The Call*, is for baritone solo. An accompaniment suggestive of pealing bells introduces the triumphant final song of praise, in which the chorus is heard to full effect.

No 1 EASTER Words by George Herbert

*Rise, heart; thy Lord is risen. Sing his praise
Without delays,*

*Who takes thee by the hand, that thou likewise
With him may'st rise:*

*That, as his death calcined thee to dust.
His life may make thee gold, and much more, Just.
Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.
Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied.
And multiplied;
O let thy blessed Spirit bear a part.
And make up our defects with his sweet art.*

No 2 I GOT ME FLOWERS

*I got me flowers to strew thy way:
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.*

*The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.*

*Can there be any day but this.
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.*

No 3 LOVE BADE ME WELCOME

*Love bade me welcome; yet my soul drew back.
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in.
Drew nearer to me, sweetly questioning,
If I lack'd any thing.*

*A guest, I answer'd, worthy to be here:
Love said. You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply.
Who made the eyes but I?*

*Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.*

No 4 THE CALL Words by George Herbert.

*Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.*

*Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.*

Come, my Joy, my Love, my Heart:

Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

No 5 ANTIPHON

*Let all the world in every corner sing.
My God and King.*

*The heavens are not too high.
His praise may thither fly:
The earth is not too low.
His praises there may grow.
Let all the world in every corner sing.
My God and King.*

*Let all the world in every corner sing.
My God and King.
The Church with Psalms must shout.
No door can keep them out:
But above all, the heart
Must bear the longest part.*

*Let all the world in every corner sing,
My God and King.*

Toward the Unknown Region

Ralph Vaughan Williams (1872 - 1958)

Words by Walt Whitman

As the 19th century gave way to the 20th, the work of the American poet Walt Whitman seemed to many to capture the essence of the new age, portraying an optimistic vision of a world inspired by human and scientific endeavour and the spirit of adventure. As well as Vaughan Williams, several other British composers - notably Holst and Delius - turned to Whitman's groundbreaking collection, *Leaves of Grass*, for inspiration. The radical, humanistic philosophy of Whitman's verse held a particular appeal for Vaughan Williams. He had already produced some songs to Whitman texts when, in 1903, he began to think about writing something on an altogether larger scale. One of these projects was to become the *Sea Symphony*, the great choral and orchestral work which, more than any other, put Vaughan Williams firmly on the musical map when it was first performed in 1909.

Two years earlier a much shorter piece to a Whitman text, *Towards the Unknown Region*, was premièred. At its first performance in Leeds in 1907 it made an immediate impression on the public and the critics, and identified Vaughan Williams as a new and important voice in English music. The work's enduring success stems from its remarkable marriage of music and text; the unmistakable quality of Vaughan Williams' inspired music perfectly encapsulating Whitman's noble, humanistic aspirations.

*Darest thou now, O Soul,
Walk out with me toward the Unknown Region,
Where neither ground is for the feet,
nor any path to follow?*

*No map, there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes,
are in that land.*

*I know it not, O Soul;
Nor dost thou, all is a blank before us;
All waits, undream'd of, in that region
-that inaccessible land.*

*Till, when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense,
nor any bounds, bounding us.*

*Then we burst forth, we float,
In Time and Space, O Soul, prepared for them;
Equal, equipt at last, (O joy! O fruit of all!) them to
fulfil, O Soul.*

**Programme Notes on Vaughan Williams by John Bawden,
and used with his permission**

Tonight's Musicians:



Judit Felszeghy, a coloratura soprano, was trained in the Kodály-method in Budapest, Hungary. She started her musical education on the piano and the recorder, and from the age of 6 she sang in various choir schools. Later on she sang in prominent youth choirs and was a soloist in various small groups, always

feeling most at home with mediaeval, renaissance, baroque and classical repertoire. Judit graduated in singing from the Leo Weiner College of Music in Budapest with distinction. She studied with famous coloratura sopranos: Prof Sylvia Geszty, Prof Krisztina Laki and Prof Csilla Ötvös in Vienna and in Budapest. In England she feels very lucky to have regular lessons with one of her singing idols, Dame Emma Kirkby, and also with the wonderful Christine Cairns.

Judit's special vocal talent is that she can sing extraordinarily fast, pearl-like coloraturas, which is particularly suitable for performing virtuoso baroque arias. Her voice has a natural pure clarity combined with the art of virtuosity.

Judit is the co-founder and the soprano soloist of the internationally acclaimed early music group, *Ensemble Marquise*. Judit moved to the UK in 2009 and since then has been building a growing reputation as a professional soloist and as a singing teacher. She regularly sings solos for *Fiori Musicali* early music group, and performs as a soloist for various music societies around Northamptonshire and Leicestershire. Recent engagements include a concert with the *Orchestra of St*

John's under the baton of John Lubbock in the Fitzwilliam Museum in Cambridge.

Judit has been invited to perform at renowned festivals and has appeared and gained success in prestigious concert halls, historic houses and stately homes in Hungary, in the UK (including London) and in other countries of Europe. For full list of performances, engagements and repertoire see her website: www.juditfelszeghy.co.uk

Besides music, she is highly interested in languages. She got her degree from ELTE University in Budapest where she studied Russian philology. Apart from English and Hungarian she speaks Russian, German and Italian.



Maureen Brathwaite studied at the Guildhall School of Music and Drama where she won the *Capital Radio Anna Instone Memorial Award* and the *Ian Fleming Award*, which enabled her to continue her vocal studies in Florence.

She was also a chosen '*Soliste de Radio France*'.

Maureen's operatic engagements have included *Frasquita Carmen*, *Strawberry Woman Porgy and Bess* and *Fire/Nightingale L'Enfant et les Sortilèges* for Glyndebourne Festival Opera and Glyndebourne Touring Opera. She performed *Despina Così fan tutte* and *Donna Elvira Don Giovanni* for Welsh National Opera, *Sandman/Dew Fairy Hansel and Gretel* for English National Opera, *Leila Les Pêcheurs de Perles* at Opera Holland Park, *Flower-maiden Parsifal* for the BBC Promenade Concerts at the Royal Albert Hall and at Théâtre du Châtelet, Paris, and *Pamina Die Zauberflöte* at the Harare International Festival. She was featured soloist in a staging of *Les Noces* with Birmingham Opera Company and sang *The Forester's Wife Cunning Little Vixen* at Oundle Festival.

Maureen created the role of *Vertu* in the world premiere of *Les Nègres* (Micael Levinas) at Opéra de Lyon, Grand Théâtre de Genève and at Freiburg Opera. She also sang in the world premiere of *A Shetland Odyssey* for Tête à Tête Productions. Other contemporary roles have included *Edna Tobias and the Angel* (Jonathan Dove) for the reopening of the Young Vic Theatre and at Oundle Festival.

Maureen's roles in *Porgy and Bess* have also included *Bess* in concert performances with Trondheim Symphony Orchestra, the Royal Stockholm Philharmonic Orchestra, in Milan with the RAI Symphony Orchestra and in Palermo, and *Clara* for the BBC Promenade Concerts at the Royal Albert Hall and at the Sala Atlântico, Lisbon. She performed *Lily* in staged performances at the

Royal Opera House, Covent Garden.

Maureen has appeared in concerts with the Orchestre National de Lyon, Rotterdam Philharmonic, Bremen Philharmonic Orchestra, Hallé Orchestra, Bournemouth Symphony Orchestra, BBC Concert Orchestra, OSJ (formerly the Orchestra of St John's, Smith Square), Royal Philharmonic Orchestra and the Royal Scottish National Orchestra. Conductors she has worked with include Semyon Bychkov, Sir Mark Elder, Sir Charles Mackerras, Sir Simon Rattle, Franz Brüggen and Andrew Litton. She has performed with Wayne Marshall both as conductor and pianist in their successful recital duo.

Maureen's wide concert and oratorio repertoire ranges from Handel Messiah and Haydn Creation through the Mozart *Masses* to the Beethoven *Missa Solemnis*, and the *Requiems* of Brahms, Fauré and Verdi. She also sings *The Four Last Songs* of Richard Strauss, Britten *War Requiem*, Tippett *A Child of Our Time* and Orff *Carmina Burana*. She is the composer's 'soloist of choice' for David Fanshawe's *African Sanctus*.

Recent concert engagements include Exposure for ROH2 at the Linbury Studio Theatre of the Royal Opera House, *Carmina Burana* with the Orchestra Sinfonica di Milano Giuseppe Verdi, and *African Sanctus* for the David Fanshawe Memorial Concert at the Royal Festival Hall, for Highgate Choral Society and for Cheltenham Festival.



David Morris started singing when he was very young. His first lesson was when he was six, with Zuilmah Hopkins, who remained his teacher for twelve years when he was awarded a scholarship to continue his studies at The Royal Academy of Music with John Kitchiner.

After leaving The Academy David joined the Swingle Singers. While a member of this acapella octet he was lucky enough to travel all over the world, working with many musical greats, including Monserrat Caballe, Pierre Boulez, and the Chicago Symphony Orchestra.

David then joined the English National Opera Chorus where he understudied the roles of Monostatos (*Magic Flute*), The song vendor (*Il Tabarro*), Boyar in Attendance (*Boris Godinov*) and Borsa (*Rigoletto*).

David is a regular soloist for the Bardi Wind Orchestra, performing in many of their charity summer concerts, and is now Head of Choirs and

Singing at LES Music School.

David is well-known to Charnwood Voices (Shepshed Singers), having been their tenor soloist at several previous concerts. He has also taken them for their Wednesday night rehearsal on a couple of occasions.



Tom Bullard trained at King's College, Cambridge. His solo performances have included Bach's *St John Passion* in Peterborough Cathedral, Vaughan Williams' *Five Mystical Songs* in King's College, and *Fantasia on Christmas Carols* in the

Bermuda Festival, Mozart's *Missa Brevis in D* at the Lincoln Centre, New York, and the Requiems of Fauré and Duruflé. Tom made his solo debut with the LSO in 2011, in Richard Einhorn's *Voices of Light*. He can be heard as a soloist on the recent premiere recording of James MacMillan's *Since it was the day of preparation...*, released this year to critical acclaim, on Delphian Records.

On stage, he has sung Marcello in *La Bohème*, Jack Rance in *La Fanciulla del West*, Figaro in *The Barber of Seville* and Dandini in *La Cenerentola*, all for OperaUpClose. Other recent roles include Max in *Demon Lover*, the Soldier in *Alban*, and Smirnov in *The Bear*.

A member of The Swingle Singers from 2001 to 2008, Tom was Musical Director from 2004, touring the globe and working with orchestras including Maggio Musicale, Florence, and the Vienna Philharmonic, both under Zubin Mehta, the Accademia di Santa Cecilia under Antonio Pappano, the Orquesta Nacional de España under Josep Pons, and the RLPO under Carl Davis.

Tom is currently Head of Singing at Eltham College, and also teaches at Westminster Under School and Westminster Abbey. He is the Musical Director of Nonsuch Singers, as well as a vocal coach for National Youth Music Theatre and an Assistant Conductor of the National Youth Choir of Great Britain. www.tombullard.net

Orchestra da Camera was founded in 1957 by conductor Brian Priestman (who was Director of Music at the Royal Shakespeare Theatre 1960-1963), with Kenneth Page as leader. Following the



departure of Priestman to take up a conducting post in Canada at the end of 1964, the late Kenneth Page took over as Principal Conductor and Artistic Director. Joined by harpsichordist John Engleheart, they developed links with most of the major choirs and choral societies in the Midlands. Many of these organisations still employ the orchestra for their concerts, and we enjoy an enviable reputation for providing a high degree of co-operation and sensitive accompaniment.

During its long history, Orchestra da Camera has appeared at numerous concert venues in the Midlands and beyond, including Birmingham Town Hall, Victoria Hall Hanley, Nottingham's Albert Hall, Royal Concert Hall and the cathedrals of Worcester, Gloucester, Hereford, Peterborough, Lincoln, St. David's, Exeter and Coventry. In 1995 Orchestra da Camera was invited to become orchestra in residence at Loughborough University, having previously held similar posts at the University of Aston in Birmingham and at Warwick University. The orchestra has been fortunate to work with many distinguished soloists and conductors, including Bryn Terfel, Dame Felicity Lott, Nigel Kennedy, Julian Lloyd-Webber, Emma Johnson, Michael Collins, Michaela Petri, Nicholas Cleobury, Sir David Willcocks, Simon Preston, Craig Ogden, Tasmin Little, Hans Nygaard and John Rutter. A series of recordings are available on the Meridian label, including Schubert Symphonies, Haydn Violin Concertos, a collection of works by English composers entitled *The Banks Of Green Willow* and a disc of works by the English composer John Jeffries.



Dr 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 at Bablake School, Coventry, teaches piano (classical and jazz), organ and composition there, and also 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 number of piano works (*A Little Jazz Piano Sonata in C*, *Minimalis I* and *Mikrokonzert*) and last year a *Trio en Chocolat* composed for his violinist wife Cathy and cellist son Harry, who (with him as pianist) perform frequently as the *Scott-Burt Piano Trio*.

Interested in Joining us?

We rehearse on Wednesday evenings in Belton and are always happy to hear from potential members. If you are interested in joining us and wish to find out more about our auditioning procedure, please contact chairman@charnwoodvoices.org.uk

To book us for an event or concert:

Contact us on 07950 715189 or e-mail us on secretary@charnwoodvoices.org.uk; links can be found on our website.

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Charnwood Voices, formerly Shepshed Singers, is an auditioned SATB choir of some 45 voices based in Charnwood, Leicestershire. Founded 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.



Most of our work is a capella although we do also perform larger works with an orchestra, such as tonight's concert. Past performances have included Handel's Joshua, Hovhanness' Magnificat, Duruflé's Requiem, Michna's St Wenceslas Mass, Britten's St Nicolas, Karl Jenkins' Requiem and Mendelssohn's Elijah. Every two years we go on tour, either to continental Europe or in Britain. We had a successful tour to Cornwall in April 2015 and are visiting Tuscany at Easter 2017. As a choir we have competed in music festivals and, in addition to our own concerts, we are available for weddings, Christmas functions, and social or fund-raising events.

Nicholas Scott-Burt has conducted the choir since September 2015.

Tonight's choir:

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

Alto: Glynis Booth, Chris Branford, Wendy Burns, Nêst Harris, Jean Hayes, Joanna Milner, Lis Muller, Jan Nisbet, Julie O'Dowd, Heather Rees, Rosamund Thorpe, Christina Walter.

Tenor: David Booth, Andrew Chapman. Peter Finch, Steve Scotney, Andrew Stell, Malcolm Steward, Gordon Stoner, Graham Thorpe, Josh Wood.

Bass: Colin Butler, Noel Colley, Martin Cooke, Clive Hilton, John Owen, Alan Speight, Gerard Stevens, James Ward-Campbell.

We would like to thank those singers who have joined us for this season in response to an appeal after our tenor section was struck down by illness. We also wish our missing tenors a speedy recovery.



*A festive evening
of choral music
for Christmas*



**Charnwood
VOICES**

Ring Christmas Bells

Conductor:
Nicholas Scott-Burt

**7.30pm Saturday
17th December 2016**

St Paul's Church, Church Hill
Woodhouse Eaves LE12 8RT

Tickets £10 (include a glass of wine/soft drink and other refreshments).
Accompanied under 16s free. Available from St Paul's Church, members
of Charnwood Voices, tickets@charnwoodvoices.org.uk or on the door



Charnwood Voices, formerly Shepshed Singers:

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Following the annual tradition
established by Shepshed Singers,
Charnwood Voices invites you to:

'Come & Sing' RUTTER: MAGNIFICAT

Saturday 14th January 2017

Trinity Methodist Church Centre,
Loughborough

ALL DAY WORKSHOP: 10am

Workshop leader: Nicholas Scott-Burt

Workshop £15 per person (£10 for 18s & under).

Prior booking essential

Performance: 5.30pm

Performance is open to the public, doors open at 5.15pm

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www.charnwoodvoices.org.uk

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Music will be provided on the day

Find out more and keep up to date on our website



www.charnwoodvoices.org.uk

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