



**Charnwood  
VOICES**

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# Autumn Concert

*Soloists:*

Maureen Brathwaite  
Catherine Griffiths  
Simon Lumby

Orchestra da Camera

*Organist:*

Richard Dunster-Sigtermans

*Conductor:*

Nicholas Scott-Burt

**Saturday 6th October**

**All Saints with Holy Trinity,  
Loughborough**

# TONIGHT'S PROGRAMME

EDWARD ELGAR 1856-1934

## Serenade for Strings, opus 20

- I) Allegro piacevole
- II) Larghetto
- III) Allegretto

GABRIEL FAURE 1845-1924

## Requiem

### I) Introit-Kyrie

Requiem aeternam dona eis Domine et lux perpetua luceat eis. Te decet hymnus, Deus in Sion et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet.

*Rest eternal give them, Lord, and let light always shine on them. It is right to praise you, God, in Zion. and to you will be made a vow in Jerusalem. Hear my prayer, to you all flesh will come.*

Kyrie eleison, Christe eleison, Kyrie eleison.  
*Lord have mercy, Christ have mercy, lord have mercy.*

### II) Offertoire

O Domine, Jesu Christe, Rex Gloriam, libera animas defunctorum de poenis inferni et de profundo lacu. O Domine, Jesu Christe, Rex Gloriam, libera animas defunctorum de ore leonis ne absorbeat Tartarus ne cadant in obscurum. Hostias et preces tibi Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus. Fac eas, Domine, de morte transire ad vitam quam olim Abrahae promisisti et semini eius.

*O Lord, Jesus Christ, king of glory deliver the souls of the dead from the punishment of hell and the deep pit. O Lord Jesus Christ, king of glory, deliver the souls of the dead from the mouth of the lion, so they are not swallowed by hell and do not fall into darkness. Sacrifices and prayers to you, lord, with praise we offer, receive them for those souls whom today we remember. Make them, Lord, from death to cross over to life as once you promised to Abraham and to his seed.*

### III) Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

*Holy, holy, holy, Lord God of hosts, full are the heavens and earth with your glory. Hosanna in the highest.*

### IV) Pie Jesu

Pie Jesu, Domine, dona eis requiem, sempiternam requiem.

*Merciful Lord Jesus, give them rest, eternal rest.*

### V) Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

*Lamb of God, who take away the sins of the world, give them rest. Let light eternal shine on them, Lord, with your saints for eternity for you are merciful. Give them eternal rest, Lord, and let light always shine on them.*

## VI) Libera Me

Libera me, Domine, de morte aeterna. In die illa tremenda quando coeli movendi sunt et terra dum veneris judicare saeculum per ignem. T r e m e n s factus sum ego et timeo dum discussio venerit atque ventura ira. Dies illa, dies irae, calamitatis et miseriae, dies illa, dies magna et amara valde.

*Free me, Lord, from death eternal on that day of dread when the heavens will be shaken and the earth while you come to judge the world with fire. I am made to shake, and am afraid awaiting the trial and the coming anger. That day, day of anger, of calamity and misery, that day, the day of great and exceeding bitterness.*

Requiem aeternam ... (reprise of the introit)

## VII) In Paradisum

In Paradisum deducant Angeli in tuo adventu suscipiant te Martyres et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipiat et cum Lazaro quondam paupere aeternam habeas requiem

*Into paradise may angels draw you, on your arrival, may the martyrs receive you and lead you into the holy city Jerusalem. May the chorus of angels receive you, and with Lazarus, once a beggar, may you have eternal rest.*

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## Interval

*(during which wine and juice will be served)*

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NICHOLAS SCOTT-BURT b1962

**Magnificat** - 3 solo movements

- I) Esurientes
- II) Quia respexit
- III) Quia fecit mihi magna

**Passion Dances**

- I) De Profundis
- II) Hosanna
- III) Crucifixus
- IV) Alleluia

JOHN RUTTER b1945

**Feel the Spirit**

- I) Joshua fit the Battle of Jericho
- II) Steal Away
- III) I got a Robe
- IV) Sometimes I feel like a motherless child
- V) Every time I feel the spirit
- VI) Deep River
- VII) When the saints go marching in

## CONDUCTOR'S NOTES

It was in 1899 that the previously unknown Edward Elgar burst onto the world stage with his *Enigma Variations*. He was 42 years old, and for many years had been struggling to make a name for himself as a composer. He had a handful of published works to his name, and was well respected within his own personal and professional circles, but beyond his native Worcestershire, few had heard of the man or indeed his music. But the creative imagination and technical skill which characterise his later works were ever present: seven years before *Enigma* he had composed the eloquent and finely wrought *Serenade for Strings* for the Worcester Ladies' Orchestral Class. They first performed it in private with Elgar conducting. The first public performance took place in Antwerp four years later.

In the introspective key of E minor, the opening movement in 6/8 time combines jig-like rhythmic figurations with more extended lyrical phrases, often slipping disarmingly into the tonic or relative major key with a consequent brightening and warming of character. The slow movement is the most profound and presages the *Adagio* of the cello concerto (amongst other later works) in its architecture and expressive outlook. The finale evokes the pastoral character of the old English tradition going back to the time of Purcell and beyond, but in an unmistakably 19th century reinvention where melodic lines are piled upon each other in imitative sequences and dramatic dynamic contours. With a reprise of the first-movement themes at the very end, the work comes full circle to its gentle conclusion.

Until the mid 1980s the *Requiem* by Elgar's French contemporary, Gabriel Fauré, was known as a work requiring a full symphony orchestra and choral forces to match. This version of the piece had held sway since its publication and first performances in 1900, though the history of Fauré's *Requiem* dates back to 1887. Faure was then (indeed for most of his career) organist of La Madeleine church in Paris and much involved in the performance and provision of church music. The *Requiem* was not written for any specific occasion - Fauré said he had composed the piece "for the pleasure of it", although the death of both his parents two years earlier may have been a contributing factor. The earliest version of the piece was in five movements - the *Offertoire* and *Libera Me* did not appear until 1893; and the scoring principally for organ with a small ensemble of lower string instruments (violas, cellos, basses) lending colour and texture. This scoring may have been influenced by the opening of Brahms's *Ein Deutsches Requiem* which requires a string section without violins - though they appear in the subsequent movements. The 1893 version of Fauré's work added the two remaining movements and expanded the ensemble to include harp, horns, and solo violin in two of the movements. The full orchestra version may not even have been prepared by

Fauré's hand - we know it was at the request of the publisher Hamelle that the symphonic score was written, to attract a greater number of performances and to turn the piece into a concert work rather than a piece of liturgical music. Fauré inveigled his student Roger-Ducasse into preparing the piano reduction for the vocal scores, and it is not unlikely that he also provided the full orchestration.

The Requiem is of neatly symmetrical construction, seven movements, centred on the soprano solo *Pie Jesu*. The second and the second-last movements (*Offertoire* and *Libera Me*) each feature the baritone solo as well as the choir, and in the remaining choral movements (1, 3, 5 and 7), the *Sanctus* and *Agnus Dei* balance each other either side of the central point, while the D minor darkness of the opening *Introit-Kyrie* is contrasted by the lucid textures and hopeful major key of the final *In Paradisum*.

Many composers have given of their finest when setting the Requiem text to music. For myself, as a composer I have not (yet) set the *Requiem*, but have throughout my life been fascinated by the text of the *Magnificat*: the song of Mary on learning she would become the mother of Christ. The biblical passage from Luke is full of at first excitement, then self doubt, and consternation, and fear, before returning to a more triumphant mood as Mary remembers the promises of God to Abraham. I set the Latin text to music in 1995, and though I would hesitate to compare my compositional techniques with those of Fauré, nevertheless this piece has evolved through several different versions and scorings. The first was for upper voices and a 7-piece ensemble; there was a later version for huge symphonic forces premiered in Coventry Cathedral in 1998; and the most recent version, revised in fits and starts between 2013 and 2018, which scored for chamber choir and chamber orchestra with 3 soloists, sits rather more comfortably in the middle ground. Tonight we shall hear just three of the solo movements: *Esurientes* (soprano), *Quia Respexit* (Mezzo and Tenor duet) and *Quia Fecit mihi magna* (soprano).

My *Passion Dances* were conceived around the same time in the late 90s, completed in their first version in 2000, but thoroughly revised for this performance which has included the interpolation of four chorales sung by the choir, one before each of the orchestral movements, which are based thematically upon them. Music based on liturgical melodies is by no means a new idea, going back to medieval polyphonic compositions, much used by Bach amongst myriad others. In the *Passion Dances* the four movements and their preceding chorales might be understood as reflecting four days within the season of Passiontide and Easter: Ash Wednesday (the temptation), Palm Sunday (entry into Jerusalem), Good Friday (the crucifixion) and Easter morning (the resurrection). The four chorales are *Aus Tiefer Not'* (*Out of the depths*), *All Glory, Laud and Honour, O thou who at thy Eucharist didst pray*, and *The Strife is o'er*. In the

third dance, *Crucifixus*, there is also a stark iteration of the *Dies Irae* plainsong, and the finale *Alleluia* contains four well known Easter hymns - see if you can spot them!

Traditional hymns, and their use in classical music, of course go back many centuries. Spirituals, such as those sung by African-American slaves in the 18th and 19th centuries have had a shorter history in which to exert their influence on western art music. One of the earliest examples is Dvorak's reference to *Swing Low Sweet Chariot* in the *New World Symphony*. Sir Michael Tippett wove five spirituals into his oratorio *A Child of Our Time* in the same way as Bach used the chorales in his Passions. John Rutter's fine celebration of the spiritual tradition, *Feel the Spirit*, was the fruit of a conversation he had over tea with British mezzo-soprano Melanie Marshall whom he had heard sing spirituals as part of a recital. They each invited the other to come up with a list of their favourite spirituals, and found that the choices had almost exactly duplicated each other, giving rise to Rutter's immaculate settings of these seven songs. Two of the choices, *Steal Away* and *Deep River*, were also set by Tippett, but where Tippett's settings are at times troubled and austere, Rutter's seem always to offer hope, even in the darker moments, and he calls upon the full range of his compositional technique and his (often unsung) skills as a jazz musician to bring the sequence, and our concert, to an exultant conclusion.

*Dr Nicholas Scott-Burt*

## **Tonight's Musicians:**



**Maureen Brathwaite**  
Soprano

Maureen Brathwaite, a long-standing member of the Royal Birmingham Conservatoire Vocal Department, was born in London to Barbadian parents. She 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 allowed her to continue her vocal studies in Florence. A 'Soloiste de Radio France', Maureen has given recitals at the Montpellier Festival and as a soloist with the Orchestre National de Lyon.

An experienced concert and oratorio artist Maureen has performed with orchestras such as the Royal Scottish National Orchestra, Bournemouth Symphony, Rotterdam Philharmonic, City of Birmingham Symphony Orchestra and Norddeutscher Rundfunk Orchester. Her repertoire ranges from the Requiems of Mozart, Brahms and Verdi to Villa Lobos *Bachianas Brasileiras* and *Porgy and Bess* (Gershwin). Maureen Brathwaite's operatic engagements have ranged from Despina (*Così fan tutte*), Donna Elvira (*Don Giovanni*) for Welsh National Opera, Leila (*Les Pêcheurs de Perles*) at Opera Holland Park to Flower maiden (*Parsifal*) at Théâtre du Châtelet, Paris to

contemporary roles and recordings such as Noliwe (*Chaka*) by Ekin Euba, Edna (*Tobias and the Angel*) and the role of Vertu in the world premiere of *Les Negres* for Opéra de Lyon.

In 2015 Maureen sang in the world premiere of *Between Worlds* (Tansy Davies) a joint production by English National Opera and the Barbican. During this season Maureen sang the world premiere of the mini-opera *Hi Sam* by Yfat Soul Zisso for Birmingham Opera Company.

An unexpected delight this year was forming part of the ensemble that sang the soundtrack for the Marvel film, *Black Panther*.



## **Catherine Griffiths**

Mezzo soprano

Born in York, Catherine Griffiths studied at the Royal Northern College of Music, the University of Manchester and the Guildhall School of Music and Drama with Johanna Peters. Her career began with three years as a member of the Royal Opera, after which she left to become a freelance principal artist working with English National Opera, Welsh National Opera, English Touring Opera, Opera Northern Ireland, Pavilion Opera, and Opera Theatre Company, among others. She has performed across the world, working in the USA and Japan, and throughout Europe.

Her operatic repertoire includes Ariodante, Ruggiero (*Alcina*), Arsace (*Partenope*), Cornelia (*Giulio Cesare*) and Orlando, all by Handel; Rosina (*Il barbiere di Siviglia*), La Cenerentola, Donna Elvira (*Don Giovanni*), Eboli (*Don Carlos*), Miss Jessel (*The Turn of the Screw*), Prince Orlofsky (*Die Fledermaus*), Marcellina and Cherubino (*Le Nozze di Figaro*), the Composer (*Ariadne auf Naxos*), Maddalena (*Rigoletto*), Dorabella (*Così fan tutte*), Niklaus (*Les Contes d'Hoffmann*), 2nd Rhine Maiden (*Das Rheingold*) and Waltraute (*Die Walküre*).

Equally at home on the concert platform, Catherine has sung at the major UK venues in works such as: *Messiah* (Handel), *Requiem* (Verdi), *Petite Messe Solennelle* and *Stabat Mater* (Rossini), *St Matthew Passion*, *St John Passion*, *Mass in B Minor* and *The Christmas Oratorio* (Bach), *A Child of Our Time* (Tippett), *The Dream of Gerontius* (Elgar), *Elijah* (Mendelssohn), and *Das Lied von der Erde* (Mahler) *In the Beginning* Copland, *Vespers* (Rachmaninov) and *Sea Pictures* and *The Music Makers* (Elgar).

She performed the UK première of Samuel Wesley's *Missa di Spiritu Sanctu* with the Bristol Bach Choir and maintained her enthusiasm for revived works with the first complete modern performance of the opera *The Cady of Baghdad* by Thomas Linley Junior as part of the Mozart Linley Kraus Anniversary Festival.

Catherine now combines her performing career with family life and an ever expanding teaching practice. She is Head of Singing at Uppingham School where she recently produced a fully staged *Dido and Aeneas* with a daring modern setting to much critical acclaim and she is looking forward to another such project in the near future. Plans are afoot... She is increasingly invited to give Masterclasses and run workshops and training days for choral societies and educational establishments.



## **Simon Lumby**

Tenor

Born in 1970, Simon was educated at Solihull School and Solihull Sixth Form College. He studied organ with Andrew Fletcher in Birmingham, and singing with Robert Alderson at the Royal Northern College of Music in Manchester where Simon was studying on the opera course.

Simon has performed with many of this country's leading symphony orchestras - singing performances have included **Bach** *St. John Passion* (for The Royal Liverpool Philharmonic), **Handel** *Messiah* at the Bridgewater Hall (for the Halle Orchestra) in Manchester and in Symphony Hall Birmingham with the City of Birmingham Symphony Orchestra, **Beethoven** *Missa Solemnis* at Manchester Town Hall, and **Elgar** *Dream of Gerontius* both with the Northern Symphonia. Other concerts of note have included **Tippett** *A Child of our Time* for Manchester Cathedral and **Stainer** *Crucifixion* for Lichfield and Derby Cathedrals and **Mozart** *Mass in C minor* for the Royal Liverpool Philharmonic. Opera roles have included 'Narraboth' in *Salome* by **Richard Strauss**, 'Peter Quint' in *The Turn of the Screw* by **Benjamin Britten** and 'Ferando' in *Così fan tutte* by **Mozart**.

Simon more or less retired from professional music making when he was ordained to the Priesthood of the Church of England in June 2003. He is currently serving as Parish Priest of St. Aidan's, New Parks, in the Diocese of Leicester, whose congregation has grown by more than 400% since 2006.

His music-making since being ordained has been almost exclusively for the Church. He is now enjoying coming back to more serious music-making after a period of time away and recently founded '8ctave' – a choir of Priests all from the Leicester Diocese. This choir has quickly gained popular commendation locally – singing both at Diocesan events in Leicester and also further afield. Their first CD was released in 2013 to great enthusiasm and their second in 2014 was similarly received.

Simon is also Musical Director for Viva la Musica – a Loughborough-based chamber choir that is winning popular and critical acclaim for their performances, both locally and nationally.



Simon has released two solo recordings. *'Loud Organs His Glory Forthtell in Deep Tone'* was the first recording to be made on the new organ that was installed in Saint Aidan's, New Parks, in 2007 and features a programme of popular organ masterworks. *'A Grateful Heart'* is a collection of English Song that Simon recorded with pianist Helen Davies and features works by Ivor Gurney, Michael Head and a complete recording of Vaughan Williams' *Songs of Travel*. Both are being sold in aid of the Saint Aidan's Hall Renovation Appeal.

Simon's next releases include a recording of British organ music, including the First Organ Sonata of Basil Harwood, played on the organ at Saint Aidan's, and an album of lyrical song by composers including Haydn, Brahms and Richard Strauss.

## **Orchestra da Camera**

The orchestra 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.



## **Nicholas Scott-Burt** Conductor

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 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 Little Jazz Piano Sonata in C*, and a chamber concerto for Flute and Harp with seven instruments.

He is married to the violinist Cathy Scott-Burt – their two sons Miles and Harry are respectively a percussionist and a cellist.

**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, such as tonight's concert. Charnwood Voices also undertakes tours every other Easter, either to continental Europe or in Britain. A very successful tour to Tuscany in 2017 is to be followed by a trip to Bath and Wells at Easter 2019. The choir has competed in music festivals and, in addition to its own concerts, is available for weddings, Christmas functions, and social or fund-raising events.

### **Tonight's choir:**

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

**Alto:** Glynis Booth, Chris Branford, Helen Brown, Wendy Burns, Jean Hayes, Joanna Milner, Lis Muller, Jan Nisbet, Julie O'Dowd.

**Tenor:** Mike Bailey, David Booth, Megan Dimitrov, Peter Finch, Bill Hing, Malcolm Steward.

**Bass:** Colin Butler, Noel Colley, John Owen, Wyn Parry, Alan Speight, Gerard Stevens.

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# The Charnwood Orchestra

Music Director

**Nic Fallowfield**

**24th November 2018 7.30pm**

Emmanuel church Loughborough

Forest road LE11 3NW

**Britten** Four Sea Interludes

**Delius** Violin Concerto *with Thomas Bowes*

**Elgar** Enigma Variations

[www.charnwoodorchestra.org.uk](http://www.charnwoodorchestra.org.uk)

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### Interested in Joining us at Charnwood Voices?

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](mailto: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](mailto:secretary@charnwoodvoices.org.uk); links can be found on our website.

A Christmas Concert



Charnwood  
VOICES

**Saturday**  
**15th December**  
**7.30pm**

**'On the way to  
Bethlehem..'**

conducted by **Nicholas Scott-Burt**

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

Tickets £10 including wine and mince pies  
- from choir members, on the door or from  
[tickets@charnwoodvoices.org.uk](mailto:tickets@charnwoodvoices.org.uk). Under 16s free

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### **Dates for 2019** (*venues to be confirmed*)

**Pre-tour Concert:** 7.30pm Saturday 6th April

#### **Tour to Somerset**

Tuesday 23<sup>rd</sup> to Saturday 27<sup>th</sup> April

Includes performances in Wells Cathedral and Bath Abbey.

**Autumn concert:** 7.30pm Saturday 12th October

**Christmas concert:** 7.30pm Saturday 21st December

## **COME AND SING 2019**

*Choruses from*

**ROSSINI: Petite Messe Solonnelle**

Saturday 12th January 2019

at Trinity Methodist Church Centre,  
Loughborough

**One-day Workshop**

**Workshop Leader: Nicholas Scott-Burt**

**Accompanist: Anthony Wilson**

The format of the day will be as in previous years  
**Registration: 10am. Performance: 5.30 - 6.30pm**  
Cost is £15. Music provided.

This is open to all singers. Advanced booking will be essential. Visit our website

Find out more and keep up to date on our website



[www.charnwoodvoices.org.uk](http://www.charnwoodvoices.org.uk)

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