



Charnwood Voices:
Christmas Concert

7.30pm

Saturday 16th December

St John the Baptist, Church St,
Belton, Loughborough LE12 9UH

Tickets £10 include wine or soft drink
and seasonal refreshments

PosterMyWall.com

We are holding our annual one day
workshop on **Saturday 13th January 2018**
and invite you to:

'COME & SING'

Handel's Coronation Anthems:

The King Shall Rejoice * Zadok the Priest
Let Thy Hand Be Strengthened
My Heart Is Inditing

at **Trinity Methodist Church Centre**
Royland Road, Loughborough

Workshop Leader: Nicholas Scott-Burt
Organist: Adrian Moore
Registration: 10am. Performance: 5.30pm
Cost is £15. Music provided.

Advanced booking is essential.
Details and an application form will be on our
website at the end of October

**Interested in Joining us on a
regular basis?**

We rehearse on Wednesday
evenings in Belton Village Hall and
are always happy to hear from
potential members. If you 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
secretary@charnwoodvoices.org.uk;
links can be found on our website.



**Why not join our e-mail list?
Ask a choir member tonight.
Find out more and keep up to
date on our website**



www.charnwoodvoices.org.uk



**Charnwood
VOICES**



Conducted by
Nicholas Scott-Burt

**Saturday
7th October 2017**

**Christ Church
Mountsorrel**

For as long as human beings have had voices, people have sung. And with song being such a natural beyond-words outlet for all aspects of our lives, our singing has for millennia embraced the full gamut of human emotion and subject matter, from the most profound and serious to the most frivolous and comic. In the 20th century particularly there evolved a divide between classical music written by "serious" composers, and pop music which could be composed by anybody. Four-part mixed choirs like Charnwood Voices are of course products of the classical music world, so tonight as we offer you comic songs and love songs, folk songs and pop songs, jazz standards and ballads, our two worlds delightfully meet...

NS-B

Tonight's Programme

New day *John David arr P Knight*
 Rejection *John Gardner*
 Tequila Samba *Guy Turner*
 Anything Goes *Cole Porter arr A Simmons*

Piano: What are you doing the rest of your life?
Michel Legrand

A Windmill in Old Amsterdam *Dicks/Rudge arr A Goff*
 Shenandoah *arr D Runswick*
Soloists: Jeni Beasley, Lis Muller, Mike Bailey

The Streets of Laredo *arr D Runswick*
Soloists: Joanna Milner, Mike Bailey, Alan Speight

Deep Purple *De Rose/Parish arr N Scott-Burt*

Piano: Don't get around much anymore *Duke Ellington*

Hallelujah *Leonard Cohen arr N Scott-Burt*
 Ticket to Ride *Lennon/McCartney arr N Scott-Burt*

INTERVAL

No particular place to go *Chuck Berry arr N Scott-Burt*
 Sealed with a kiss *Udell/Geld arr N Scott-Burt*
 Summertime *Hayward/Gershwin arr N Scott-Burt*
Soloist: Jeni Beasley
 Londonderry Air *Traditional arr B Chilcott*

Piano: Misty *Erroll Garner*

The Way you Look Tonight *Jerome Kern arr A Simmons*
 Don't it Make my Brown Eyes Blue *Richard Leigh arr A Woods*
 The Cat came back *Harry Miller arr A Goff*
 Downtown *Tony Hatch arr A Goff*

MUSIC DIRECTOR: Nicholas Scott-Burt



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, where he teaches piano (classical and jazz), organ and composition as well as 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 Mikrokoncert*) 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*.



CHARNWOOD VOICES is an auditioned choir of some 45 voices based in Charnwood, Leicestershire. Founded in 1977 as Shepshed Singers, 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. Every two years we go on tour, either to continental Europe or in Britain. We had a successful tour to Tuscany at Easter this year performing in The Duomo in Florence and in Lucca Cathedral. 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, Ann Dale, Margaret Dartnall, Hazel Fitzgibbon, Patti Garlick, Tricia Littlewood, Anne Morris, Gail Pitman-Gibson, Iris Sayer, Liz Twitchell, Janet Wilkinson, Vanessa Wright.

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

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

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

taine performing a rendition of the song in the final episode of *Star Trek: Deep Space Nine*, and it was also used in one of the *Friends* episodes.

This Alan Woods setting of **Don't it Make My Brown Eyes Blue** is an old favourite for this choir. Written by Richard Leigh and recorded by American country music singer Crystal Gayle, it was released in March 1977. Despite the title, Crystal Gayle herself has blue eyes.

The comic song **The Cat Came Back** was written by Harry S Miller in 1893. It has since entered folk tradition and been recorded under variations of the title. It is also a popular children's song. The song is humorous in nature, telling a silly tale about "ole Mister Johnson" who had a cat that he did not want, and when he tried to get rid of it, the cat kept coming back. In Miller's original, the cat finally died when an organ grinder came around one day and:

*"De cat look'd around awhile an' kinder raised her head
When he played Ta-rah-dah-boom-da-rah, an' de cat
dropped dead."*

...but even then the cat's ghost came back.

The words used by Andrew Goff in his setting are the more commonly used ones where the cat gets rough treatment but stays alive...just!

Downtown, composed by Tony Hatch, was a hit for Petula Clark in 1964. Tony Hatch received the 1981 Ivor Novello award for Best Song Musically and Lyrically. The song has also been covered by many singers, including Dolly Parton and Emma Bunton.

In the autumn of 1964, Hatch had made his first visit to New York City. He was staying at a hotel on Central Park and wandered down to Broadway and to Times Square and, naively, thought he was 'downtown.' He loved the whole atmosphere there. Reportedly, he was standing on the corner of 48th Street waiting for the traffic lights to change, looking towards Times Square when the melody first came to him, just as the neon signs went on!

These notes have been compiled using various sources including Encores for Choirs ed Peter Gritton,...and also Wikipedia, for which we cannot guarantee total accuracy!



the Charnwood Orchestra
Music Director
Nic Fallowfield

18th November 2017 7.30pm
Emmanuel church Loughborough
Forest road LE11 3NW

Tchaikovsky Piano Concerto no.1
soloist Allan Schiller

Borodin Prince Igor overture Glazunov Symphony no.5

www.charnwoodorchestra.org.uk

Notes on Tonight's Songs

We start the evening with **You are The New Day**, written by Welshman John David. In 1978, his group Airwaves recorded an album and a single called New Day. The single was performed a cappella and never reached the charts but was heavily played on radio at the time. The song has been covered by some 150 artists around the world. The King's Singers released this choral version, arranged by Peter Knight, in 1980.

Rejection was written by English composer John Gardner for the Cork Festival of 1975. It is an unusual piece which clearly uses a rhythmic Irish folk style.

Guy Turner's **Tequila Samba** is a love song that will have you dancing in your seat with its catchy samba rhythm.

Anything Goes was written by Cole Porter in 1934 for his musical of the same name. There have been many versions over the years, sung by singers ranging from Frank Sinatra in 1955 to Lady Gaga in 2014! Many of the original lyrics featured humorous but dated references to various figures of scandal and gossip in high society during the Depression. For example, one couplet referred to Sam Goldwyn's notorious box office failure *Nana*; and another, interior designer pioneer Lady Mendl's scandalous habit of performing hand stands and cartwheels in public at the age of 70; and the financial woes of 'old money families such as the Vanderbilts and Rockefellers. The version used by Alan Woods, like most modern versions, omit these lyrics, replacing them instead with generic examples of scandal and social upheaval.

A Windmill in Old Amsterdam is a novelty song about a mouse that wears clogs! It was written by the regular team of Ted Dicks and Myles Rudge and the original recording by Ronnie Hilton was released on His Master's Voice in 1965. This setting by Andrew Goff is the first of three of his arrangements that we are performing this evening.

The traditional American folk song **Shenandoah** is a of uncertain origin, dating to the early 19th century. The song appears to have originated with Canadian and American voyageurs or fur traders travelling down the Missouri River in canoes, and has developed several different sets of lyrics. Some early lyrics, such as the ones in our setting by Daryl Runswick, refer to the American Indian chief Shenandoah and a canoe-going trader who wants to marry his daughter. By the mid 1800s versions of the song had become a sea shanty heard or sung by sailors in various parts of the world.

The Streets of Laredo, also known as the *Cowboy's Lament*, is a famous American cowboy ballad in which a dying cowboy tells his story to another cowboy. Members of the Western Writers of America chose it as one of the Top 100 Western songs of all time. Derived from the English folk song *The Unfortunate Rake*, the song has become a folk music standard and, as such, has been performed, recorded and adapted numerous times, with many variations. The title refers to the city of Laredo in Texas.

Deep Purple was written by composer Peter De Rose as a piano solo in 1934. In 1935 it was arranged by Domenico Savino and introduced by the Paul Whiteman Orchestra on radio. Sheet music sales were brisk, but the song didn't achieve universal popularity until 1939 when Mitchell Parish added the lyric. Many popular vocalists also recorded it, including Frank Sinatra, Ella Fitzgerald, and Sammy Davis Jr. The song was released in Britain in 1939 by Adelaide Hall. The song remained a traditional pop favourite, recast in 1957 as a doo wop classic by The Dominoes with vocals by Eugene Mumford. Donny and Marie Osmond, revived *Deep Purple* in 1975, reaching number 25 in the UK charts. This is the first of six pieces that we are performing tonight that have been arranged by our Music Director, Nicholas Scott-Burt.

Hallelujah was written by Canadian singer Leonard Cohen. Originally released by him in 1984, it achieved little initial success. The song found greater popular acclaim through a recording by John Cale, which inspired a recording by Jeff Buckley.

Following its increased popularity after being featured in the film *Shrek* (2001), many other arrangements have been performed by various singers, both in recordings and in concert, with over 300 versions known. *Hallelujah* experienced renewed interest following Cohen's death in November 2016 and appeared on multiple international singles charts.

Cohen wrote around 80 draft verses for *Hallelujah* his original version, as recorded on his *Various Positions* album, contains several biblical references, most notably evoking the stories of Samson and treacherous Delilah from the Book of Judges ("she cut your hair") as well as King David and Bathsheba ("you saw her bathing on the roof, her beauty and the moonlight overthrew you").

Following his original 1984 studio-album version, Cohen performed the original song on his world tour in 1985, but live performances during his 1988 and 1993 tours almost invariably contained a quite different set of lyrics, with only the last verse being common to the two versions. Numerous singers have mixed lyrics from both versions. The version here, set by Nicholas Scott-Burt, shares the first, second and fourth (final) verses with the original 1984 version and includes the biblical references previously mentioned.

The Beatles' **Ticket to Ride** was released as a single in 1965 and became their seventh consecutive number one hit in the UK. Although credited to Lennon-McCartney, in his autobiography, Paul McCartney gave John Lennon credit for "60% of it" and, speaking in 1980, John Lennon said that Paul's contribution had been limited to "the way Ringo played the drums" on the recording.

No Particular Place to Go was written by Chuck Berry, released as a single in 1964 and on the album *St. Louis to Liverpool*, which featured the same music as his earlier hit *School Days*.

The song is a comical story with four verses. In the first verse the narrator is cruising in his car with his girlfriend, and they kiss. In the second they start to cuddle, and drive slowly. In the third they decide to park and take a walk,

but are unable to release the seat-belt. In the last verse they drive home, defeated by the obstinate seatbelt.

Sealed With A Kiss, written by Peter Udell and Gary Geld, was first recorded by The Four Voices in 1960 and released as a single, but their recording was not a hit. It became a hit in 1962 when Brian Hyland, who often performed Udell and Geld's material, covered the song, reaching Number 3 in the UK Singles Chart.

When re-released in 1975, Hyland's recording got to number 7 and a third Top 40 'Hot 100' version came in 1972, when Bobby Vinton released a single. In 1989, Jason Donovan released a cover version which went straight into the UK Singles Chart at number 1 and stayed there for two weeks.

Summertime is an aria from George Gershwin's 1935 opera *Porgy and Bess*. The lyrics are by DuBose Heyward, the author of the novel *Porgy* on which the opera was based, although the song is also co-credited to Ira Gershwin.

The song is sung several times throughout *Porgy and Bess*. Its lyrics are the first words heard in Act 1, sung by Clara as a lullaby. The song theme is reprised soon after as counterpoint to the dice game scene, in Act 2 in a reprise by Clara, and in Act 3 by Bess, singing to Clara's now-orphaned baby after both its parents died in the storm.

The folk song style combined with slow-moving harmonic progression that suggests the "blues" has meant that this tune has been a favourite of jazz performers for decades and can be done in a variety of tempos and styles. The song is among the most covered songs in the history of recorded music, with more than 33,000 covers by groups and solo performers.

Londonderry Air or 'Danny Boy' is perhaps the best known Irish song of all. But, in fact, the sentimental words have nothing to do with Ireland. The famed lyrics are not Irish and they were not even written by an Irishman, but by Fred Weatherley, a lawyer from Somerset!

The tune was alleged to have been written by the Irish fairies. Its link to the words seems to have come about in the Gold Rush in Colorado where a lady heard some miners playing the tune. It is quite likely that these men were from Ireland. She sent the tune to her brother in law – Fred Weatherley in 1910. His recently written words only required a few alterations to make them fit the beautiful melody. The song was given to the vocalist Elsie Griffin. It became very popular and in 1915 Ernestine Schumann-Heink produced the first recording of *Danny Boy*. This is a beautiful setting by contemporary composer, Bob Chilcott.

Jerome Kern's **The Way You Look Tonight** is from the film *Swing Time*, with words written by Dorothy Fields. It was originally performed by Fred Astaire. It won the Academy Award for Best Original Song in 1936.

The song was sung to Ginger Rogers as Penelope "Penny" Carroll by Astaire in character as John "Lucky" Garnett, while Penny was busy washing her hair in an adjacent room! There have been many recordings over the years and the song has also been featured in numerous TV series, including the holographic lounge singer Vic Fon-