

Saturday, May 19 at 7.30

The Lydian Choir

This four part (SATB) adult choir, began life in 1975 in Scunthorpe. It was created by Charles Edmondson, who was the conductor for many years. Singers are drawn predominantly from the Scunthorpe area. In recent years, the choir has forged some international links, with two trips to the French Alps and, last year, a trip to Southern Spain.

This is, essentially, a choir of friends who enjoy getting together on Sunday evenings once a fortnight to rehearse, giving several concerts annually. The choir totals about 30 singers. For the last ten years, the choir has been conducted by Susan Hollingworth.

The repertoire of the choir is varied and this is reflected in most of the concert programmes, which often begin with sacred music and end with something amusing. In between, there may be folk songs; spirituals; perhaps a few madrigals. The choir normally sings unaccompanied.

There are a number of good soloists in the Lydian Choir, both vocally and on a variety of instruments. Concert programmes often feature one or more of them.



Susan Hollingworth

A graduate of the *Royal Northern College of Music*, where she studied voice, Susan divides her time between her work as a Choral Director and Music Educator. In 1990 she was awarded a *Churchill Fellowship* for her work with choirs. In 2010, she was awarded "Choir Master of the Year" by the Gramophone Magazine. This is a community music award, given to those who have made the greatest impact in their singing communities.

As well as being the Conductor of the *Lydian Choir*, Susan is Conductor of *The Grimsby Philharmonic Choir*, *Sine Nomine International Touring Choir* and Musical Director of *Scunthorpe Co-operative Junior Choir*. This open access choir won the overall title of BBC Radio 3 Choir of the Year in 2008.

During the past year, Susan has been successful in obtaining funding from the Cultural Olympiad for the production of a Community Opera based on the life of Albert 'Lal' White, a famous Scunthorpe cyclist who won a silver medal at the Antwerp Olympics in 1920. The music for the opera, 'Cycle Song', is written by Tim Sutton and the words are by Ian McMillan. This will be performed in Scunthorpe, with a cast of almost 2,000, on July 14 & 15, 2012.

Herbert & Lottie Hollingworth

My parents lived in Upton, at Trinity Farm, from 1950 to 1970 (although Dad had previously lived there as a 10 year old). Myself and my two sisters, Margaret & Barbara, lived there too of course. I think that, in spite of moving addresses over the years, Trinity Farm was Mum & Dad's prime location; the place they would always think of as home. This would be why, when Mum died in 1995, she was buried in this churchyard at St. Peter's - a coming home of sorts. Dad passed away last May, aged 99 and it was as we were putting his ashes in Mum's grave that the idea arose to ask the Lydian Choir to give a concert in their memory; a little further from home than usual, with the intention of trying to raise some money for this lovely church. I hope that some of the audience will remember those happy days when Herbert & Lottie were their neighbours.

My special thanks go to Janet Landon, who has done a lot towards getting this event organised.

I do hope you enjoy the concert.

Jim Hollingworth

Musical Director
Susan Hollingworth

with The Lydian Trio
Ellen Wakeham - oboe; Claire Potter - cello;
Avril Harding - keyboard

MEMORIAL CONCERT

IN MEMORY OF HERBERT AND LOTTIE HOLLINGWORTH

St. Peter's Church
Headon-cum-Upton

Programme

Three Madrigals

Now is the month of maying

Draw on, sweet night

All creatures now

A contrasting group of songs from the Elizabethan age. The first and third are almost archetypal madrigals - quick; saucy; full of fa-la-las. By contrast, *Draw on sweet night* is intense and sad, as may be deduced from the words:

Draw on, Sweet Night, friend unto those cares that do arise from painful melancholy. My life so ill through want of comfort fares, that unto thee I consecrate it wholly. Sweet Night, draw on. My griefs when they be told to shades and darkness find some ease from paining, and while thou all in silence dost enfold, I then shall have best time for my complaining.

Thomas Morley

John Wilbye

John Bennet

The Lydian Trio

Items to be announced

Balm in Gilead

Jon Washburn is the founder and conductor of the Vancouver Chamber Choir. His largely gentle setting of this well-known Spiritual beautifully conveys the essence of the text.

I got a robe

Roderick Williams is equally well known in this country as a singer and composer, taking many lead roles in the productions of Opera North. Each verse of this spiritual is introduced by a soloist from the choir - first tenor, then soprano and, finally, bass. The piece ends in quiet rapture as the words speak of going to heaven.

Were you there?

A lovely, reflective arrangement of this well-known Spiritual. It begins quietly and very simply with a single line. After a build up in complexity and volume, it ends as gently as it started, but now in four parts.

Way over in Beulah-ian'

Hailing from Augusta, Georgia, Joseph Jennings has built up a formidable reputation as a conductor and arranger. With roots in church music and jazz, and a background as a countertenor of some repute, he is much sought after in the USA as guest conductor, music theatre specialist and academic. To arrangements of Spirituals, such as this one, he brings a deep understanding. The score is marked **Jubilantly, with straight rhythm** - which is, perhaps, all that needs to be said.

arr. Jon Washburn

arr. Roderick Williams

arr. Paul Hart

arr. Joseph Jennings

INTERVAL

Easter Anthem (Love's Young King)

BBC Radio 4 commissioned this, along with the *People's Passion Mass* by the same composer for performance at Easter 2012. The words here are by Michael Symmons Roberts. The style is accessible and the BBC have made the music freely available on the internet, to encourage choirs to sing it. We hope you like it.

Three olive trees against the sky, a place where thieves and rebels die. Across the world we hear his cry, the tomb is his. Three days he lies in linen sheets, with wounds in heart and hands and feet. The world turns dark and time repeats, the tomb is ours. If stone could speak, this cave would sing of death's defeat and love's young king. Three stray dogs scavenge on a hill, where ravens gather round their kill. In hope and fear the world stands still, the tomb is theirs. Three women come to dress the dead, to wash the thorn wounds from his head. 'He is not here', the angel said, 'The tomb is yours'. Three words are written in our hearts, with 'love has won' the story starts. Our elegies are torn apart, the tomb is bare.

Sasha Johnson Manning

The Lamb

John (now Sir John) Tavener was born in 1944 and is one of our most important composers. In 1977 he joined the Russian Orthodox Church and their theology and traditions became an important influence. This deceptively simple-sounding setting of William Blake's words was written in 1982 and is one of his best known works.

Cantate Domino

Miskinis was born in Lithuania in 1954 as one of the rich crop of composers from the Baltic. This is an intensely rhythmic setting of some of the words of Psalm 96, *'Sing to the Lord a new song'*. It is made up of three clearly defined sections and a coda. In the first and third sections, the men provide a rhythmically exciting accompaniment, while the upper voices sing the melody; sometimes with imitative entries. Lush overlapping chords in six parts are heard in the slower middle section.

John Tavener

Vytautas Miškinis

The Lydian Trio

Items to be announced

It was a lover and his lass

Here is a modern take on the madrigal, with Rutter's style here imitating vocal jazz. This is the first of Rutter's five Birthday Madrigals, written to celebrate the 75th birthday of the jazz pianist, George Shearing and first performed in 1995. This first one, though, was written 20 years earlier, in 1975.

Shenandoah

Ranging from simple unison sound to richly-textured harmony and three-part canon over pedals, this traditional American song is a delight to sing, and popular with choirs and audiences alike.

Buffalo Gals

An up-beat and exuberant arrangement of a classic American folk song by one of our most inventive choral composers.

John Rutter

arr. James Erb

arr. Bob Chilcott



Herbert & Lottie Hollingworth in 1989, after 50 years of marriage