



***Spectrum Singers is an auditioned a cappella group of 16 voices. We enjoy performing an exciting mix of chamber and doo-wap music in 8-part harmony, so every voice counts! The choir has sung on BBC Radio 3 and Radio Wales, at St David's Hall and in many of the UK's great cathedrals. We're now looking for extra voices to join our line up. If you can read music and sing with a straight tone we'd love to hear from you: [spectrumsingers.org.uk/join-us](http://spectrumsingers.org.uk/join-us)***

**David Hutchings** holds an MA in Musicology from Cardiff School of Music where he gained his passion for choral and orchestral conducting. He has worked professionally with choirs and orchestras across South Wales. He also teaches piano and works as an organist, in addition to honing his own vocal talents with the BBC National Chorus of Wales.



**O**ur story of a *cappella* starts with the monks of medieval Europe who used plainchant as the musical expression of their Christian faith. The earliest music was deliberately simple. Gregorian chants used single melodies and no accompaniment with the aim of focusing the mind on God. Plainchant became increasingly complex over time but it was always limited by the capacity of the singer's memory.

Then out of northern Italy, 1,000 years ago, came a thin red line ... the musical equivalent of the wheel. This simple innovation was the beginning of notation, allowing chants to be written down and sight sung for the first time. Guido Monaco, choirmaster of Arezzo Cathedral at the time, championed the method and dreamt up the 'do re mi' singing scale to help his choristers learn their intervals.

Composers emerged to experiment with counterpoint (two melodies at once), cautiously adding third and fourth parts over a couple of centuries until polyphony arrived on the scene. Works of powerful beauty for the Renaissance church followed, spearheaded by Monteverdi, and into the Baroque such as Lotti's emotive 8-part 'Crucifixus'. But the folk song tradition of the secular world wasn't far behind, and so the madrigal was born. Pearsall's 'Lay a Garland' is equally piercing in its expression of grief.

Meanwhile, the folk fiddle was re-crafted in Italian workshops becoming the violin, launching the age of the modern orchestra, and the religious mood shifted from Roman Catholicism to German Reformation, Bach chorales and hymn singing, vestiges of which can be heard in 20th-century pop such as Billy Joel's soulful 'And So It Goes' and Swingle-style vocal arrangements of instrumental pieces by Handel and Mozart.

Vocalists once again held sway in the 20th century with the jazz crooners of the Great American songbook and a rise in the popularity of contemporary sacred music with Biebl redeploying plainchant for today.

# SPECTRUMSINGERS

presents

## CANTARE



[spectrumsingers.org.uk](http://spectrumsingers.org.uk)  
f Spectrum Singers

Musical Director **David Hutchings**

FRIDAY 12 JULY • 7.30 PM  
DYFFRYN GARDENS

### PROGRAMME

*Coming up in 2019*

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**Wed 18 December  
Christmas Concert**  
Penarth Civic Society  
present Spectrum  
Singers to wrap up the  
year in style  
7.30pm at  
Tabernacle Baptist  
Church, Penarth

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Full details of all our  
upcoming events will be  
released on our website  
[spectrumsingers.org.uk](http://spectrumsingers.org.uk)

**‘Credo’ extract from Credo III Missa de Angelis**

Gregorian plainchant

**Alleluia (Brosig)**

19th-century German sacred motet

**Blue Moon (Rodgers & Hart)**

1930s jazz/doowap credited with the first use of ‘50s progression’, a 4-chord sequence that dominates Western pop

**Top of the World (The Carpenters)**

1970s country music born out of 1920s American folk/blues

**Signore Delle Cime (Marzi)**

1950s Italian ‘Lord of Mountain Tops’ homophonic, with a simple melody and harmony reflecting the prayerful piety of the lyrics

**Dream a Little Dream (Andre & Schwandt)**

1930s American jazz standard

**Lay a Garland (Pearsall)**

19th-century English madrigal written for BMS (Bristol Madrigal Society 1837-1841)

**And So It Goes (Billy Joel)**

1980s American pop composed in heartfelt, hymn-like homophony

**Ave Maria (Monteverdi)**

16th/17th-century Italian sacred

**Ave Maria (Franz Biebl)**

20th-century German, a setting of the Latin prayers, ‘The Angelus’ and ‘Hail Mary’

**Crucifixus (Lotti)**

17th/18th-century Italian Baroque sacred, fitting for a chorister in St Mark’s Basilica, Venice

**‘Crucifixus’ extract from Credo III Missa de Angelis**

Gregorian plainchant

**A Clare Benediction (Rutter)**

20th-century English sacred song from one of the foremost composers, editors and conductors in today’s choral landscape

**A Gaelic Blessing (Rutter)**

20th-century English sacred

**Air, Water Music (Handel)**

17th/18th-century German-born but British-naturalised classical composer Swingle style

**Clarinet Concerto (Mozart)**

18th-century Austrian classical music Swingle style

**Col Canto (Donati)**

21st-century Italian contemporary composer and choral conductor

**Der Frühling (Bach)**

17th/18th-century German classical sung Swingle style

**Bare Necessities (Gilkyston)**

1960s jazz from the animated Disney film *The Jungle Book*

**And I Love Her (The Beatles)**

1960s rock’n’roll

**Hold On! (Hogan)**

20th-century American spiritual

Please join us in the Morning Room for interval drinks