

♥ LOVE ♥

*The Music of Love and Romance
throughout the Ages*

WITCHERT CHORALE

Conductor David Quinn

& Friends

Saturday 12th
July 7.30pm



Haddenham
Baptist Church

*******PROGRAMME*******

Witchert Chorale

Come again sweet love	<i>John Dowland</i>
Thus said my Cloris bright	<i>John Wilbye</i>
If ye love me	<i>Thomas Tallis</i>
When David heard	<i>Thomas Tomkins</i>

Sheilagh Armitt

O eyes leave off your weeping	<i>Robert Hales</i>
Rondel	<i>Edward Elgar</i>
Over the mountains	<i>Roger Quilter</i>

Ed Cairns

Shall I compare thee to a summer's day?	<i>Shakespeare</i>
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Witchert Chorale

If music be the food of love	<i>Henry Purcell</i>
Ubi caritas et amor	<i>Maurice Durufle</i>
Tota pulchra es Maria	<i>Maurice Durufle</i>
I sat down under His shadow	<i>Edward Bairstow</i>

Jaime Zaldua

Romanza	<i>Spanish trad</i>
Cavatina	<i>Stanley Myers</i>

Witchert Chorale

This have I done for my true love	<i>Gustav Holst</i>
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*******INTERVAL*******

Jaime Zaldúa
Greensleeves

Witchert Chorale

Drink to me only with thine eyes

Ramona

Yes sir, that's my baby

Shelagh and Tim Armit

Prithce pretty maiden

A nightingale sang in Berkeley Square

A room in Bloomsbury

Ed Cairns

A Love Sonnet

Witchert Chorale

Lebenlust

Smoke gets in your eyes

Tea for two

Habanera

And finally...

I can't help falling in love with you

English trad

Traditional

Gene Austin

Walter Donaldson

Arthur Sullivan

Manning Sherwin

& Jack Stracey

Sandy Wilson

George Withers

Franz Schubert

Jerome Kern

Vincent Youmans

Georges Bizet

Presley, arr. Willis

“Love is a many-splendored thing”

says the title song of the 1955 film directed by Henry King. And the programme this evening draws on a wide variety of music and literature from the last 500 years reflecting many different aspects of love.

John Dowland, the English composer, singer and lutenist published his “First booke of Songes or Ayres of Fowre partes with Tableture for the Lute” in 1597, from which this song is taken, inviting sweet love to come again and bring back the joyful feelings between two lovers.

John Wilbye, living around the same time, is probably the most famous of all the English madrigalists. His madrigal “Thus saith my Cloris bright” has a different point of view, warning of the fickle nature of Love. The text describes the nymph Cloris on the activities of the mischievous sprite which is love. The theme, deriving from the classical poets, is in widespread use during this period and later. Jean-Baptiste Lully’s opera “Le triomphe de la raison sur l’amour” a century later has Cloris asking for protection from the gods from the cruelty and barbarity of love.

Turning now to a different type of love, **Thomas Tallis** writing earlier in the sixteenth century, composed a simple setting of the biblical text “If ye love me, keep my commandments” (John 14:15 ff). The structure of the piece, with the last section repeated, gives added interest and emphasis to the text.

Thomas Tomkins, son of a musical Welsh father who was a vicar choral and the organist of St David’s Cathedral during the early seventeenth century, wrote both secular and sacred music and knew William Byrd and Thomas Morley. “*When David heard*”, describes the grief felt by King David when his wayward and rebellious son,

Absalon, is killed (the whole story is told in the Second Book of Samuel 18:33). The piece has long been recognised as one of the supreme examples of late renaissance composition, a highly expressive blend of polyphony and more harmonic writing, of dissonance leading to consonance as David seems at last to come to accept the reality of his position.

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Roger Quilter (1877 – 1953), another English composer, whose reputation rests largely on his songs and his light music for orchestra, studied alongside Percy Grainger, Cyril Scott and Henry Balfour Gardiner. In *Over the mountains*, he set words from Thomas Percy's *Reliques of Ancient English Poetry* (1765), highly influential in the ballad revival in English poetry which was a significant part of the Romantic movement.

Shakespeare's sonnets are some of the greatest poems of love ever written. Even after 400 years, they have a striking immediacy and simplicity of expression but the dramatic openings lead us into poems that are far from simple. They are poems of private life and Shakespeare's

is a private life of which we know virtually nothing. We do not know to whom the sonnets were addressed. But readers have always felt that behind the sonnets there lies a story of momentous significance for the author.

Henry Purcell (1659 – 1695) was one of the greatest composers of the Baroque period. He wrote two settings of the song *If music be the food of love*, once for solo and harpsichord and again for four voices. This latter version was published in the *Gentleman's Journal* of 1692, with verses by Colonel Henry Heveningham.

Maurice Durufle was a French composer, organist and pedagogue. He was titular organist of St Étienne-du-Mont in Paris from 1929 until his death in 1986 and professor of harmony at the Conservatoire de Paris from 1943 to 1970. He was extremely self critical and only published 14 works. *Ubi caritas et amor* and *Tota pulchra es Maria* are the first two of his *Quatre Motets sur des themes gregoriens* Op.10 (1960) for mixed choir. The first motet states that "Where love and charity are, God is there." The second, for women's voices, honours the Virgin Mary.

Edward Bairstow was born in Huddersfield in 1874 and was organist of York Minster from 1913 until his death in 1946. A plain speaker, when asked once whether he would be willing to follow the example of his predecessor at York and go to the United States, he replied he would 'rather go to the devil.' His motet, *I sat down under His shadow*, by contrast, conjures up the peace of eternity under the protection of the banner of Jesus' love.

Stanley Myers was a prolific film composer with over 60 film scores to his credit. He is best known for *Cavatina*, an evocative guitar piece which served as the signature theme for the 1978 film *The Deer Hunter* and he also wrote the theme for the BBC's Question Time.

Gustav Holst is most famous for his orchestral suite *The Planets* but in all, he wrote almost 200 catalogued compositions, including *This have I done for my true love*, written for the 1916 Whitsun Festival at Thaxted. His friend, Conrad Noel, had introduced him to some medieval Cornish carols, and upon reading them, Holst was drawn to set them to music. His experience in Sanskrit literature had led him to see the relationship between dance and religion as something beautiful. And his studies and arrangements of English folksong taught him how to get a musical idea across with utmost economy. The result of these two forces working together is a tune that fits so well with the text that many thought it was based on folksong, even though the tune was Holst's own. Holst is said to have acknowledged this piece as his best part-song.

Greensleeves is a traditional English folk song and tune, attributed by some to Henry VIII. It is alluded to in Shakespeare's *The Merry Wives of Windsor* written around 1602, suggesting that it was well known at that time. The words tell of the pain of a lover discarded, who nonetheless retains feelings for the other.

Drink to me only with thine eyes sets the words of a poem, *To Cella*, by Ben Jonson and was composed sometime after 1770. It was popular in American student musical performances in the nineteenth and twentieth centuries. *Ramona* was written by **Gene Austin** (1900 – 1972), an American singer and songwriter who is considered to be the first "crooner" and was credited by Bing Crosby and Frank Sinatra with creating the musical genre which started their careers. His recording of *My Blue Heaven* sold over twelve million records and was the largest selling record ever until Bing Crosby's *White Christmas*.

Yes Sir, That's My Baby is a U.S. popular song from 1925, with music by **Walter Donaldson** and lyrics by Gus Kahn.

It has been recorded by over 100 artists in genres from jazz to rock, marimba and country.

Patience is a comic opera with music by **Arthur Sullivan** and libretto by **W.S. Gilbert**, first performed in 1881 and the first theatrical production in the world to be lit entirely by electric light. It is a satire on the *aesthetic* movement of the 1870's and 1880's, a popular target at the time making the opera a big hit. *Prithoe Pretty Maiden* comes when a popular poet, Archibald Grosvenor known as "Archibald the All-Right" because he is infallible, meets *Patience*, who has just promised to fall in love at the first opportunity.

A Nightingale Sang in Berkeley Square was published in 1940 and became famous after it was performed by Vera Lynn. It has retained its popularity over the years and has been recorded by such artists as Stephane Grappelli, Nat King Cole, John Le Mesurier and Rod Stewart.

A Room in Bloomsbury is taken from the stage show *The Boy Friend*, a musical by Sandy Wilson, written after World War II and set in the carefree world of the French Riviera in the Roaring 1920s.

George Wither (1588-1667) a poet and pamphleteer from Hampshire, was educated at Magdalen College, Oxford. He was imprisoned for his satires *Abuses stript and whipt*, in spite of the innocuous character of their denunciations of Avarice, Gluttony and so on. *A Love Sonnet* is a puzzle, since it clearly isn't a 14-line sonnet, but there are 14 verses (only six of which are performed tonight) and perhaps that is his joke.

Among the prolific output of **Franz Schubert** (1797 – 1828) were some 600 lieder or songs, 144 of them in the year before he died. Among these is a setting of Johann Karl Unger's poem *Lebenslust*, a word which can be

rendered as *joie de vivre*. The song's meaning is given in the opening lines

*When you feel a real love of life, you will not remain alone.
To be alone is boring and lonely, who can be happy like this?
To live together in an intimate circle is joyful for your soul?*

Smoke Gets in Your Eyes is a show tune written by Jerome Kern and lyricist Otto Harbach for their 1933 operetta "Robertta". It has been covered by many artists and features in several films, including George Lucas' "American Graffiti".

Tea for Two is a song from the 1925 musical *No, No, Nanette* with music by Vincent Youmans and lyrics by Irving Caesar and Otto Harbach. The song is sung from the viewpoint of a lovestruck man, who plans the future with his new woman in mind. It was recorded in a *cha-cha-cha* version by Tommy Dorsey, re-popularised in 2005 by adverts for McVitie's biscuits. It was also orchestrated by Shostakovich, who was bet 100 roubles that he could not orchestrate the song after just one hearing. He completed the orchestration successfully in less than 45 minutes.

Georges Bizet's opera *Carmen* premiered at the Opera Comique in Paris in 1875 and for a year afterwards was denounced by critics as "immoral" and "superficial". The melody of the *Habanera* is based on a descending chromatic scale followed by variants of the same phrase in first the minor and then the major key, corresponding with the vicissitudes of love expressed in the lyrics

Can't Help Falling in Love, by George Weiss, Hugo Peretti and Luigi Creatore, is a popular song based on "Plaisir d'amour" by Jean Paul Egide Martini. It was written for the 1961 film "Blue Hawaii", starring Elvis Presley. Peaking at number two in the charts, it was ranked 394 in the Rolling Stone's list of the 500 Greatest Songs of All Time.

THE WITCHERT CHORALE

The Witchert Chorale is a Haddenham-based mixed voice choir, formed in 2004 by a group of local singers wanting to sing, have fun and raise funds for good causes.

The choir has performed several concerts in Haddenham and surrounding villages and at other local festive/fundraising occasions, such as the Beer Festival. Each year we welcome in May morning with madrigals on Cuddington church tower - regardless of the usually rather wintry weather. Current plans include Christmas and Easter concerts in St Mary's, Haddenham, and a trip next year to perform in the beautiful Norman Abbey at Margam in south Wales.

We like to present a wide range of music, aiming to intersperse lesser known works among old favourites. We have sung music from the 12th century up to arrangements from the 21st century, including sacred works, madrigals, settings of folk songs, spirituals and modern classics.

Our aim is to run rehearsals and concerts on minimum costs and to maximise the amount raised for international, national and local charities and good causes, and so far we have raised more than £5,000.

Conductor
David Quinn

Sopranos

Sarah Chapman
Jessica Ecott
Jenny Hardy
Sally McCloy
Linda Pauden

Altos

Alison Court
Wendy Hill
Claire-Lise Kessler
Kirsten Shaw

Tenors

Peter Smith
Nigel Wills
Richard Winnicott

Basses

Richard Dowkes
James Hughes
Paul Iddenten
Benedikt Kessler
Jon Smith

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**WITCHERT CHORALE
DATES FOR YOUR DIARY**

**AN OLDE ENGLISH
CHRISTMAS**

CAROLS, MOTETS, SPIRITUALS AND
SONGS

*AND GUEST APPEARANCE BY CHARLES
DICKENS*

SATURDAY 6TH DECEMBER 2008
ST MARY'S CHURCH, HADDENHAM

EASTER CONCERT

PROGRAMME TO BE CONFIRMED

SATURDAY 28TH MARCH 2009
ST MARY'S CHURCH, HADDENHAM

MARGAM ABBEY, WALES

WITCHERT IN REPERTOIRE

SATURDAY 2ND MAY 2009

HADDENHAM THIRD WORLD LINK

The profits from this concert are going to the Haddenham Third World Link group, formed in 1980, which is concerned with issues that aim to promote health,

wellbeing and economic justice in the Third World. We support small, known projects and support campaigns that promote our aims. Our current projects include the Fistula Hospital in Ethiopia, the Anita Goulden Trust, working with abandoned children in Peru, and Grandma's, working with mothers and their children in Calcutta, India.

For more information, ring Chris Thorogood on 01844 291254.

Tonight's refreshments have been provided by the Third World Link. Please can you show your appreciation for these by leaving a donation in the baskets provided.

Many thanks and we hope you enjoy them!