

## PROGRAMME

### *The Damon Singers*

#### **Just as the tide was flowing**

*arr. Ralph Vaughan Williams*

Several folk song collectors, including Vaughan Williams, came across this tale of love at first sight at the turn of the last century, though it actually dates from an earlier, and bawdier, broadside ballad. It was 'freely adapted' for mixed chorus in 1912, and in the cascades of notes on the word 'flowing' Vaughan Williams perfectly captures both the flowing of the tide and the exhilaration of the lovers.

#### **Afton Water**

*arr. David Willcocks*

First published in 1792, this is one of the most popular lyrics of Robert Burns, written in tribute to the natural beauties of the river Afton in Ayrshire. Burns may have also composed the tune. This simple but effective arrangement was made in 1983 by the great choral conductor David Willcocks, perhaps best known as musical director of King's College Cambridge from 1957–74.

#### **The Turtle Dove** *arr. Ralph Vaughan Williams*

Soloist: **Martin Cunningham**

Also known as Ten Thousand Miles, this folk song was collected in 1904 by Vaughan Williams who recorded the singing of Mr Pendfold, landlord of the "Plough Inn", Rusper, Sussex on wax cylinder. The present arrangement was made in 1924. The turtle dove is a traditional symbol of constancy and faithfulness.

#### **The Mermaid**

*arr. John Whitworth*

Listen out for Arne's best known piece, which was incidentally first performed not far from Penn Street, at Cliveden, in 1740.

#### **Quick we have but a second** SATB

*arr. Sir Charles Villiers Stanford (1852–1924)*

Stanford is possibly the greatest composer to have been born in Ireland. Although he only spent his childhood there, he wrote a number of works which honoured his roots, such as this lively air, composed about 1895.

### *Linnet Wind Quintet*

#### **Five Old Hungarian Dances**

These are 17th Century tunes arranged by the 20th century composer Ferenc Farkas. The 5 dances are Intrada, Slow Dance, Shoulder - Blade dance, Chorea and Leaping Dance.

#### **Divertimento in B flat major** *Josef Haydn*

This is an arrangement of a Divertimento by the Austrian composer Franz Josef Haydn. It has 4 movements, the third of which is a setting of the famous St. Anthony Chorale later used in a set of variations by Brahms.

### *The Damon Singers*

#### **O quam gloriosum** (SATB) *Tomas Luis de Victoria*

This joyful setting for the feast of All Saints, by perhaps the greatest composer of the Spanish renaissance, was first published in Venice in 1572. "O how glorious is the kingdom in which all the saints rejoice with Christ. Clad in robes of white they follow the Lamb wherever he leads".

#### **Tu es Petrus** SSAATTBB

*Robert Pearsall (1795 – 1856)*

Adapted from Pearsall's own eight-part madrigal 'Lay a garland', this is full of rich, expressive chords and suspensions, reflecting his enduring interest in early music and the Renaissance style.

#### **Bogoroditse Devo, raduisya** SSAATTBB

*Arvo Pärt (b.1935)*

The text here ('Hail, O Virgin, Birth-giver of God!') is the Ave Maria, and is included in the Orthodox service the All-Night Vigil. This setting was in fact commissioned by the Choir of King's College, Cambridge for the Festival of Nine Lessons and Carols on Christmas Eve, 1990.

#### **Tebe poem** s/SATBB (Solo: **Rachel Meldrum**)

*Sergei Rachmaninov (1873–1943)*

'We hymn Thee, we bless Thee, we give thanks unto Thee, and we pray unto Thee, O our God', from Rachmaninov's 1910 setting of the Liturgy

of St John Chrysostom.

#### **Exsultate justi** SATB

*Lodovico Viadana (c.1560–1627)*

Viadana was *maestro di capella* at Mantua, Cremona and Fano. He was not a prolific composer, but this setting of Psalm 33, 'Rejoice in the Lord, O ye righteous', published in 1602, has become a favourite with choirs.

## **INTERVAL (with refreshments)**

### *The Damon Singers*

#### **Can't buy me love**

*Lennon and McCartney arr Keith Abbs*

This is the first of a number of arrangements originally for the King's Singers which we are performing tonight. This tongue-in-cheek version reimagines the familiar Beatles melody sung by a rather stuffy madrigal choir – most unlike the Damons!

#### **Blue Moon**

*Richard Rogers/Lorenz Hart arr David Blackwell*

Like the very first piece in our programme, this Rogers and Hart standard from 1934 is another case of love at first sight.

#### **And so it goes** SSAATTBB *Billy Joel (b. 1949)*

A well-known single from the album Storm Front (1989), by the best-selling American singer-songwriter, arranged (originally for the King's Singers) by Bob Chilcott.

#### **Night and Day**

*Cole Porter arr Andrew Carter*

Written in 1932 for the musical play Gay Divorcee, this song became so associated with Cole Porter that the film of his life story was called Night and Day. He claimed it was inspired by the local call to worship he heard on a trip to Morocco.

### *Linnet Wind Quintet*

#### **Wind Quintet in A flat** (1st movement)

*Gustav Holst*

This tuneful work was written in 1903 after what his daughter called his "long and painful apprenticeship". Its whereabouts from 1903 till

1978 remains a mystery, and it wasn't published until 1983. Since then it has become a firm favourite with wind players.

#### **The Easy Winners**

*Scott Joplin*

This is one of the many works by the American composer and pianist known as the "King of Ragtime".

#### **Three Sea Shanties for Wind Quintet**

*Malcolm Arnold*

Written in 1943, this is an ebullient piece based on three well-known sea shanties. The drunken sailor in the first movement is brilliantly portrayed in several stages of intoxication, illustrated by hiccoughs and an unsteadiness on his feet. Having been "put in a long boat until he's sober" he finds himself on South American shores where he performs a Tango. Finally he sobers up and reports for duty "presto ben marcato". The 2nd movement is based on "Boney was a warrior" a derisive song about Napoleon following the end of his glory days. The last movement is the only one of the three based on a Negro shanty - "Johnny come down to Hilo."

#### **The Entertainer**

*Scott Joplin*

Probably the best known Ragtime piece of all.

### *The Damon Singers*

#### **Loch Lomond** solo **Simon Beattie**

*Trad arr David Overton*

Another King's Singers arrangement, this time of the popular Scots traditional song, first published in 1841 but believed to relate to the defeat of Bonnie Prince Charlie in 1746.

#### **Le Baylère**

*Trad arr Goff Richards*

Our final King's Singers number is perhaps the most famous of the Songs of the Auvergne, collected and originally arranged by Joseph Canteloube. The 'bayle' was the shepherd chosen to look after the flocks in the common pastures and Baylère his song. Canteloube recounts how he first heard this gorgeous melody sung by a shepherdess to a distant shepherd in the calm of the high peaks during summer twilight: "I am coming to find you..."

### **Marianne and Byker Hill**

*arr. Philip Wilby*

The folk song Marianne is found both in the North Country and in Canada, and tells of a sailor's sadness at leaving his true love ashore as he sets sail. It is a distant relative of The Turtle Dove. Byker Hill and Walker Shore were coal pits near Newcastle. While some of the verses date back to the early nineteenth century, they were coupled more recently with the fast Northumbrian dance tune 'The Drunken Piper', which might explain why the singers have so little opportunity to breathe!

### **THE DAMON SINGERS**

#### Soprano:

Helen Baker, Helen Cooke, Ann Crisp, Cleone Goddard, Bell King, Rachel Meldrum, Janine Page

#### Alto:

Alison Davidson, Anne MacDowell, Liz Martine, Louise Pearce, Uli Wright

#### Tenor:

Simon Beattie, Windsor Thomas, Chris Turner

#### Bass:

Mike Costin, Martin Cunningham, Patrick Lunt, John Reuter

### **DAVID COOKE BA (hons), BMus (hons), ALCM**

David studied music at Liverpool and Oxford Universities. He specialised first in the early 16th Century keyboard repertoire, and then in the music of the later Middle Ages, working particularly on problems of its interpretation and performance.

As an instrumentalist, David studied the trombone, piano and harpsichord. He appears as an accompanist, and as a continuo player in baroque music. He has also performed widely as a player of several early wind instruments.

In the last few years David has increasingly been invited to work with singers. He has conducted productions of several operas including The Magic Flute, La Bohème, and Handel's Semele. He is presently also Musical Director of the Wycombe Philharmonic Choir & Orchestra, the Chess Valley Male Voice Choir, the Chiltern Hundreds Bach Choir and the Chorleywood Chamber Orchestra.

Whichever group he is working with, David is keen to explore lesser known but good quality music of several periods, as well as the more familiar repertoire.

### **The Linnet Wind Quintet**

In 2010, horn player Philip Stevens formed a wind quintet of amateur wind players he knew through playing with orchestras based in High Wycombe, Amersham, Hemel Hempstead and Aylesbury. Two lunchtime recitals at High Wycombe Parish Church were well received, and when we were approached by Joan Toye to play at this concert we were pleased to accept. The Linnet Wind Quintet aims at professional standards whilst remaining resolutely amateur in status. We hope you find our programme interesting.

#### **Future Damons concert dates**

**14<sup>th</sup> July 2012 St. Mary's Church, Chesham**

**21<sup>st</sup> July 2012 St Michael's Church, Beaconsfield**

# Holy Trinity Church, Penn Street

## Spring concert

## The Damon Singers

directed by David Cooke

&

## The Linnet Wind Quintet

All proceeds to  
**Christian Aid**

Saturday April 21st 2012

7.30pm