A concert to mark the 25th Anniversary of the Chernobyl disaster, and the founding of the Friends of the Belarusian Children's Hospice (UK)

PROGRAMME

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.

Man blest no doubt, who walk'th not out, in wicked men's affairs SATB
Thomas Tallis (c.1505–1585)
Another psalm setting, but an English one from 35 years earlier, this time Psalm 1 ('Blessed is the man that hath not walked in the counsel of the ungodly'). Tallis contributed nine tunes for what's known as 'Archbishop Parker's Psalter' in 1567, an attempt to produce a metrical psalter for parish use. The project never really took off, perhaps due to the sometimes clunky text, but a couple of Tallis's tunes are still used today.

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.

Reading

Why fum'th in sight the Gentiles spite, in fury raging stout? AATB
Thomas Tallis
Tallis's tune for Psalm 2, 'Why do the nations so furiously rage together?', best known today as the basis for Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*.

Crucem tuam adoramus, Domine SSAATTTBBB
Pawel Lukaszewski (b.1968)
This is the second of *Two Lenten Motets* written by the increasingly popular contemporary Polish composer, Pawel Lukaszewski, in 1995. The text is an antiphon for Good Friday: 'We adore, O Lord, your cross; we praise and we glorify your sacred resurrection. Because for the timber of the cross joy came to the whole world.'

Reading

Libera nos, salva nos SSAATTB
John Sheppard (c.1515–1558)
Sheppard, with Tallis one of the finest Tudor composers, probably wrote this contemplative piece ('Free us, save us, defend us, O blessed Trinity') in the 1540s, while he was in charge of the music at Magdalen College, Oxford. Listen out for the *cantus firmus*, a string of plainsong chant using very long notes, sung here (unusually) by the basses.

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.

Reading

Simon Pearce, guitar solo
Prelude No. 1
Heitor Villa-Lobos (1887–1959)
The great Brazilian composer wrote his set of 5 preludes for guitar in 1940. This *Prelude No. 1* is perhaps the best known of the set and is a favourite of the repertoire.

Prelude and Fugue BWV 996
Johann Sebastian Bach (1685–1750)
This is taken from the 1st Lute Suite in E minor and was originally written for the *Lautenwerk* or lute-harpsichord.

Reading

Nunc dimittis t/SSAATTBBB (Solo: **Simon Beattie**)
Sergei Rachmaninov
A setting from Rachmaninov's other great work written for the Russian Orthodox Church, his *All-Night Vigil* (1915), or 'Vespers' as it is often known in English.

Reading

Plorans ploravit AATBB Thomas Tallis
This comes from the end of Tallis's expressive setting of *The Lamentations of Jeremiah* (a hugely personal one, too, as Tallis, a Catholic, lived during the convulsions of Reformation England): 'She [Jerusalem] weepeth sore in the night, and her tears are on her cheeks; among her lovers she hath none to comfort her; all her friends have dealt treacherously with her, they are become her enemies. Jerusalem, Jerusalem, return unto the Lord thy God.'

Reading

Svete Tikhi SSAATTBBB
Viktor Kalinnikov (1870–1927)
Like Rachmaninov's *Nunc dimittis*, the words here come from the Orthodox All-Night Vigil: 'O gladsome radiance of the Holy power of the Father Immortal, Heavenly, Holy, Blessed, Jesus Christ! In that we now are come unto the setting of the sun, and behold the light of even, we hymn Thee, Father, Son, and the Holy Spirit, God. For meet is it that at all times Thou shouldst be magnified by voices propitious, O Son of God, Who bestowest life. For which cause all the world doth glorify Thee'. Kalinnikov was a teacher at Moscow's Choral Academy.

Reading

Cherubic Hymn SSAATTBBB
Mikhail Glinka (1804–1857)
The young Glinka, Russia's first great composer, wrote this work (setting a text from the Orthodox Liturgy) in 1837, the year Nicholas I appointed him *Kapellmeister* to the Imperial Court Chapel. 'Let us, the Cherubim mystically representing, and unto the Life-giving Trinity the thrice-holy chant intoning, all cares terrestrial now lay aside. (By the authority of all Orthodox Christians, granted to me from the Lord God with His Kingdom, so be it always and forever, and unto ages of ages.) That we may raise on high the King of all, by the Angelic Hosts invisibly up-borne. Alleluia.'

INTERVAL

Christopher Robin is saying his prayers SSAATBB
H. Fraser-Simson, arr. Carter
Whilst little known today, Harold Fraser-Simson was the composer of one of the biggest musical-theatre successes of its era: *The Maid of the Mountains* (1916). In the 1920s, Simson worked with A. A. Milne on a hugely popular adaptation of *The Wind in the Willows*, and published six volumes of songs setting poems in Milne's *When we were very young* (1924) from which Christopher Robin (the original poem was called 'Vespers') comes.

3 SONGS
Gustav Holst (1874–1934)
Dream Tryst SATB
Now sleeps the crimson petal (from *Songs from "The Princess"*) SSSAA
Ye little birds SATB
These are all early works by Holst, written 1902–5, the *Songs from "The Princess"* (by Tennyson) composed the year he became head of music at St Paul's Girls' School, Hammersmith, a position he held until the end of his life.

Reading

3 SHAKESPEARE SONGS
Ralph Vaughan Williams (1872–1958)
Full Fathom Five SSSSAATTBB
The cloud-capp'd towers SSAATTBB
Over hill, over dale SSAATTBB
These are sumptuous settings of texts from *The Tempest* and *A Midsummer Night's Dream* which date from 1951.

Simon Pearce, guitar solo
Cancion de Cuna
Leo Brouwer (b.1939)
Cuban composer Leo Brouwer is perhaps best known for his contemporary modern guitar music; however this lyrical lullaby is based around a South American folk tune.

Choros No. 1
Villa-Lobos
A favourite encore piece reflective of Latin American street music.

Birthday Madrigals SSAATTBB
John Rutter (b.1945)
Rutter wrote his five *Birthday Madrigals* to celebrate the 75th birthday of the great jazz pianist, George Shearing, in 1995. Tonight we perform the last two in the set, 'My true love hath my heart' and 'When daisies pied'. The words of the first come from Sir Philip Sidney's great *Arcadia* (1590); those of the second are from *Love's Labours Lost*, with an additional verse from *The Old Wives Tale* (1595) by George Peele.

Quick! We have but a second SATB
Irish air, 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, written about 1895.

The trustees of Friends of the Belarusian Children's Hospice would like to thank the Damon Singers for so generously sharing their time and talent; Canon Timothy Russ for kindly letting us use IHM and Damien Hall; and everyone who has helped to organise this event and all our supporters.

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.

SIMON PEARCE, guitar solo
Simon is studying for AS levels at St Clement Danes School in Chorleywood. He is involved in a wide variety of musical activities, both at school and the Amersham Music Centre where he is a scholar, playing piano and violin as well as guitar. He has recently achieved a distinction at grade 8 and is a member of the National Youth Guitar Ensemble. He hopes to pursue music as a career.

A date for your diary

The Damon Singers

Summer Pudding Concert

16th July 2011   7.30 p.m.

St. Mary's Church, Chesham

If you wish to find out more about the Damon Singers, or you'd like to be put on the mailing list, please telephone the Secretary, Patrick Lunt, on **01494 712583**, or email **patrick@patricklunt.com**

The Damon Singers

directed by David Cooke

A charity concert of

SUMPTUOUS CHORAL MUSIC

from England and Eastern Europe

Saturday 9 April 2011
7.45pm, RC Church, Great Missenden