



**THE DAMON SINGERS SPRING CONCERT 2022  
WE'RE SINGING AGAIN!**

**At St Mary's Church Chesham on April 2<sup>nd</sup> at 7.30pm**



**Welcome from our chair**

- Choir:** *Sicut lilium* Antoine Brumel (c.1460–1512/13)  
A beautiful setting of an antiphon for the Feast of the Assumption by a French master of the early Renaissance to words from the *Song of Songs*: *As the lily among the thorns, so is my love among the daughters.*
- Ecce sacerdos* Tomás Luis de Victoria (1548–1611)  
A majestic antiphon setting by the best-loved Spanish composer of the later Renaissance: *Behold a great priest, who in his days pleased God, and was found righteous.*
- Notre Père* Maurice Duruflé (1902–1986)  
Duruflé dedicated this, his last published composition (1977/8), to his wife, Marie-Madeleine. It is a setting of the *Lord's Prayer* in French inspired by Gregorian chant.

**Reading:** *A poem from Rosary (1914)* by Anna Akhmatova, translated by Simon Beattie  
Read by Marianne Michael

**Choir:** *With one's thoughts* Simon Beattie (b.1975)  
Simon recently produced a new rhymed translation of this poem by Anna Akhmatova (1889-1966) for a friend. Then the pandemic arrived, and the world changed. "I wanted to write a piece in response to being in lockdown, and Akhmatova's words, which focus on being alone with one's thoughts, seemed to fit".

*Light of my soul* Robert Pearsall (1795–1856)  
A six-part 'madrigal' from 1838, setting words of a 'Moorish Serenade', taken from the contemporary novel *Leila; or the Siege of Granada* by Edward Bulwer-Lytton.

**Reading:** *Silence and Music* by Ursula Vaughan Williams  
Read by Malavika Legge

**Choir:** *As Torrents in Summer* Sir Edward Elgar (1857–1934)  
From Elgar's dramatic cantata *Scenes from the Saga of King Olaf* setting words by Henry Wadsworth Longfellow.

*Marianne* arr. Philip Wilby (b.1949)  
This song appeared in nineteenth-century broadsides and was subsequently collected in the North Country, Canada and the US. It tells of a sailor's sadness at leaving his true love ashore as he sets sail.

*Full Fathom Five* Charles Wood (1866–1926)  
The young Charles Wood set Ariel's song from *The Tempest*, in 1891. Listen out particularly as the harmonies "suffer a sea-change into something rich and strange".

**Reading:** *Harmonic* by Stuart Henson  
Read by Jeremy Moodey



**Choir:** *In der Passionszeit* Felix Mendelssohn (1809–1847)  
A short Passiontide anthem from Mendelssohn's *Sechs Sprüche*, Op. 79. Lord, remember not our wrongdoings, and have mercy on us in our affliction. Lord, who are our saviour, help us, redeem us and pardon our sins, for the sake of your glorious name. Hallelujah!

**Reading:** *The Road not taken* by Robert Frost  
Read by Andrew Scott

**Choir:** *That lonesome road* James Taylor (b.1948) and Don Grolnick (1947 – 1996),  
arr. Simon Carrington  
A song from 1981. In James Taylor's own words: *It's just a long, hard lonely slog being constantly human and having the responsibility of having to reinvent the world every second. It is a lonesome road. So that's a type of song I write too.*

*Le Baylère* Auvergne traditional, arr. Goff Richards  
The traditional song of the shepherds as they call to each other across the valley, separated by a great stream. Made famous as *Bailèro*, perhaps the best-loved of Joseph Canteloube's *Songs of the Auvergne*.

*The Road Home* Stephen Paulus (1949–2014)  
Stephen Paulus has adapted the traditional hymn tune *Prospect* from *Southern Harmony* originally compiled by William "Singin' Billy" Walker in 1835. The heartfelt words were provided, at Stephen's request, by the librettist Michael Dennis Browne in 2000.

**Reading:** *The Freedom of the Moon* by Robert Frost  
Read by Ann Crisp

**Choir:** *Blue Moon* Richard Rodgers (1902–1979), arr. David Blackwell  
A classic song, written in 1934 when Rodgers was still working with the lyricist Lorenz Hart.

*Shenandoah* American folk-song, arr. James Erb  
A traditional boatmen's song, which now seems to refer to the Shenandoah River in Virginia (about 1000 miles away from the Missouri!). This eight-part arrangement, written for the University of Richmond Choir in 1971, is one of our favourites.

*The Continental* Con Conrad (1891–1938), arr. David Blackwell  
The song was introduced by Ginger Rogers in the 1934 film, *The Gay Divorcee*. It was the first song to win the Academy Award for Best Original Song.

### **Conclusion and farewell**

**Choir:** *Il est bel et bon* Pierre Passereau (fl.1509–1547)  
'There were two women from the same region, asking each other "What's your husband like?" He's a good chap, my husband, I tell you, neighbour. He doesn't annoy me or beat me, he does the housework and feeds the chickens while I enjoy myself. I tell you, it's a laugh when the chickens cluck: "Little coquette, cock-a-doodledoo. What's all this?" Listen out for the hens!

*Woke up this morning* arr. Jeffrey Douma  
The spiritual *Woke up this Morning* became a freedom song in 1960s America, with its words adapted to project the goals of the civil rights movement. This arrangement, premiered only in 2015, was made for the Yale Glee Club by its Director. It also seems very appropriate as a celebration of singing again after such a long absence.

**With thanks to Martin Cunningham and Simon Beattie,  
for compiling the programme notes**

