



Goring Chamber Choir

The Glory of the Garden

Programme

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| 1. This joyful Eastertide | Dutch carol, harm. C Wood |
| 2. My master from a garden rose | Eleanor Daley |
| 3. Love is come again | Old French noel arr. Tamblyn |
| 4. <i>The glory of the garden</i> | <i>Rudyard Kipling</i> |
| <i>Easter Hymn</i> | <i>Henry Vaughan</i> |
| <i>Spring</i> | <i>Gerard Manley Hopkins</i> |
| 5. Easter Hymn | Pietro Mascagni arr Rutter |
| (from <i>Cavalleria Rusticana</i>) | |
| 6. <i>The rose</i> | <i>G Studdert Kennedy</i> |
| <i>One perfect rose</i> | <i>Dorothy Parker</i> |
| 7. Butterfly | Edvard Grieg |
| (Piano solo by Janet Pound) | |
| 8. There is no rose | Stephen Caracciolo |
| 9. I beheld her | James Healey Willan |
| ————— Interval ————— | |
| 10. Sweet Chance | Michael Head |
| (Tenor solo by Charles Allison) | |
| 11. Summer is icumen in | anon 13 th century |
| 12. Fair Phyllis I saw sitting all alone | John Farmer |
| 13. Ye little birds | Gustav Holst |
| 14. <i>The Birds</i> | <i>Samuel Taylor Coleridge</i> |
| <i>Welcome to Spring</i> | <i>John Lyly</i> |
| <i>Lark</i> | <i>Jean Kenward</i> |
| 15. Song of the lark | Pyotr Tchaikovsky |
| (Piano solo by Janet Pound) | |
| 16. <i>First crocus</i> | <i>Christine Klocak-Lim</i> |
| <i>To daffodils</i> | <i>Robert Herrick</i> |
| <i>Ye banks and braes</i> | <i>Robert Burns</i> |
| 17. I praise the tender flower | Gerald Finzi |
| 18. Haste on my joys | Gerald Finzi |
| 19. Down by the Salley Gardens | trad Irish arr D E Wagner |
| 20. The pretty birds do sing | Roger Quilter |

Programme Notes

Spring sees new life springing forth and the whole world rejoices at it. The role of Easter is a catalyst in that rebirth, so tonight's programme begins with songs to celebrate resurrection. In choosing the poem *My Master from a garden rose* by Gordon Young, the Canadian composer Eleanor Daley highlights the glory of the garden.

*My Master in a garden lay,
Perfumed with spices rare,
For tender hands had laid Him there
To rest amid the roses.*

*My Master from a garden rose
To go for us to heav'n,
And he will come and take us there,
To be with Him forever. Alleluia.*

*'Twas on a cross they laid him bare,
And pierced his hands with nails,
That we poor men might live again
And be with him in glory. Alleluia.*

The same imagery continues in Bill Tamblyn's SSAA arrangement of *Love is come again* and the mood of rejoicing is perfectly captured in both the Dutch carol and in the *Easter Hymn* from the opera *Cavalleria Rusticana*.

Ancient texts often link the Virgin Mary with flowers, particularly with the rose. The words of *There is no rose date* from about 1420, but still remain a popular choice with composers. The American Stephen Caracciolo wrote this version in 1992.

*There is no rose of such virtue
As is the rose that bare Jesu.
Alleluia.*

*Leave we all this worldly mirth,
And follow we this joyful birth,
Transeamus. (let us go)*

*For in this rose contained was
Heaven and earth in little space,
Res miranda. (a marvellous thing)*

Gaudeamus (let us rejoice)

*By that rose we may well see
There be one God in persons three,
Pares forma. (equal in form)*

The Englishman Healey Willan, who emigrated to Canada in 1913, chose his text from an 8th century Office of Our Lady:

I beheld her, beautiful as a dove, rising above the waterbrooks; and her raiment was filled with perfume beyond all price. Even as the springtime was she girded with rosebuds and lilies of the valley. Who is this that cometh up from the desert like a wreath of sweet smoke arising from frankincense and myrrh?

Birds as messengers and harbingers of spring feature prominently in these gardens. *Sumer is icumen in* is the most famous of all mediaeval musical compositions from the British Isles. It is the earliest English example of a round and its origin may well be from Reading Abbey. Its Berkshire language and secular text is a joyous celebration of spring, vibrating with life. This modern version pictures the scene:

*Spring has arrived! Sing out, cuckoo - seeds are sprouting, meadows are in bloom,
and the woods are putting forth shoots - sing, cuckoo! Ewe is bleating to lamb, cow is lowing to calf, the bullock starts up, the buck springs away. Sing for joy, cuckoo, cuckoo, cuckoo! You're singing well, cuckoo, - don't ever stop now!*

Gardens are often the setting for young lovers, both successful and unlucky. Holst sets *Ye little birds* in madrigalian style. Verse 1 is printed below; in verse 2 the lover urges his suit (via the birds) with increasing ardour and confidence.

*Ye little birds that sit and sing amidst the shady alleys,
And see how Phillis sweetly walks within her garden alleys.
Go pretty birds about her bower, sing pretty birds she may not lower,
Ah me, methinks I see her frown, ye pretty wantons warble.
Go tell her through your chirping bills, as you by me are bidden;
To her is only known my love which from the world is hidden.
Go pretty birds and tell her so, see that your notes strain not too low;
For still methinks I see her frown, ye pretty wantons warble.*

anonymous 17th century

Phyllis is also the heroine of Farmer's genuine madrigal, written in 1599. Her lover Amyntas has more success when after wandering 'up and down' in search of her, he finds her and they fall 'a-kissing.'

A frequent poetic vision is the near-alignment of pleasure and pain; ecstasy is enhanced by brevity, perfect beauty is fragile, full enjoyment (whether of a flower or of human love) can only be momentary. The last group of poems and Finzi's two settings of poems by Robert Bridges explore this viewpoint.

*I praise the tender flower,
That on a mournful day
Bloomed in my garden bower
And made the winter gay.
Its loveliness contented
My heart tormented.*

*I praise the gentle maid
Whose happy voice and smile
To confidence betrayed
My doleful heart awhile:
And gave my spirit deploring
Fresh wings for soaring.*

*Haste on my joys! your treasure lies
In swift, unceasing flight.
O haste: for while your beauty flies
I seize your full delight.
Lo! I have seen the scented flower,
Whose tender stems I cull,
For her brief date and meted hour
Appear more beautiful.*

*The maid for very fear
Of love I durst not tell:
The rose could never hear,
Though I bespake her well:
So in my song I bind them
For all to find them.*

*O youth, O strength, O most divine
For that so short ye prove;
Were but your rare gifts longer mine
Ye scarce would win my love.
Nay, life itself the heart would spurn,
Did once the days restore
The days, that once enjoyed return,
Return- ah! nevermore.*

Quilter's *The Pretty Birds do Sing* takes a 17th century poem by Thomas Nashe for a light-hearted final look at the joys of spring:

*Spring, the sweet spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, cuckoo, jug, jug, puwe, tuwittawoo.
The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune the merry lay
Cuckoo, cuckoo, jug, jug, puwe, tuwittawoo.
The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, cuckoo, jug, jug, puwe, tuwittawoo.*

Choir

Musical Director: Frances Brewitt-Taylor

Accompanist: Janet Pound

Sopranos:

Claire Allison, Sandy Boshier, Jenny Boyd, Geraldine Crippen, Ginty Fay, Amanda Hines, Tanya Houghton, Lesley Lambert, Valerie Loveday, Christine Richardson, Suzanne Smith, Susan Terry, Frances Thompson

Contraltos:

Myra Cottingham, Tanya Hawley, Ann Marshall, Liz Rapple, Mary Rollinson, Jane Ryder, Isobel Sheppard, Elma Wishart, Jenny Worthington

Tenors:

Charles Allison, Andy Button, John Cottingham, Stuart Crippen, Bob Fay, Charles Lambert, Graham Pearce

Basses:

Paul Bradstock, John Burton, Elwyn Hughes, Stan Lawrence, Henry Parkinson, Peter Purdie, Harvey Sheppard, Nigel Suffield-Jones, Tom Worthington

Choir Notes

Our Christmas concerts, a pair of them, are planned for 3pm and 7:30pm on Sunday 12th December in St Thomas'. We hope to perform these concerts in partnership with the Goring Gap Players.

Further details of the choir's events may be found on our website:

www.goringchamberchoir.org.uk

Acknowledgements

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