



# Goring Chamber Choir & members of Goring Gap Players

## She Loves You, She Loves You Not

The vagaries of love in verse and song

- |   |  |                                      |
|---|--|--------------------------------------|
| 1   | Scene from <i>The Taming of the Shrew</i><br>Robin and Jane Bertrand | Shakespeare                          |
| 2   | O mistress mine  | Andrew Carter                        |
| 3   | My true love hath my heart   | John Rutter                          |
| 4   | Shall I compare thee to a summer's day?<br>Anne Caines               | Shakespeare                          |
| 5   | To his coy mistress<br>Robin Bertrand                                | Andrew Marvell                       |
| 6   | One perfect rose<br>Bonnie Dawn Roberts                              | Dorothy Parker                       |
| 7   | Amor de mi alma  | Z Randall Stroope                    |
| 8   | Wine, women and wedding<br>Chris Bertrand                            | anon                                 |
| 9   | On taking a wife<br>Jacqui Bertrand                                  | Thomas Moore                         |
| 10  | Scene from <i>The Real Thing</i><br>Bob Clarke & Carole Slarks       | Tom Stoppard                         |
| 11  | Cling to me, Nigel<br>Bonnie Dawn Roberts                            | Pam Ayres                            |
| 12  | Sisters<br>Audrey Rogers & Christine Richardson                      | Irving Berlin                        |
| 13  | This marriage  | Eric Whitacre                        |
| 14  | The water of Tyne  | Northumbrian arr. Neaum              |
| 15  | When daisies pied<br>Lesley Lambert                                  | Thomas Arne                          |
| 16  | Scene from <i>Noah</i><br>Chris & Jacqui Bertrand                    | from the Wakefield Mystery Cycle     |
| <i>INTERVAL (refreshments available in the Canterbury Room)</i> |  |                                      |
| 17  | Scene from <i>Blithe Spirit</i><br>Bob Clarke & Bonnie Roberts       | Noel Coward                          |
| 18  | Te quiero<br>Soloists: Elwyn Hughes & Mary Rollinson                 | Albert Favero, arr. Liliana Cangiano |
| 19  | Stop all the clocks<br>Anne Caines                                   | W H Auden                            |

20	He wishes for the cloths of heaven Robin Bertrand	W B Yeats
21	How do I love thee (A Sonnet from the Portuguese) Jane Bertrand	E Barrett Browning
22	Vilia from <i>The Merry Widow</i> Suzanne Smith	Franz Lehar
23	Upon your heart	Eleanor Daley
24	A Celtic Prayer	Barry Peters
25	St Paul's letter to the Corinthians, chapter 13 Chris Bertrand	
26	Ubi caritas	Ola Gjeilo
27	God so loved the world solo: Lesley Lambert	Bob Chilcott
28	Let me not to the marriage of true minds Carole Slarks	Shakespeare
29	My spirit sang all day	Gerald Finzi

## Programme notes

In assembling this programme looking at the many facets of love, we have found an enormous range of feelings and emotions, differently expressed but common throughout the five or more centuries of poetry and drama represented here tonight: fraternal affection and support, courtship and the chase, (successful as well as falling short), desire, yearning, obsession, devotion, joy, the union of two souls in marriage, the sharing of political and ideological convictions, frustration, unfaithfulness, quarrels, vulnerability, the pain of loss, altruistic love for humanity, self-sacrifice, divine love. Some verse and song is heartfelt and deeply touching, some straightforward, some couched in clever conceits, some is more flippantly presented but all nonetheless expressing very real reactions and emotions.

Goring Chamber Choir will be recording a CD this summer whose songs are on the theme of love. Some of the traditional and folksongs we are recording were performed at our last concert in May; others will be heard this evening. We are delighted to be engaging again with members of the Goring Gap Players whose drama and poetry readings tonight will add excitement, laughter and wit to the food of love.

If we view the first half of the programme as a sandwich, the trenchant arguments between Kate and Petruchio and between Mr and Mrs Noah are strong, characterful bread. O mistress mine comes from Shakespeare's *Twelfth Night*, an invitation to a little necking, in which Andrew Carter captures the bounce and ebullience of youth, (perfectly paralleled by Andrew Marvell's *To his coy mistress*). In contrast, Rutter's *My true love hath my heart* is a much more sensuous piece whose poem by the Elizabethan courtier Sir Philip Sidney is set with almost luminous sensitivity. The three poems by Shakespeare, Marvell and Parker are deliciously subtle mouthfuls: a sonnet about a youth whose effect is achieved by listing imperfections (Shakespeare), *seize the day* (Marvell), and a wry quip (Dorothy Parker). In *Amor de mi alma* (You are the love of my soul), the American composer Stroope sets an intense early 16th century sonnet by Garcilaso de la Vega. The next group of poems contrast the rather romantic 19th century Irish singer and balladeer Thomas Moore with the contemporary popular entertainer Pam Ayres, whose imagination is strong stuff in wit and humour. Tom Stoppard's play *The Real Thing*, first performed in 1982, examines the nature of honesty. *Sisters* is a popular song from the musical *White Christmas*, written by Irving Berlin in 1954, a tongue-in-cheek description of sisterly tricks. This marriage by the American Eric Whitacre sets a text by the 13th century Sufi mystic Jalal ad-Din Rumi, an expression of sweet affection for Eric's wife on their wedding anniversary. A bitter touch has the lovesick girl stranded on the wrong side of the river in *The Water of Tyne*. And finally the pepper of mockery colours Thomas Arne's song *When daisies pied*, written for a revival of Shakespeare's *As You Like It* in 1738.

The second half of the programme is perhaps of a more serious cast of mind, including as it does the

description of spiritual love. However, we start with a scene from Noel Coward's comic play of 1941, where the séance is disrupted by the spirit of the hero's first wife, Elvira. An Argentinian composer of popular music, Alberto Favero chooses an unusual poem by the Uruguayan poet Mario Benedetti; he is equally passionate about love and issues of social justice, in fact they are one and the same.

Auden's *Stop all the clocks* (originally *Funeral Blues*) has become famous through its use in a film. Though a eulogy for the fragility of personal love, it started out as a satirical poem. But sincerity shines through the next two famous love poems: Yeats' *He wishes for the cloths of heaven* and *How do I love thee*, the latter written during Elizabeth's courtship with Robert Browning.

*Vilia* is a song about the fatal fascination of a woodland nymph for a huntsman – he sees her and is drowning in love, lost for ever. Two Canadian composers, Eleanor Daley and Barry Peters, set texts from the Song of Solomon, ('Many waters cannot quench love, neither can the floods drown it'), St John's Gospel and a traditional Celtic prayer with wonderful soaring melodies and colourful harmonies. Ola Gjeilo is Norwegian by birth, now living in Los Angeles. His *Ubi caritas* draws inspiration from the Gregorian chant tradition while being completely original, not based on any existing chants. Bob Chilcott's beautiful setting of *God so loved the world* has the same timeless quality as Sir John Stainer's much-loved setting of the same text.

The final poem is another of Shakespeare's masterly sonnets, this time confronting the vicissitudes which affect the course of love. But the last word goes to Robert Bridges, who sets an intimate love poem *My Spirit sang all day*. These words were especially poignant to Finzi, whose wife's name was Joy.

## Text and translations

### Amor de mi alma

*Yo no naci sino para quereros;  
Mi alma os ha cortado a su medida;  
Por habito del alma misma os quiero.  
Escrita esta en mi alma vuestro gesto;  
Yo lo leo tan solo que aun de vos  
Me guardo en est.  
Quanto tengo confieso yo deveros;  
Por vos naci, por vos tengo la vida,  
Y por vos é de morir y por vos muero.*

I was born to love only you;  
My soul has formed you to its measure;  
I want you as a garment for my soul.  
Your very image is written on my soul;  
Such indescribable intimacy  
I hide even from you.  
All that I have, I owe to you;  
For you I was born, for you I live,  
For you I must die, and for you I give my last breath.

### Te quiero

*Si te quiero es porque sos mi amor, mi cómplice y todo  
y en la calle codo a codo somos mucho mas que dos.  
Tus manos son mi caricia, mis acordes cotidianos  
te amo porque tus manos trabajan por la justicia.  
Tus ojos son mi conjuro contra la mala jornada  
te quiero por tu mirada que mira y siembra futuro.  
Tu boca es tuya y mia, tu boca no se equivoca  
te quiero porque tu boca sabe gritar rebeldía.  
Y por tu rostro sincero y tu paso vagabundo  
y tu llanto por el mundo porque sos pueblo te quiero.  
Y porque amor no es aureola ni candida moraleja*

*y porque somos pareja que sabe que no esta sola.*

*Te quiero en mi paraiso, es decir que en mi país*

*la gente viva feliz aunque no tenga permiso.*

If I adore you it is because you are my love, my intimate friend, my all;

and in the street, arm in arm, we are so much more than two.

Your hands are my caress, my daily affirmations.

I love you because your hands work for justice.

Your eyes are my lucky charm against misfortune.

I adore you for your gaze that looks to and creates the future.

Your mouth is yours and mine, your mouth is never mistaken:

I love you because your mouth knows how to cry out for rebellion.

And for your sincere face and wandering spirit

and your weeping for the world – because you are the people, I love you.

And because our love is neither famous nor naive,

And because we are a couple that knows we are not alone.

I want you in my paradise, which is to say, in my country;

I want the people to live happily even though they aren't allowed to!

### **Ubi caritas**

*Ubi caritas et amor, Deus ibi est.*

*Congregavit nos in unum Christi amor.*

*Exsulemus et in ipso jucundemur.*

*Timeamus et amemus Deum vivum.*

*Et ex corde diligamus nos sincero. Amen.*

Where charity and love are, God is there.

The love of Christ has gathered us together.

Let us rejoice and be glad in it.

Let us revere and love the living God.

And from a sincere heart let us love one another. Amen.

## **Choir**

**Musical Director:** Frances Brewitt-Taylor

**Accompanied by:** Janet Pound

### **Sopranos:**

Sandy Boshier, Val Cooper, Ginty Fay, Amanda Hines, Lesley Lambert, Valerie Loveday, Christine Richardson, Audrey Rogers, Suzanne Smith, Susan Terry, Frances Thompson

### **Contraltos:**

Jenny Boyd, Myrtle Campbell, Val Cooper, Myra Cottingham, Tanya Hawley, Susan Lee, Marilyn Purdie, Liz Rapple, Mary Rollinson, Elma Wishart, Jenny Worthington, Cassie Watcyn-Jones

### **Tenors:**

John Burton, John Cottingham, Charles Lambert, Graeme Pearce, Cliff Thorne

### **Basses:**

Paul Bradstock, Andy Button, Elwyn Hughes, Henry Parkinson, Peter Purdie, Nigel Suffield-Jones, Tom Worthington