

# Chansons d'Amour

Welcome to **Serendipity: the Choir's** first concert for 2013. As you may have guessed, this concert dwells on songs of love. (Maybe the red rose was a giveaway?) Love is certainly a theme that has inspired many a song, and today we present but a small fraction.

Most folksongs are written about love, whether it be lost, found, betrayed or enduring. Perhaps the most famous of folksongs, the *Londonderry Air*, deals with the last of these. Too often heard as a melody alone, Bob Chilcott's simple, yet haunting arrangement allows us to fully consider the impact of the text. Meanwhile, the feelings of euphoria from love are well described in *Dance On My Heart*. In this work, the narrative is divided between our ladies and men - and I'm sure you will agree the ladies win this one! Of course, folksongs come from many countries, and we present two examples from further afield. *Shenandoah*, here set in a sumptuous arrangement by Linda Steen Spevacek, is arguably the greatest of American folksongs, while *Erev Shel Shoshanim* is an Israeli folksong that explores the poetic notion of love. And after an Israeli folksong, we of course could not leave out that great folksong by Rabbi Burns, *My Love Is Like A Red, Red Rose*, here set by Emily Crocker in a lovely arrangement for the gentlemen. (And apologies to Scottish folk everywhere for that appalling pun!)

Closely related to folksongs are madrigals. In Renaissance Italy, the greatest madrigalist was Claudio Monteverdi, and *Lasciatemi Morire*, the sole-surviving remnant from his larger work "Arianna's Lament", portrays the loss of love in heart-wrenching tones of anguish. Madrigals were also popular in England, and rose to prominence during the reign of Elizabeth I. Today, we have two examples. The first, *It Was A Lover And His Lass* by Thomas Morley, features many a "hey-nony-no", as one might expect when a young man meets his lass in springtime. As W.S. Gilbert put it 200 years later, let's talk (sing) about the weather! From the same period, but in a more serious vein, *Since First I Saw Your Face* by Thomas Ford describes the pain of love both requited and unrequited. More serious still, and from around the same period is the beautiful motet, *When David Heard*, by Thomas Tomkins. Musical imagery abounds in this passionate work about loss: listen as the anguish builds with higher and higher entries from the voices until at the end, it slips from sorrow to resignation.

From the Swing era comes a vocal arrangement of Duke Ellington's great *Don't Get Around Much Anymore*. An exploration of what it's like to be alone and parted from one's love, it is well book-ended by an arrangement of The Manhattan Transfer's hit (and our concert's theme song) *Chanson d'Amour*, in which songs of love are great reminders of one's love. Of course, French is the language of love, so it is fitting to have not one but three songs in French. The second is Edith Piaf's *Je Non Regrette Rien*, in a solo-and-chorus arrangement written especially for our Director, whom we are sure has no regrets about starting Serendipity! Finally, from The Little Sparrow, to learning of one's love being like a sparrow - amongst other things - in *Bonjour, Mon Coeur*, a Renaissance madrigal by the Flemish composer, Orlando di Lasso.

Into the age of Popular music, songs of love continue to be an enduring theme. Marvin Hamlisch had a successful career as a writer of songs for theatre and film, and from the film "Ice Castles" comes *Looking Through The Eyes Of Love*, sung today by the ladies of Serendipity. Also from the world of film, is the "Grease" hit, *Summer Lovin'*, here improbably teamed with another contemporaneous hit, ABBA's *Money, Money, Money*. And finally in today's programme is a song of love that defies description. Just sit back and enjoy *The Goslings*...

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## *Chansons d'Amour Repertoire*

"Twelfth Night", Act 1 Scene 1	Shakespeare
Through the Eyes of Love	Hamlisch/Marzuki/Clipsham
Bonjour mon Coeur *	Orlando di Lasso
"That Man"	Bobbi Sykes
Don't Get Around Much Anymore	Russell & Ellington arr.Brymer
Since First I Saw Your Face	attrib.Thomas Ford
Londonderry Air	trad.Irish arr.Chilcott
"Sonnet XLIII" from The Portuguese	Elizabeth Barrett-Browning
When David Heard	Tomkins
Shenandoah	arr.Spevacek
Money, Money/Summer Nights	ABBA/"Grease" arr.Clipsham
"Thoughts of a Late Night Knitter"	Pam Ayres
Non, je ne regrette rien *	Dumont arr.Clipsham soloist: Kerith Fowles
A Red, Red Rose	Crocker
Erev Shel Shoshanim *	Hadar arr.Klebanow
"Song of Songs, 2:3-13"	Solomon(?)
Lasciatemi Morire *	Monteverdi
It Was a Lover and His Lass	Morley
Dance on My Heart	Keopke arr.Clipsham
"The Owl and the Pussycat"	Lear
The Goslings	F.Bridge
Chanson d'Amour	Shanklin arr.Becker/Clipsham