

TONIGHT'S PROGRAMME

Imperial Male Voice Choir

<i>Tiger, Tiger</i>	C Armstrong Gibbs (1889-1960)
<i>Ut queant laxis</i>	Guido d'Arezzo (fl. 1010-1030)
<i>Miserere Mei</i>	Antonio Lotti (1667-1740)
<i>El Grillo</i>	Josquin des Prez (c. 1450-1521)

Leilani Barratt

<i>Die Forelle</i>	Franz Schubert (1797-1828)
<i>Du bist wie eine Blume</i>	Robert Schumann (1810-1856)

Imperial Male Voice Choir

<i>Marching Song</i>	Mátyás Seiber (1905-1960)
<i>Plenty Good Room</i>	arr. Moses Hogan (1957-2003)
<i>What Shall We Do With The Drunken Sailor?</i>	arr. Alice Parker & Robert Shaw

Leilani Barratt

<i>Silent Noon</i>	Ralph Vaughan Williams (1872-1958)
<i>Love went a-riding</i>	Frank Bridge (1879-1941)

Imperial Male Voice Choir

<i>Brigg Fair (solo: Tim Johnson)</i>	Percy Grainger (1882-1961) arr. DMJ
<i>Sailing at Dawn (solo: Neville Hargreaves)</i>	Charles Villiers Stanford (1852-1924)
<i>The Lost Chord</i>	Sir Arthur Sullivan (1842-1900) arr. Doris Arnold

INTERVAL

Imperial Male Voice Choir

<i>Lux Aurumque</i>	Eric Whitacre (b. 1970)
<i>The Boatmen's Dance (solo: Ken Lewis)</i>	Adapted by Aaron Copland (1900-1990)
<i>My Evaline</i>	arr. Arthur E Hall (1901-1978)

Leilani Barratt & Imperial Male Voice Choir

Two songs from La Fille du Régiment:	Gaetano Donizetti (1797-1848)
<i>Rataplan</i>	
<i>Chacun le sait</i>	

Leilani Barratt

<i>Endless Pleasure (Semele)</i>	George Frideric Handel (1685-1759)
<i>O Mio Babbino Caro (Gianni Schicchi)</i>	Giacomo Puccini (1858-1924)

Imperial Male Voice Choir

<i>The Longest Time (solo: Bernard Tagliavini, Tim Sawers & William White)</i>	Billy Joel (b. 1949) arr. Roger Emerson
<i>Embraceable You</i>	George Gershwin (1898-1937)

Leilani Barratt

<i>Miss Otis Regrets</i>	Cole Porter (1891-1964)
<i>Bewitched</i>	Richard Rodgers (1902-1979)

Leilani Barratt & Imperial Male Voice Choir

<i>Summertime</i>	George Gershwin (1898-1937) arr. Jeremy White
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Imperial Male Voice Choir

<i>Sit Down, You're Rockin' the Boat (solo: Bernard Tagliavini)</i>	Frank Loesser (1910-1969)
<i>Send in the Clowns</i>	Stephen Sondheim (1930-2021) arr. Michael Martin

Tiger, Tiger is one of many poems set to music by Cecil Armstrong Gibbs. In this 1931 composition the words are from Blake's 1794 poem *The Tyger* from his *Songs of Experience*. Gibbs' father ran a soap and toothpaste business and tried unsuccessfully to encourage his son to follow suit. Armstrong, as he was usually known, went on to study at the Royal College of Music.

Ut Queant Laxis is an early plainchant hymn in honour of St John the Baptist, with words attributed to Paul the Deacon, who lived in the 8th century. Guido d'Arezzo used the first syllables of the words in each line to name the notes 'Ut, re, mi, fa, so, ...'. (*Ut* became *Do* in the 18th Century.)

Miserere Mei is a sacred motet written by the Venetian Baroque composer Antonio Lotti in 1730. It uses text from the Book of Psalms entreating God to forgive transgressions.

El Grillo (The Cricket) is a *frotolla*, a secular Italian comic song and predecessor of the madrigal. It is thought to have been written c. 1490 by the Flanders-born Renaissance composer Josquin Des Prez. On the face of it the text favourably

compares the singing and stamina of the cricket with the more flamboyant birds. It may also contain a hinted suggestion that Josquin's patrician employer should take the composer's output more seriously.

Mátyás Seiber grew up in Budapest but eventually made his home in Caterham. He taught at Morley College in Lambeth and was tragically killed in a car accident in South Africa. **Marching Song** is based on an old Hungarian folk-song and captures the feeling of futility as soldiers march off to war.

Plenty Good Room is an African-American spiritual arranged in 2001 by the celebrated and prolific American arranger Moses Hogan.

The traditional sea shanty **Drunken Sailor** dates back at least to 1830. The onboard tasks that it would have accompanied are not clear but its popularity spread into music halls and beyond. This arrangement seeks to mimic the rising and falling of the ship and even induce sea-sickness in the listener and choir!

The Australian-born pianist and composer Percy Grainger was one of a number of prominent collectors and arrangers of folk-songs early in the last century.

Brigg Fair was collected one April day in 1905 in Lincolnshire.

Sailing at Dawn is the first of a cycle of five songs entitled *Songs of the Fleet* which Stanford composed in 1910 using poems by Sir Henry Newbolt. Stanford was born in Dublin but became a long-serving professor at the Royal College of Music, next door to Imperial College, where he taught the likes of Holst and Vaughan Williams.

The Lost Chord is a song composed by Arthur Sullivan in 1877 at the bedside of his brother Fred during the latter's terminal illness. The song was immediately successful and became particularly associated with Sullivan's close friend and mistress, Fanny Ronalds, amongst others. Sullivan was proud of the song and later noted: 'I have composed much music since then, but have never written a second Lost Chord.' This arrangement is by Doris Arnold for her a cappella group The Kentucky Minstrels who were very popular on BBC Radio in the 1940s.

Lux Aurumque, by the contemporary American composer Eric Whitacre, uses a Latin text which derives from a poem by Edward Esch: 'Light, warm and heavy as pure gold and the angels sing softly to the new-born babe.' A notable performance of this sacred 2004 piece was given in 2010 by a 'virtual choir' of 185 voices

The Boatmen's Dance is a 1950 arrangement by the American Composer Aaron Copland of a minstrel song dating back to the mid 19th century. It is included in his collection of Old American Songs, alongside the better known hymn Lord of the Dance, and describes the bawdy behaviour of boatmen on the Ohio River.

Sadly, the romantic view of the origins of barbershop singing as four hairdressers wearing boaters and breaking into close harmony whilst clipping away is probably stretching the truth. However, the style is an undeniable American genre all of its own and **My Evaline** is a classic example which has maintained its popularity from before the Barbershop Revival of the 1940s to the present day.

The **Rataplan** Chorus and **Chacun Le Sait** are taken from Italian composer Donizetti's 'opéra comique' (containing spoken dialogue and arias) *La Fille du Régiment*. It was first performed in Paris in 1840 and after a rocky start with an off-pitch tenor and negative reviews in the jingoistic French press, the opera quickly became hugely popular.

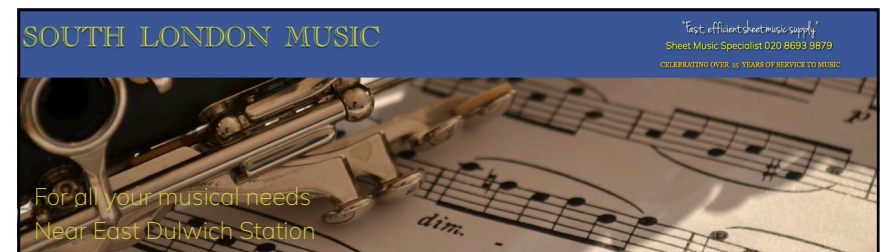
William Martin Joel, better known as Billy, is one of the best-selling singer-songwriters of all time. His 1984 doo-wop number **The Longest Time** is well suited to the a cappella treatment.

Embraceable You is a George and Ira Gershwin song featured in the 1930 musical *Girl Crazy* starring Fred Astaire and Ginger Rogers.

Summertime was composed by George Gershwin for the 1935 opera *Porgy & Bess*. It soon became recognised as one of the finest songs written by Gershwin and a much-recorded jazz standard.

Sit Down, You're Rockin' The Boat is a show-stopping number written by Frank Loesser for the 1950 Broadway musical *Guys and Dolls*. The singer, Nicely-Nicely Johnson, is endeavouring to persuade the members of the Save-a-Soul Mission that he and his gambling friends have 'seen the light' and forsaken their wicked ways. (Although his motivation is suspect: the Mission's attractive leader, Sergeant Sarah Brown, is romantically linked with Johnson's fellow 'crap-shooter', Sky Masterson.)

Send in the Clowns is one of Stephen Sondheim's most famous songs. Written for his 1973 musical *A Little Night Music*, the song is sung by Desirée, an actress, after she proposes to Fredrik, her long-lost amour, and he refuses. So the 'clowns' here are not so much circus clowns; in Sondheim's words 'a synonym for clowns is fools, but "Send in the Fools" doesn't have quite the same ring to it.'



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