

Join us for Cerddorion's 20th Anniversary Season!

Our twentieth season launches Friday, November 14 at St. Paul's Episcopal Church in Carroll Gardens, Brooklyn. Our Manhattan concert date will be finalized soon.

In March 2015, we will mark our 20th anniversary with a special concert, including the winners of our third Emerging Composers Competition. The season will conclude with our third concert late in the spring.

Be sure to check www.Cerddorion.org for up-to-date information, and keep an eye out for word of our special anniversary gala in the spring!



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Ticket sales cover only a small portion of our ongoing musical and administrative expenses. If you would like to make a tax-deductible contribution, please send a check (payable to Cerddorion NYC, Inc.) to:

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CERDDORION

VOCAL ENSEMBLE

James John

Artistic Director

PRESENTS

The Food of Love

SHAKESPEARE IN SONG

IN COLLABORATION WITH

THE SHAKESPEARE SOCIETY

Michael Sexton, Artistic Director



Sunday, June 1 at 3pm
St. Paul's Episcopal Church
199 Carroll Street, Brooklyn

Sunday, June 8 at 3pm
St. Ignatius of Antioch
87th Street & West End Avenue, Manhattan

THE PROGRAM

Readings presented by Anne Bates and Chukwudi Inyiji, courtesy of The Shakespeare Society

From the Comedies

Shakespeare Suite

It Was a Lover and His Lass
Oh Mistress Mine
Daffodils

Nancy Wertsch (b. 1948)

Spirits of Another Sort

Reading: "Where should this music be?" (Ferdinand) – The Tempest, Act I, Scene 2

Where Should This Music Be?

World Premiere Performances

Christopher Ryan (b. 1968)

Three Shakespeare Songs

Full Fathom Five

Ralph Vaughan Williams
(1872-1958)

Reading: "Our revels now are ended" (Prospero) – The Tempest, Act IV, Scene 1

The Cloud-Capp'd Towers

Over Hill, Over Dale

From the Sonnets

Thy Sweet Love Remember'd

Joseph Prestamo (b. 1988)

Reading: "How like a winter hath my absence been" – Sonnet 97

How Like a Winter

Anna Harmon, soprano; Christopher Ryan, tenor

Continued...

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Our concerts would not be possible without a great deal of financial assistance. Cerddorion would like to thank the following, who have generously provided financial support for our activities over the past year.

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MATTHEW HARRIS (b. 1956) currently teaches at Brooklyn College, CUNY. His cantata, *A Child's Christmas in Wales*, received its German premiere this past season. His a cappella works, such as the award-winning *Shakespeare Songs Books I-VI*, are performed worldwide and are on numerous commercial recordings, including Kantorei of Kansas City's recently released all-Harris CD, "Music and Sweet Poetry." His one-act opera, *The Mark of Cain*, was recently premiered by Chelsea Opera, and his three-act *Tess* was performed in part by New York City Opera and other companies. Awards and grants include two NEA fellowships in composition. Harris lives in New York City.

Among Harris's most popular works are his six books of Shakespeare songs (1990-2009), comprising some twenty-one choral settings of the Bard's verses in a variety of styles. The finale of Book V, *When That I Was and a Little Tiny Boy*, uses folk-like melodies and open harmonies to set the clown Feste's epilogue to *Twelfth Night*, and climaxes in an extended coda that builds to sixteen parts as it repeats various bits of the poem.

When That I Was and a Little Tiny Boy

CLOWN sings

When that I was and a little tiny boy,
 With hey, ho, the wind and the rain,
 A foolish thing was but a toy,
 For the rain it raineth every day.
 But when I came to man's estate,
 With hey, ho, & c.
 'Gainst knaves and thieves men shut their gate,
 For the rain, & c.
 But when I came, alas! to wive,
 With hey, ho, & c.

Twelfth Night – Act V, Scene 1

By swaggering could I never thrive,
 For the rain, & c.
 But when I came unto my beds,
 With hey, ho, & c.
 With toss-pots still had drunken heads,
 For the rain, & c.
 A great while ago the world begun,
 With hey, ho, & c.
 But that's all one, our play is done,
 And we'll strive to please you every day.



Reading: "My mistress' eyes are nothing like the sun" –*Sonnet 130*

My Mistress' Eyes

Reading: "When in disgrace with fortune and men's eyes" –*Sonnet 29*

When In Disgrace

❖❖❖ *Intermission* ❖❖❖

From the Tragedies & Histories

Reading: "Gallop apace" (Juliet) – *Romeo and Juliet, Act III, Scene 2*

When He Shall Die

Steven Sametz (b. 1954)

Orpheus with His Lute

Sven Hagvil (b. 1953)

Double, Double Toil and Trouble

Jaakko Mäntyjärvi (b. 1963)

More from the Comedies

Reading: "How sweet the moonlight sleeps upon this bank!" (Lorenzo, Jessica)
 – *The Merchant of Venice, Act V, Scene 1*

Spring

Robert Applebaum (b. 1941)

Under the Greenwood Tree

Leonore Nelson, alto; Michael Plant, bass

Martha Sullivan (b. 1964)

When That I Was and a Little Tiny Boy

Matthew Harris (b. 1956)



CERDDORION

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The members of Cerddorion are grateful to James Kennerley and the Church of Saint Ignatius of Antioch for providing rehearsal and performance space for this season.

Thanks to Vince Peterson and St. Paul's Episcopal Church for inviting Cerddorion to join the Brooklyn Sounds concert series.

Thanks to Cathy Markoff for her publicity efforts.

Thanks to all our New York composers for their contributions to this program and to our musical preparation, and especially for enriching the choral repertoire.

PROGRAM CREDITS:

Michael Plant assembled and edited the program, compiled the poetic texts, and supplied notes on some pieces.

Larry Sutter compiled and edited composer biographies, and proofed the text.

James John provided notes on several pieces as well as the Note from the Artistic Director.

Michael Klitsch provided additional proofing and handled printing.



Spring THE SONG SPRING.

When daisies pied and violets blue
And lady-smocks all silver-white
And cuckoo-buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he, Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!

Love's Labour's Lost – Act V, Scene 2

When shepherds pipe on oaten straws
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks
The cuckoo then, on every tree,
Mocks married men; for thus sings he, Cuckoo;
Cuckoo, cuckoo: O word of fear,
Unpleasing to a married ear!



MARTHA SULLIVAN (b. 1964) is a composer and singer. As a composer she has earned commissions from the Dale Warland Singers and Gregg Smith Singers (with whom she was a resident composer from 2002 to 2008) and had her works performed by such groups as Volti (San Francisco), The Singers (Minneapolis), and, in New York, Voices of Ascension and Cerddorion. She was the 2009 Bronze Medalist at the Sorel Medallion competition for women composers and won the Dale Warland Singers' Choral Ventures competition in its final year (2003). As a performer, Ms. Sullivan made her New York City Opera debut on the company's series of new operas, VOX, in 2007, as Louise in Gordon Beeferman's *The Rat Land*, reprising the role in 2009; other highlights as a soloist include premieres by Toby Twining, John Zorn and Peter Westergaard. As a choral singer she has traveled and sung worldwide under the batons of such maestros as Robert Shaw, James Levine, Robert Bass, Gregg Smith, Seiji Ozawa, Sarah Caldwell and Robert Spano.

Under the Greenwood Tree was written for the Gregg Smith Singers in 2005. The characteristic feature of Sullivan's charming setting is its lilting 5/4 meter, which fits the words perfectly, and is both dance-like and seductive. Interesting dynamic changes and other varied touches (including the use of two soloists) create a remarkable degree of contrast within this essentially strophic piece, honoring the simplicity of the original lyric while also capturing the listener's attention and imagination.

Under the Greenwood Tree

AMIENS sings
Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see No enemy
But winter and rough weather.

As You Like It – Act II, Scene 5

Who doth ambition shun
And loves to live i' the sun,
Seeking the food he eats
And pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see No enemy
But winter and rough weather.



Double, Double Toil and Trouble

Thunder. Enter the three WITCHES

FIRST WITCH

Thrice the brinded cat hath mew'd.

SECOND WITCH

Thrice and once the hedge-pig whined.

THIRD WITCH

Harpier cries 'Tis time, 'tis time.

FIRST WITCH

Round about the cauldron go;

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty-one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

ALL

Double, double toil and trouble;

Fire burn, and cauldron bubble.

SECOND WITCH

Fillet of a fenny snake,

In the cauldron boil and bake;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and owlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

Macbeth – Act IV, Scene 1

ALL

Double, double toil and trouble;

Fire burn and cauldron bubble.

THIRD WITCH

Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf

Of the ravin'd salt-sea shark,

Root of hemlock digg'd i' the dark,

Liver of blaspheming Jew,

Gall of goat, and slips of yew

Sliver'd in the moon's eclipse,

Nose of Turk and Tartar's lips,

Finger of birth-strangled babe

Ditch-deliver'd by a drab,

Make the gruel thick and slab:

Add thereto a tiger's chaudron,

For the ingredients of our cauldron.

ALL

Double, double toil and trouble;

Fire burn and cauldron bubble.

SECOND WITCH

By the pricking of my thumbs,

Something wicked this way comes.

Open, locks,

Whoever knocks!

Enter MACBETH



ROBERT APPLEBAUM (b. 1941) was a physics and chemistry teacher at New Trier Regional H.S. in Winnetka, IL from 1965 to 2000, with music as an avocation. Starting in 1980 he composed Jewish liturgical music, including three complete Sabbath services, one for choir and jazz trio. In 2000 the Chicago Children's Choir performed his setting of "V'ahavta" at the White House. He has received many commissions for liturgical music from a variety of religious institutions, and his works have been featured on several programs of SHE, a New York City women's a cappella ensemble. As a jazz pianist Mr. Applebaum has also recorded three albums.

The composer writes:

Spring was written as part of a set of five pieces themed on "spring." There are three kinds of pastiche at work in the piece: a sometimes discordant, mocking sound of the cuckoo, the kind of music that might have been heard in Shakespeare's time (think "fa, la, la"), and a faux battle of the divas.

THE ARTISTS

Now in its nineteenth season, **CERDDORION** (the name, pronounced *kehr-DOHR-ee-on*, is Welsh for "Musicians") is one of New York's most highly regarded volunteer choral ensembles. A chamber group of twenty-eight mixed voices, it is known for its eclectic repertoire, encompassing music from the Renaissance to the contemporary. Audiences have come to appreciate the group's interpretive depth and technical excellence in many styles. Cerddorion has also frequently commissioned new works by such composers as Paul Moravec, David Schober, Lisa Bielawa, David Lang, Elliot Z. Levine, Robert Dennis, and Julie Dolphin.

Besides presenting its own varied programs, Cerddorion is frequently invited to perform with other acclaimed artists. In 2011, the men of Cerddorion sang with esteemed French organist Francis Chapelet in the second inaugural recital of the Manton Memorial Organ at the Church of the Ascension in New York; they were invited back in 2014 to perform in Chapelet's farewell concert. Past collaborations have included the North American premiere of Sir John Tavener's all-night vigil, *The Veil of the Temple*, performed at Lincoln Center's Avery Fisher Hall (with Dessoff Choral Consortium and choristers from London's Temple Church); several appearances with the Christopher Caines Dance Company; Baroque opera performances with the early music instrumental ensemble Concert Royal; and serving as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut.

In 2006, Cerddorion performed at the Eastern Divisional Convention of the American Choral Directors Association the works they had commissioned from three New York composers for their tenth anniversary season. September 2007 marked the release on the Tzadik label of *A Handful of World*, Cerddorion's first commercial recording. The CD is dedicated to vocal works by New York composer Lisa Bielawa and includes Cerddorion's performance of Lisa Bielawa's *Lamentations for a City*, which was commissioned and first performed by Cerddorion in 2004.

Cerddorion is a proud member of the New York Choral Consortium.



JAMES JOHN is in his fourth season as Artistic Director of the Cerddorion Vocal Ensemble. He is also Associate Professor and Director of Choral Activities at the Aaron Copland School of Music, Queens College—CUNY, where he conducts the Queens College Choir, Vocal Ensemble and Choral Society, teaches choral conducting, and serves as advisor to the graduate program in vocal performance. Recent professional highlights include guest conducting the Tokyo Oratorio Society in a performance of Brahms's *Ein deutsches Requiem* in Tokyo's Suntory Hall, and an invited performance by the Queens College Choir at the 2012 Eastern Division Conference of the American Choral Directors Association in Providence, Rhode Island.

Under Dr. John's leadership the choral program at the Aaron Copland School of Music has become recognized as one of the finest collegiate choral programs in the region. Past performances with the School of Music's choral ensembles include Beethoven's *Missa Solemnis*, award winning productions of Argento's *Postcard from Morocco* and Monteverdi's *L'Orfeo*,

Requiems by Mozart and Verdi, “A Night at the Opera” with Queens College alumna Erika Sunnegårdh of the Metropolitan Opera, Benjamin Britten’s *War Requiem*, and world premieres of works by Sidney Boquiren, Leo Kraft, Meg Collins Stoop and others. His choirs have performed in many of New York’s prestigious venues, including Carnegie Hall, Alice Tully Hall, Weill Recital Hall, St. Patrick’s Cathedral and Trinity Church Wall Street. Under his direction the Queens College Vocal Ensemble recently released its first CD, featuring premiere recordings of partsongs by Scottish composer Hamish MacCunn, and the Queens College Choir recorded Bright Sheng’s *Two Folksongs from Qinghai*, soon to be released on the Naxos label.

Dr. John’s guest conducting appearances include Avery Fisher Hall’s annual Messiah Sing-In, a concert of American choral music with the Virginia Chorale (Virginia’s only professional choral ensemble), chorus master for the Queens Symphony, regional honor choirs throughout New York State, and a recording with jazz trumpeter Michael Mossman. He has given presentations at both divisional and national conventions of the American Choral Directors Association, and is in demand as a clinician and adjudicator throughout the United States. This fall, Dr. John returned to Tokyo to conduct Beethoven’s *Missa Solemnis*.

As a teacher and scholar, Dr. John has served as Guest Lecturer in conducting at the Hochschule für Musik in Freiburg, Germany, and presented seminars on American choral music in Basel and Stockholm. His dissertation on Brahms’s *Nänie*, Op. 82 won the Julius Herford Prize from the American Choral Directors Association and will be published soon in revised form as a book by The Edwin Mellen Press. His articles have appeared in *Choral Journal*, *American Choral Review*, and Chorus America’s *Research Memorandum Series*. In July 2011 he was appointed Editor of *American Choral Review*, and also serves as a member of ACDA’s National Research and Publications Committee.

Dr. John received his Doctor of Musical Arts in Conducting from the Eastman School of Music. Prior to his current position at the Aaron Copland School of Music he served as Director of Choral Activities at Tufts University in Boston, Director of Choral Activities at Nassau Community College in Garden City, NY, and as Dartmouth College’s first Conducting Fellow. He received his Master of Arts in Conducting from the Aaron Copland School of Music.



THE SHAKESPEARE SOCIETY was founded in 1997 for people who share a passion for Shakespeare and an enduring desire to understand and appreciate the greatest playwright of the English language. Today The Shakespeare Society has grown into a nonprofit cultural organization, presenting entertaining and challenging programs that combine stage performances by outstanding actors with illuminating commentary by noted Shakespearean writers, scholars, and directors.



Orpheus with His Lute

QUEEN KATHARINE

Take thy lute, wench: my soul grows sad with troubles;

Sing, and disperse 'em, if thou canst: leave working.

SONG

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

King Henry VIII – Act III, Scene 1

Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.



Finnish musician **JAAGO MÄNTYJÄRVI** (b. 1963) holds a degree in linguistics, and is accredited as an authorized translator (for both Finnish to English and English to Finnish). His love of languages and fluency in English deeply inform his settings of Shakespeare’s verses, which have become very popular with chamber choirs throughout the world.

Double, Double Toil and Trouble comes from the Mäntyjärvi’s *Four Shakespeare Songs* (1984). The composer writes:

Four Shakespeare Songs is a blend of Renaissance poetry and contemporary music. The choral writing is varied and demanding, although the music never strays very far from traditional tonal harmony...

Double, Double Toil and Trouble is sort of a Medieval cookery programme. The three witches, or weird sisters, chant the ingredients of a magic potion that they are brewing. This is the potion that the witches use later in the same scene to prophesy to Macbeth that he will become King of Scotland. The text is rather wild, and the music uses a wide range of devices up to and including speech choir.

When He Shall Die, composed in 1998, is dedicated to the memory of Louis Botto, founder and director of Chanticleer, one of America’s premiere a cappella chamber ensembles. Botto died tragically of AIDS the previous year. Sametz excerpts the central lines from Juliet’s monologue in Act III of *Romeo and Juliet*, delivered as she breathlessly awaits her lover on their wedding night. Nothing has happened yet to signal the impending tragedy, and as such her reference to Romeo’s death is purely metaphorical—though for all who know the plot, the beautiful imagery is weighted with ominous foreshadowing. The composer transforms these few short lines into a lament that lasts almost four minutes. Dissonant intervals (semitone, tritone and sixth) serve as the basis for an unusually disjunct melody that unfolds mesmerizingly over a slow-moving bass line, creating a sense of mournful, yet enchanting, timelessness.

When He Shall Die

JULIET

(Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and,)

when he shall die,
Take him and cut him out in little stars,

Romeo and Juliet – Act III, Scene 2

And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.



Swedish composer **SVEN HAGVIL** (b. 1953) studied at the Royal College of Music in Stockholm. Composition as well as arranging has been secondary to his work as a teacher. In recent years his compositional efforts have focused on vocal music. His works include *Symphony of Solitarities* for choir and soprano saxophone (2006), *You Surround Me, You Enclose Me* (Psalm 139) for choir; *Truth Many Doors* for clarinet, guitar and choir (both 2010), and *Souls Proximity* (2012) for choir. He lives in Östergötland, Sweden.

In its original context Shakespeare’s *Orpheus with His Lute* is sung to raise Queen Katharine’s spirits at the beginning of Act III of *Henry VIII*. Hagvil’s imaginative choral setting was commissioned in 2011 by Kammerchor Hannover, and seeks to evoke the power of Orpheus’ mythical music. It begins with a wordless introduction that expands from a minor third into a series of seventh chords, and then from a single note into a tone cluster spanning almost three octaves, employing glissandi to imitate the strings of a magical lyre tuning up. The opening line of text, introduced by the basses, is accompanied by motives derived from the pentatonic scale, which “may have been used in ancient times to tune the Greek kithara (lyre).” [Encyclopedia Britannica] From these musical elements Hagvil creates a palate of sound that shimmers with otherworldly beauty, coloring the words with extraordinary skill and sensitivity.

MICHAEL SEXTON is the Artistic Director of The Shakespeare Society, where he has directed evenings featuring F. Murray Abraham, Richard Easton, Elizabeth Marvel, Kristine Nielsen, Stephen Greenblatt, and Byron Jennings. Mr. Sexton has been Director in Residence at both the Public Theater and New Dramatists. He is a regular Guest Director at the Graduate Acting Program at NYU and the Juilliard School. He co-edited (with Tim Page) *Four Plays by Dawn Powell* (Steerforth Press). He was born in Brooklyn.



CHUKWUDI IWUJI is an Associate Artist of the Royal Shakespeare Company and will be playing Edgar in this summer’s *King Lear* in Central Park. His credits include *Antony and Cleopatra* (Public Theatre/RSC), *Richard III* (London Old Vic/BAM), *The Misanthrope* (Comedy Theatre), *The Playboy of the Western World* (Abbey Theatre, Dublin), *Welcome to Thebes* and *The Observer* (Royal National Theatre), and the title role in the RSC’s *Henry VI, Parts I, II and III* – for which he received an Olivier Award in 2009 (Best ensemble/revival).

His film credits include the multi-award winning *Exam*, and the soon to be released *Fall to Rise*. Television credits include *Murder in Manhattan* (ABC), *Dr. Who*, *Wizards vs Aliens*, *Casualty*, and *The Slave Trade* (BBC), *The Three Kings* (SKY), *The Garden* (Tiger Aspect), and *Proof* (RTE).



ANNE BATES is excited to be working with Cerddorion and The Shakespeare Society. As a member of the theatre company FAB Women, she acts in, directs and writes new works. Her play, *Divine Ashes*, is one of eight plays in *Origin-8*, running at The Barrow Group Theatre through the first week in June. She most recently played Julia in Edward Albee’s *A Delicate Balance* (Dramaworks), the Narrator in *Discord* (The Culture Project), Laura in *The Unexpected Guest* (The Fulton), Claire in *Proof* (Red Door Theatre Co./ Barrow Group Theatre). She directed *Marriage of Figaro* (Brooklyn Music School) and *Kiss My Paczki, Mr. King of the World* (American Globe).

Other acting credits include *Ondine* at Soho Rep/Walkerspace; Desdemona in *Othello* and Anne Page in *The Merry Wives of Windsor*, both at the Houston Shakespeare Festival; and *Dysteria* at Atlantic Studio Theatre. She toured the United States as Mariane in *Tartuffe* and Miranda in *The Tempest* with The Acting Company. Additionally, she performed a lead in the American premiere of *A View from the Roof* at Barrington Stage, and played Posthumus in *Cymbeline* at Expanded Arts. Film work includes Eden in *The Collective*, and Goneril in *King Lear* starring Paul Sorvino. On television she has been seen in *Unforgettable* on CBS (as Allyson Tate), *30 Rock* on NBC, and *Us & Them* on FOX. She is a graduate of the Juilliard School.



PROGRAM NOTES AND TEXTS

The Food of Love

A note from the Artistic Director:

In honor of the 450th anniversary of Shakespeare's birth, our performance this afternoon celebrates the Bard's enduring legacy viewed primarily through the lens of a cappella choral music. Our title comes from the famous line that opens Shakespeare's *Twelfth Night*, "If music be the food of love, play on..." In context this is Duke Orsino's self-indulgent plea for music to cure lovesickness, and though there is no love-theme woven into our program, these words are a reminder that music's power to evoke passions, conjure moods and express emotions is a vital element of Shakespeare's plays. His song texts, sonnets and soliloquies have served as an immeasurable source of inspiration for composers over the centuries.

Interestingly, in spite of the wealth of music from the Elizabethan period that has come down to us, there are only a handful of Shakespearean settings by the playwright's contemporaries, and we have no definitive record of the music used in performances of the time. It is certain, however, that unaccompanied choral singing would have been foreign to Shakespeare's conception. Thus we have interspersed readings throughout today's program, not only to encourage deeper reflection on the meaning and musicality of the words, but also to highlight the individual, imaginative flair that each composer brings to the Bard's poetry. We are deeply grateful to Michael Sexton (who selected the readings) and to the members of The Shakespeare Society, without whom this aspect of our performance would not have been possible.

It is a testament to Shakespeare's perennial popularity that choral settings have proliferated in recent years. Aside from Ralph Vaughan Williams's classic *Three Shakespeare Songs*, all of the pieces on our program are by living composers, most of whom are based in and around New York City. That such artistic vibrancy continues to spring from the work of a single playwright, now four hundred fifty years old, is one of the marvels of Western culture—and one of life's true joys.

— James John



After undergraduate piano and vocal studies, **NANCY WERTSCH** (b. 1948) graduated as a voice major from the all-scholarship Curtis Institute of Music. She received a Fulbright grant and studied at the Hochschule für Musik in Berlin. She subsequently served on the voice faculty of the University of Memphis. As a composer she has received commissions from the Church of St. Ignatius Loyola, the New York Concert Singers and the New York Treble Singers, all in New York. In 2000 she was chosen as one of five composers to attend the Dale Warland Composers Week, and her *Antiphon for God the Father* was recorded as part of the Dale Warland Singers CD "Bernstein and Britten." As a singer Ms. Wertsch was a member of Voices of Ascension and a charter member of the New York Virtuoso Singers, both in New York, and may be heard on almost all of their recordings. Ms. Wertsch and her husband, Christopher Creighton, an organist, live in New York City.

How Like a Winter *Sonnet 97*

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness every where!
And yet this time removed was summer's time,
The teeming autumn, big with rich increase,
Bearing the wanton burden of the prime,
Like widow'd wombs after their lords' decease:
Yet this abundant issue seem'd to me
But hope of orphans and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 'tis with so dull a cheer
That leaves look pale, dreading the winter's near.

My Mistress' Eyes *Sonnet 130*

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

When in Disgrace *Sonnet 29*

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.



STEVEN SAMETZ (b. 1954) is Ronald J. Ulrich Professor of Music at Lehigh University and artistic director of The Princeton Singers, a professional a cappella ensemble. He is founding director of the Lehigh University Choral Union and the Lehigh University-American Choral Directors Association Summer Choral Composers' Forum. Dr. Sametz is active as a clinician, adjudicating national composition competitions and conducting all-state choirs, and is currently Chair of the ACDA Composition Advisory Committee. His works are published through his website, E.C. Schirmer, Oxford University Press, Walton Music and GIA. Dr. Sametz holds degrees from Yale University, the Frankfurt Hochschule für Musik and the University of Wisconsin-Madison.

Over Hill, Over Dale

PUCK

How now, spirit! whither wander you?

FAIRY

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,

A Midsummer Night's Dream

– Act II, Scene 1

To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.



JOSEPH PRESTAMO (b. 1988) is a composer and pianist living in New York, a Ph.D candidate at the CUNY Graduate Center and an adjunct lecturer at the Aaron Copland School of Music at Queens College, New York City. He has a master's in composition from the University of Michigan School of Music, Theatre & Dance, where he studied with Kristin Kunstler and Bright Sheng, and a bachelor's of music in piano performance from the Aaron Copland School. His master's thesis, *Aftermath*, was performed by the Michigan University Symphony Orchestra, and his piano piece, *Sketches*, was recorded by Brian Hanke. In addition he works as an accompanist, and as a music educator teaching adults and children at the Malverne School of Music.

Of *Thy Sweet Love Remember'd*, the composer writes:

My parents both studied acting in college, and have always had a deep love for theater. When I was about four years old, my father decided it was time to introduce his children to Shakespeare's (not-so-age-appropriate) *King Lear*. Soon after, we began renting VHS tapes of Laurence Olivier and Kenneth Branagh performing the great plays. When I was about seven, we began an annual tradition of waiting long hours in line for tickets to see Shakespeare in the Park. I suppose, by the time I got to college, the plays of Shakespeare were more or less in my blood.

I sang in the Queens College Choir for four years as an undergraduate piano major at the Aaron Copland School of Music. Between my junior and senior year, I found myself in the very lucky position of being asked to compose a piece for the group, and Shakespeare's sonnets were a natural place to turn.

Shakespeare's words are evocative and expressive. They have been employed by many composers, and analyzed by literary scholars far wiser than myself. But every time I return to these words I find new delightful surprises, and I hope that these songs help you hear these famous and marvelous words afresh.

Of her *Shakespeare Suite*, the composer writes:

The three Shakespeare poems which I chose for this trilogy all reflect youth, love and springtime. The music is meant to evoke the amorous thoughts and feelings of the young lovers in Shakespeare's England.

It Was a Lover and His Lass is a musical picture of a pair of happy young lovers meandering through a lush green countryside and enjoying the warmth of a spring day. It is obvious that these two are a part of the total flowering of spring.

Oh Mistress Mine is a tender appeal by the young lover imploring his beloved to stop roaming and come to him. He employs various arguments to convince her that love should happen now and not later. His ardent desire is reflected in the music. However, at the end of the piece his love remains unrequited.

In *Daffodils* there is so much youthful energy that it almost gets out of control. The key word here is "tumbling." The whole piece goes in spurts and stops, with duddily dum dum's and oo's containing little naughty thoughts here and there which one can't say in words. All the chaos seems to come under control for a while until the pent up energy bursts forth in "tumbling tumbling tumbling" and gleefully ends "as we go tumbling in the hay."

It Was a Lover and His Lass

SECOND PAGE *sings*

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino
These pretty country folks would lie,
In spring time, & c.

Oh Mistress Mine

CLOWN *sings*

Oh mistress mine, where are you roaming?
Oh, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

As You Like It – Act V, Scene 3

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In spring time, & c.

And therefore take the present time,
With a hey, and a ho, and a hey nonino;
For love is crowned with the prime
In spring time, & c.

Twelfth Night – Act II, Scene 3

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Daffodils

Enter AUTOLYCUS, *singing*

When daffodils begin to peer,
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
For the red blood reigns in the winter's pale.
The white sheet bleaching on the hedge,
With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
For a quart of ale is a dish for a king.

The Winter's Tale – Act IV, Scene 3

The lark, that tirra-lyra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

Note:

“pugging” - *pilfering, thieving, pulling*
“doxy” and *“aunt”* - *mistress, sweetheart, or prostitute*



CHRISTOPHER RYAN (b. 1968) received a B.A. in vocal performance at the University of Wisconsin–Madison, where he studied composition with Robert Crane. He has written two short operas, both of which were premiered at UW-Madison, and incidental music for three plays at UW-Madison Theatre. Other highlights of his catalogue include three pieces for chorus, a string quartet, a woodwind quintet, a piano trio, over twenty songs, and a cantata, *Women's Shoes*, on a text by Marlene Dietrich. His current project is a setting of Baudelaire's *Les Litanies de Satan*. He has sung with Cerddorion since 2003.

The composer writes:

I wrote *Where Should This Music Be?* while on vacation in Asbury Park in the summer of 2013. I looked at a number of Shakespeare texts and was drawn to “Full fathom five” from *The Tempest*. But I had one obstacle: I was very familiar with the Vaughan Williams setting, having sung it a few times.

I worked my way around that by starting the piece with the text that leads into “Full fathom five”, so the music for the familiar text would grow out of the music leading into it. It splits into twelve parts at the end, and explores some abstract harmonies, which are meant to depict a luminous, opalescent underwater shimmer.

Where Should This Music Be?

FERDINAND

Where should this music be? i' the air or the earth?
It sounds no more: and sure, it waits upon
Some god o' the island.
[...] thence I have follow'd it,
Or it hath drawn me rather. But 'tis gone.
No, it begins again.

The Tempest – Act I, Scene 2

ARIEL *sings*

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell
Hark! now I hear them,--Ding-dong, bell.



A giant of British music, **RALPH VAUGHAN WILLIAMS** (1872-1958) studied with his English forerunners C. V. Stanford and Hubert Parry, as well as with Max Bruch and Maurice Ravel. An important musicologist, he was among the first to travel into the countryside to collect folksongs and carols, and helped to edit the 1906 Hymnal for the Church of England, as well as The Oxford Book of Carols. For many years he led the Leith Hill Music Festival, and served as Professor of Composition at the Royal College of Music in London. His ashes are interred in Westminster Abbey, near Purcell.

Hardly a musical genre failed to be enriched by his work, which includes nine symphonies, five operas, music for film and stage, several song cycles, church music (including such well-known hymns as *For All The Saints*) and works for chorus and orchestra.

Throughout Vaughan Williams' career, Shakespeare served as both subject and inspiration. His Shakespeareana includes song settings, incidental music for several of the plays, and an opera, *Sir John in Love*, based on *The Merry Wives of Windsor*. When asked about an apparent wartime “program” for his Symphony no. 6 (1946-47), Vaughan Williams demurred, but he did cite as partial inspiration Prospero's words from *The Tempest*, which he would later set (with similar harmonies) in *The Cloud Capp'd Towers*: “We are such stuff / As dreams are made on; and our little life / Is rounded with a sleep.”

The *Three Shakespeare Songs* were composed as “test pieces” for a 1951 choir competition conducted by the British Federation of Music Festivals (of which Vaughan Williams was president). While they certainly test a choir's technical acumen, they also show the composer's deep affinity for the human voice, and his genius for conjuring Shakespeare's supernatural worlds. The closely voiced “ding-dong bell” ostinatos that frame *Full Fathom Five* evoke the tolling of funeral bells underwater, while the rhythmic and harmonic restlessness of *Over Hill, Over Dale* illustrates the urgency of the fairy's springtime mission as she flits from flower to flower. Perhaps most magical and moving are the ever-shifting harmonies of *The Cloud Capp'd Towers*, which capture both the ethereal nature of Prospero's creations and the depth of his great meditation on human mortality.

Full Fathom Five

ARIEL *sings*

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade

The Tempest – Act I, Scene 2

But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell
Hark! now I hear them,--Ding-dong, bell.

The Cloud-Capp'd Towers

PROSPERO

*(Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,*

The Tempest – Act IV, Scene 1

Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.