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!

Support Cerddorion

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:

Cerddorion NYC, Inc.
Post Office Box 946, Village Station
New York, NY 10014-0946

For further information about Cerddorion Vocal Ensemble, please visit our web site:

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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

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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 Iwuji, courtesy of The Shakespeare Society

From the Comedies

Shakespeare Suite
Nancy Wertsch (b. 1948)
It Was a Lover and His Lass
Oh Mistress Mine
Daffodils

Sprits of Another Sort

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

Where Should This Music Be?
Christopher Ryan (b. 1968)
World Premiere Performances

Three Shakespeare Songs
Ralph Vaughan Williams (1872-1958)
Full Fathom Five

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…

Donors

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**

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.
By swaggering could I never thrive,
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.

---

**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 began,
With hey, ho, & c.

But that’s all one, our play is done,
And we'll strive to please you every day.
**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.

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**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!

---

**Under the Greenwood Tree**

**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,
Here shall he see No enemy
But winter and rough weather.

---

**Love’s Labour’s Lost – Act V, Scene 2**

When shepherds pipe on oaten straws
And merry larks are ploughman’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!

---

**Under the Greenwood Tree**

**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,
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**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!

[--]
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
Harpy 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
Boil thou first i' the charmed pot.

SECOND WITCH
Filler 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 owl'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 draught,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
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,
Whoe'er 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'halava" 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 particule at work in the piece: a sometimes discordant, mocking sound of the cackaloo, the kind of music that might have been heard in Shakespeare's time (think "fa, la, la"), and a faux battle of the divas.

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,

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.
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 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 the 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.

The 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,
Bowed themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

The Finnish musician Jaako 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
(Comme, 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 Solidarities for choir and soprano saxophone (2006), You Surround Me, You Enchase 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 Play of the Western World (Abbey Theatre, Dublin), Welcome to Thélus 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 Exum, and the soon to be released Fall to Rice. Television credits include Murder in Manhattan (ABC), Dr. Who, Wizards vs Aliens, Casually, and The Slave Trade (BBC), The Three Kings (SKY), The Garden (Tiger Aspect), and Proof (RTÉ).

Annie 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 The Unexpected Guest (The Fulton), Claire in Proof (Red Door Theatre Co./ Barrow Group Theatre). She directed Marriage of Figgie (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 Gonseri 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**

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what old 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;
Oh, if they sing, 'tis with so dull a cheer
That leaves look pale, dreadng the winter's near.

**Sonnet 97**

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;
And yet, by heaven, I think my love as rare
That music hath a far more pleasing sound;
Than in the breath that from my mistress reeks.
But no such roses see I in her cheeks;
Coral is far more red than her lips' red;
My mistress' eyes are nothing like the sun;
Nor in that temper of her features grown;
Her breath that blows so fragrant doth ben't:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

**When in Disgrace**

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.

**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.

**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;
And yet, by heaven, I think my love as rare
That music hath a far more pleasing sound;
Than in the breath that from my mistress reeks.
But no such roses see I in her cheeks;
Coral is far more red than her lips' red;
My mistress' eyes are nothing like the sun;
Nor in that temper of her features grown;
Her breath that blows so fragrant doth ben't:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

**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.
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 the CUNY Graduate Center, New York City. He has a master’s in composition from the University of the CUNY Graduate Center, New York City. He has a master’s in composition from the University of the CUNY Graduate Center, New York City. He has a master’s in composition from the University of the CUNY Graduate Center, New York City. He has a master’s in composition from the University of the CUNY Graduate Center, New York City. He has a master’s in composition from the University of the CUNY Graduate Center, New York City.

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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 **Thy Sweet Love Remember’d**, the composer writes:

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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.”

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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-lira 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.

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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” from The Tempest. 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.

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 Parcell.

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 keen 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.

Where Should This Music Be?
FERDINAND
Where should this music be? 'r 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.
The solemn temples, the great globe itself,
And, like the baseless fabric of this vision,
Nothing of him that doth fade