

Watership Cantabile, with their Musical Director, David Holland, are a local mixed-voice choir who sing a wide variety of music from all over the world. In recent years they have performed many concerts in Newbury and surrounding areas and are well known to audiences there. They are delighted to perform again in St George's, bringing a selection of music, old and new, with a Shakespearean theme.

The choir like to undertake tours, at home and in Europe, most recently visiting Luxembourg and France. On their last foreign tour they went to the Dordogne, singing a Byrd mass in Brantôme Abbey and had the opportunity to sing in Bordeaux Cathedral prior to their return. Last year they had a short tour to Dorset, singing in a small parish church in Shillingstone and then in Christchurch Priory. This was followed by Arts Festival performances in Hungerford and Thatcham, a Summer concert in Beenham, and Christmas concerts in Brimpton and Newbury.

The choir are actively recruiting, especially in mens' voice parts. If anyone is interested in singing and would like further information about the choir, they should contact the Chairman, Chris Druce on 01635 865339.

Downwind Early Music Consort is a group of eight musicians who play mainly 16th and 17th century music on historically-accurate instruments such as pipe and tabor, crumhorn, cornamuse, gemshorn, Glastonbury pipe and recorder. The band performs in period costume; the music and spectacle serving to enhance the atmosphere of the occasion. There is an abundance of music dating from this period and Downwind specialises in unusual arrangements that can be tailored to suit the occasion. The group has played for Shakespeare and Pepys events, weddings, charity concerts, mediaeval banquets, Mystery Plays and private receptions.

"For me, this was an introduction to another local treasure, whose distinctive music, with contrasting sweet and more robust sounds, brought us splendid tunes, some dating back to the 14th century. The players' period costumes added further atmosphere" (extract from a press review)

The Readers

Nancy Jane Danks:

Making her stage debut in 1975 as little sister Jessie in Billericay Operatic Society's *Annie Get Your Gun*, Nancy continued with musical theatre until 1999. She then became a member of the Marlborough Players in Brentwood, Essex, married and moved west and is currently with Newbury's New Era Players.

Favourite characters played include: Eliza Doolittle *My Fair Lady*, Calamity Jane, Mad Margaret in Gilbert & Sullivan's *Ruddigore*, Golde Fiddler *on the Roof*, Dolly Gallagher Levi *Hello Dolly*, Sue *Abigail's Party*, Bella Manningham *Gaslight*, Joy Gresham *Shadowlands*, Helene Hanff *84 Charing Cross Road*.

Trevor Pitman:

Trevor is an enthusiastic, amateur actor. He has performed in the Newbury and Basingstoke areas over a number of years, lately with the Kingsclere Players.

"The Food of Love"

An evening of Shakespeare in narrative, music and song
presented by

Watership Cantabile and Downwind

With Nancy Jane Danks and Trevor Pitman



St George's Centre, Wash Common
Thursday, 23rd April

Programme

Proceeds in aid of Church Community Projects

Watership Cantabile

Sonnet 18

Shall I Compare Thee to a Summer's Day?

Nils Lindberg

Twelfth Night

O Mistress Mine

Thomas Morley, arr. Percy Grainger

A Midsummer Night's Dream

(Puck)

Over Hill, Over Dale

(Oberon & Titania)

You Spotted Snakes

Ralph Vaughan Williams

R J S Stevens

A Love's Labours Lost

(Rosaline)

When Daisies Pied

Richard Drakeford

As You Like It

Under the Greenwood Tree

(Rosalind & Orlando)

It Was a Lover and his Lass

E J Moeran

Thomas Morley

Downwind

(Peter – Heartsease)

(Falstaff & Mistress Ford – Fortune, my foe)

Music from Shakespeare, Suite 1: trad. tunes arr. for *Downwind* by Derek Lindo

Heartsease, Fortune, my foe, Come live with me

Ronde VII: Il estoit une fillette

two pieces from the *Danserye* collection of Tielman Susato, 1551

Ronde I: Pour quoy

Henry VIII Pieces:

O my heart, Green growth the holly,

Whereto should I express, Hélas Madam

music from the court of Henry VIII

Music from Shakespeare, Suite 2:

The Carman's Whistle, The Sick Tune,

Light o'love, The hunt is up

more trad. tunes from Shakespeare's time

Watership Cantabile

Live with Me and Be My Love

George Shearing

Much Ado About Nothing

(Benedick)

Sigh No More, Ladies

William Mathias

Two Gentlemen of Verona

(Proteus)

Who is Sylvia?

Franz Schubert, arr. Goff Richards

The Tempest

(Ferdinand)

Full Fathom Five

The Isle is full of noises

Jaakko Mäntyjärvi

Bob Chilcott

Supper

Downwind Early Music Consort will play a further selection of music from the Tudor period during the repast.

We all hope you enjoy the concert this evening.

We should be glad to meet you and chat afterwards.

Musical Notes:

Watership Cantabile

Live with me and be my love – George Shearing (1919 –)

The first performance (1999) of “Songs and Sonnets From Shakespeare” by the blind jazz pianist George Shearing, of which this is the opening number, was directed in Illinois by John Rutter, his very close friend. Although originally published in 1599 in “The Passionate Pilgrim” under Shakespeare’s name it is now known that the poem is in fact by Christopher Marlowe!

Sigh no more, Ladies – William Mathias (1934 – 1992)

This unusual setting for ladies voices is the fourth item in the Welsh composer’s “Shakespeare Songs Op.80”. The work was commissioned by HTV Wales for the 1979 Cardiff Festival of Choirs. Mathias was the pianist at the first performance.

Who is Sylvia – Franz Schubert (1797 - 1828), arranged by Goff Richards (1944 –)

Goff Richards, who studied music at Reading University, arranged Schubert’s solo song (Op.106 No.4) for The King’s Singers in the early 1990s. It is easy to understand why Bob Chilcott writes that “it proves conclusively that solo songs can be sung chorally”.

Full fathom five – Jaakko Mäntyjärvi (1963 –)

This is the fourth of the Finnish composer’s “Four William Shakespeare Songs” written in 1984. It is a highly descriptive and demanding setting with a wide range of notes, moods and atmosphere.

The isle is full of noises – Bob Chilcott (1955 –)

Formerly a member of The King’s Singers, Bob Chilcott is a widely acclaimed composer of choral music. The mysterious “noises” are provided by alternating altos whilst the whole choir provides the “twangling instruments” and “voices”. This setting was written for the centenary of the Leith Hill Musical Festival in 2005.

Watership Cantabile

Today is both the birthday and the day on which William Shakespeare died. Watership Cantabile is marking it by performing settings of Shakespeare texts by composers and arrangers working in the British Isles and Scandinavia.

Shall I compare thee to a summer’s day – Nils Lindberg (1933 –)

From the late 1980s, this is a quiet and thoughtful setting of words from Sonnet 18 by the Swedish jazz composer and pianist Nils Lindberg.

O Mistress mine – melody by Thomas Morley (1557/8 – 1602), arranged by Percy Aldridge Grainger (1882-1961)

The Australian composer Percy Grainger included this lively 1903 setting among his settings of “Folksongs and Popular Tunes” although it uses a melody by the early English composer Thomas Morley. He signed the arrangement in typical eccentric style with the pseudonym ‘Ycrep Regniarg’ (no prizes for reading the name backwards!).

Over hill, over dale – Ralph Vaughan Williams (1872 – 1958)

Vaughan Williams was commissioned to compose his challenging “Three Shakespeare Songs”, of which this is the third, for the British Federation of Music Festivals National Competitive Festival in June 1951. The sopranos take the part of Puck over a busy accompaniment provided by the other voices.

You spotted snakes – Richard John Samuel Stevens (1757 – 1837)

The London-born composer and organist R.J.S. Stevens had a particular interest in setting Shakespeare texts; between 1782 and 1807 he completed fifteen. “Ye spotted snakes” first appeared in 1782 but was revised in 1791.

When daisies pied – Richard Drakeford (1936 –)

For many years Drakeford was Director of Music at Harrow School and a contributor to the Musical Times. This folksong-like setting, published in the Musical Times, was composed in 1960 for the choir of St. Olave’s and St.Saviour’s Grammar School, Southwark.

Under the greenwood tree – Ernest John Moeran (1894 – 1950)

Born in London of Irish parents, Moeran was heavily influenced by English folksong as heard in this setting. His music also shows the strong influence of his

It was a lover and his lass – Thomas Morley (1557/8 – 1602), arranged by Edmund Horace Fellowes (1870 – 1951)

Fellowes made this arrangement “in strict accordance with the melody and lute tablature of Thomas Morley’s ‘First Booke of Ayres, 1600’”. The altos, tenors and basses provide the expanded lute accompaniment to the soprano melody. The text differs in certain details to that of Shakespeare’s “As you like it”, the first known edition of which was not printed until 1623.

Downwind

Music from Shakespeare Suite 1

Heartsease

Two English tunes were known by this title in the 17th century and a five-part setting of the present one appears in Anthony Holborne’s *Pavans, Galliards, etc.* of 1599. In *Romeo and Juliet*, IV, v Peter asks the musicians to play the air, punning on the title.

Fortune, my foe

The tune of *Fortune*, often known as “the hanging tune”, is found in several late 16th and early 17th century manuscripts, such as Barley’s *New Booke of Tabliture*, 1596 and William Ballet’s MS Lute Book of c.1600.

Come live with me

The poem beginning *Come live with me and be my love* by Christopher Marlowe gives the title to the present tune which has been preserved in William Corkine’s *Second Book of Ayres*, 1612. A stanza of Marlowe’s poem is sung in *The Merry Wives of Windsor*, III.

Music from Danserye

As a young man Tielman Susato was a music copyist and cathedral musician in Antwerp. The city archives of 1532 refer to him as a town “wait” or bandsman owning several instruments – 9 flutes (recorders), 3 trumpets (probably sackbuts, the forerunner of the trombone) and a tenor shawm. His main profession, however, was that of a music publisher and he established in his workshop *In den Cromhorn* (at the Sign of the Crumhorn) the first significant music press in the Low Countries. The two *ronden*, numbers 7 and 1, come from the *Danserye*, a collection of four-part instrumental pieces in the form of dances. Ronde VII: Il estoit une fillette is based on a secular French chanson by Clément Janequin that begins “There was a young girl ...” and continues in predictable style. Relatively little seems to be known about the origin of the second piece, Ronde I: Pour quoy (Why).

teacher John Ireland and his great friend Peter Warlock. This is the first of seven Elizabethan poems published as “Songs of Springtime”.

Henry VIII Pieces

As a second son of the king, possibly destined for the church, Henry was well educated and cultured. The 500th anniversary of his accession to the throne has fallen in April of this year. Contemporary records show that he was a competent musician, very fond of music in his court and maintaining an extensive collection of instruments.

The four instrumental pieces chosen are associated with songs popular during the reign of Henry VIII and could plausibly have been composed by Henry himself.

Music from Shakespeare Suite 2

The Carman’s Whistle

In 16th century England the men who drove carts were known as carters or carmen and many were noted for their musical ability, in particular their skill in whistling tunes, helpful in controlling their horses. A ballad with this title played on the *double entendre* possibilities for, in 1592, Henry Chettle condemned it thus: *I maruell who the diuell is his Printer [who]. . . would bee so impudent to print such odious and lasciuious ribauldrie, as Watkins Ale, the Carmans Whistle, and sundry such other.* The tune by Byrd occurs in the Fitzwilliam Virginal Book and Lady Neville’s Virginal Book, 1591.

The Sick Tune

Apparently, the reference to “the sick tune” in *Much Ado about Nothing*, III, iv, applies to a melody reprinted erroneously by Wooldridge in connection with a different tune having the name “Sick, Sick”, dating from about 1579.

Light o’love

The music for this tune appears in William Ballet’s MS Lute Book and other sources dated c.1600 and there were many ballads sung to it. Colloquially, a “light o’love” was a wanton woman, inconstant in love.

The hunt is up

Many tunes with this title exist; the present one is found in *Het Luitboek van Thysius*, c.1600 bearing the name “Soet Olivier” and is probably associated with a lost ballad registered in 1584 as “O swete Olyuer Leau me not behind the”. Touchwood in *As You Like It*, III, iii sings a fragment fitting this tune and ballad.