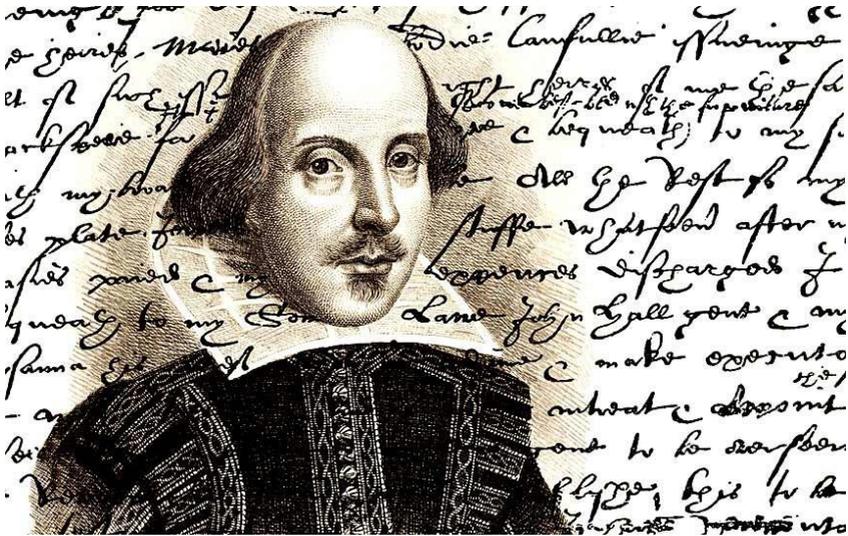


# Sounds and Sweet Airs



## A Shakespearean Celebration in Music and Words



Matthew Altham Director

Graham Wood, Tim Reader Piano

Readers

Nigel Ashton, Ann Rachlin, Jennifer Smith, Robin Whitehead

Saturday 2nd July 2016 at 7.30pm

**St Thomas' Church Winchelsea**

## *Sounds and Sweet Airs*

Shakespeare is central to English music. This is first because of the role of music in many of his plays, from the jollity of *It was a lover and his lass* in *As you like it* to the sadness of Desdemona's *Willow Song* shortly before she is killed by Othello.

Even where music is not present, or only implied, it is likely to find its way into performance on the stage. Anyone who has attended the current production of *A Midsummer Night's Dream* at Shakespeare's Globe will find the action accompanied by Bowie, Beyoncé and bhangra – and none the worse for it.

If Shakespeare is the writer who more than perhaps any other encompasses the breadth of human emotion, it is not surprising that music is found in his plays.

Second, Shakespeare has provided us with some of the most quotable reflections on music and what it does to us or says about us.

In *The Merchant of Venice* we are admonished,  
'The man that hath no music in himself  
... is fit for treasons, stratagems and spoils.'

Composers down the ages have been quick to protest their innocence by demonstrating just how much music they have in them, and they have often drawn on Shakespeare's dramas – or indeed his own words – to do so.

We leave it to other forces and venues  
to remind us of the Shakespearean glories produced by the likes of  
Mendelssohn and Britten (*A Midsummer Night's Dream*),  
Berlioz and Prokofiev (*Romeo and Juliet*).

Tonight, we hope to draw you  
into a more intimate world of choruses and songs  
composed in the 20th century,  
along with sonnets and speeches from some of the plays.

The first half of our performance is designed to showcase  
musical interludes across a number of plays,  
along with readings of three sonnets.

This culminates in Ralph Vaughan Williams' *Serenade to Music*,  
a work whose beauty brought the composer Rachmaninov  
to tears when he heard it performed.

After a foray into the work of a contemporary Finn  
who may be unfamiliar but whom we're very excited to present,  
the second half of the concert highlights *The Tempest* –  
a particularly 'musical' play,  
and one which has drawn the attention of many composers.

Tonight we invite you to hear well-loved words  
in familiar and unfamiliar guises,  
and we hope that you will find that, in the words of Caliban,  
for this evening at least, the isle (or aisle)  
'is full of noises, sounds and sweet airs,  
that give delight and hurt not.'

## **PROGRAMME: First half**

*This programme has been conceived as  
a continuous sequence of poetry and music.  
We therefore ask that you hold your applause  
until the end of each half of the concert.  
Thank you.*

### **O Mistress Mine** (Twelfth Night)\*

Ralph Vaughan Williams (1872–1958)

### **Under the Greenwood Tree** (As You Like It)•

E.J. Moeran (1894–1950)

**Sonnet 8** Music to hear, why hear'st thou music sadly?

*Jennifer Smith*

### **The Willow Song** (Othello)\*

Ralph Vaughan Williams

**Over Hill, Over Dale** (A Midsummer Night's Dream)†

Ralph Vaughan Williams

**Sonnet 116** Let me not to the marriage of true minds

*Ann Rachlin*

**It was a Lover and his Lass** (As You Like It)‡

Gerald Finzi (1901–1956)

*James Baer, Graham Wood*

**Take, O Take those Lips Away** (Measure for Measure)°

Roger Quilter (1877–1953)

*Samir Savant, Graham Wood*

**Orpheus with his Lute** (Henry VIII)

Ralph Vaughan Williams

*Leonora Dawson-Bowling, Tim Reader*

**Sonnet 128** How oft, when thou, my music, music play'st

*Nigel Ashton*

## **Serenade to Music**

Ralph Vaughan Williams

*Text adapted by Vaughan Williams from  
The Merchant of Venice Act V, Scene I*

How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.  
Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb that thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
Come, ho! and wake Diana with a hymn!  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.  
I am never merry when I hear sweet music.  
The reason is, your spirits are attentive –  
The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night  
And his affections dark as Erebus:  
Let no such man be trusted. Music! hark!  
It is your music of the house.  
Methinks it sounds much sweeter than by day.  
Silence bestows that virtue on it  
How many things by season season'd are  
To their right praise and true perfection!  
Peace, ho! the moon sleeps with Endymion  
And would not be awak'd. Soft stillness and the night  
Become the touches of sweet harmony.

## **INTERVAL**

*Refreshments will be served in the Lady Chapel*

## **PROGRAMME: Second half**

### **Four Shakespeare Songs**

Jaakko Mäntyjärvi (b.1963)

1. Come Away, Death (Twelfth Night)
2. Lullaby (A Midsummer Night's Dream)
3. Double, Double, Toil and Trouble (Macbeth)
4. Full Fathom Five (The Tempest)

*The remaining music and readings are from The Tempest*

### **Full Fathom Five†**

Ralph Vaughan Williams

**Our revels now are ended** (Prospero)

*Nigel Ashton*

### **The Cloud Capp'd Towers†**

Ralph Vaughan Williams

*From Act 4 scene 1 of The Tempest  
Vaughan Williams drew on an excerpt of this speech  
for The Cloud Capp'd Towers*

You do look, my son, in a moved sort,  
As if you were dismay'd: be cheerful, sir.  
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,  
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.

## **The Isle is Full of Noises**

Bob Chilcott (b.1955)

## **Be not afeard, the isle is full of noises** (Caliban)

*Ann Rachlin*

## **Songs of Ariel**

Frank Martin (1890–1974)

1. Come Unto these Yellow Sands
2. Full Fathom Five
3. Before You Can Say
5. Where the Bee Sucks

## **Now my charms are all o'erthrown** (Prospero)

*Robin Whitehead*

- \* Three Elizabethan Partsongs
- Songs of Springtime
- † Three Shakespeare Songs
- ‡ Let Us Garlands Bring
- ° Five Shakespeare Songs



**Soprano**

Sarah Besley\* Leonora Dawson-Bowling\* Katy McAdam\*  
Madeline Smith\* Martha Oddy\* Serena Wilson

**Alto**

David Gabbe\* Alison Grant Kirstin Gillon  
Philippa Ouvry-Johns\* Ali Sheppard\*

**Tenor**

Niall Bird Andrew Milner-White\* Gareth Moss\*  
Luke Phillips\* Samir Savant\*

**Bass**

James Baer\* David Benedict\* Peter Hatch\* Tim Peters

*\* Soloist in Serenade to Music*

**PEGASUS** which celebrates its 21st anniversary this year, is one of London's most accomplished chamber choirs. Its extensive repertoire embraces sacred and secular music from the Renaissance to the present day, and includes premieres of works by John Tavener, Thomas Adès and Francis Grier.



Pegasus's members are experienced singers who pursue their passion for choral music alongside careers in other fields. The choir performs with leading instrumental ensembles, vocal soloists and conductors, and collaborates regularly with the London Handel Orchestra, most recently in two performances of Bach's *Mass in B Minor* in Tilford and at St John's, Smith Square in London. In May of this year, Pegasus performed Monteverdi's *Vespers of 1610* for the Tilford Bach Society - the work that the choir was originally formed to sing. Other concerts in the past year have included Fauré's *Requiem* at St Clement Danes Church and a Winter Wassail at the Sam Wanamaker Playhouse at Shakespeare's Globe. Pegasus has performed in four productions with renowned dancer Carlos Acosta at the London Coliseum and the Royal Opera House, Covent Garden.

In May 2013 Pegasus won the Chamber Choir prize at the Florilège Vocal de Tours International Choral Competition in France, along with a special award for its performance of the music of Poulenc. Pegasus was a semi-finalist in the BBC Choir of the Year competition in 2005 and

a prize-winner at the 2007 Tolosa International Choral Competition in Spain. The choir has been featured on BBC television and radio, Channel 4 and Classic FM.

You can find out more about Pegasus and join our mailing list at [www.pegasuschoir.org.uk](http://www.pegasuschoir.org.uk). Visit us on [facebook.com/pegasuschoir](https://www.facebook.com/pegasuschoir) or follow us on Twitter [@pegasuschoir](https://twitter.com/pegasuschoir). Pegasus's CD, *Twelve Days – A Celebration of Christmas*, is available on the internet.

**MATTHEW ALTHAM** has been the director of Pegasus since 2001. He began conducting choirs while studying at Oxford University. Alongside his work as strategy director for a business information company, Matthew directs Pegasus, Vox Cordis and the London Bach Players, with whom he has performed on several occasions in Pau, France. He has toured as a conductor and has broadcast on BBC Radio and Classic FM.

**ANN RACHLIN** MBE is a popular public speaker, author and EMI recording artist as musical storyteller. Internationally acclaimed, she has performed with orchestras at festivals in UK, USA and Australia. Twelve published books and twenty-three CDs sell worldwide. Ann lives in East Sussex, is a Fellow of Grey College Durham University. She has three children, six grandchildren - and one great-grandchild.

Tonight's concert takes place during  
the Patronal Festival Weekend of  
St Thomas of Canterbury



Pegasus will be singing here tomorrow  
at the Patronal Eucharist  
when the setting will be  
the Missa Papae Marcelli  
by Palestrina

Canon Robin Whitehead will preside at the service  
and the preacher will be  
Canon Mandy Ford  
Canon Chancellor of Southwark Cathedral

Sunday 3rd July  
10.30am

Forthcoming concerts  
in the Winchelsea Arts 2016-17 Second Season  
at Winchelsea Parish Church

Saturday 3rd September 2016 at 7.30pm

**Itamar Rashkovsky - violin**

**Luis Parés - piano**

Friday 7th October 2016 at 7.30pm

**BLOCK4 Recorder Quartet**

Friday 11th November 2016 at 7.30pm

**The Arcana Ensemble**

Friday 24th March 2017 at 7.30pm

**Soloists from the Royal College of Music Junior Department**

**Marie Sato - flute**

**Lucy Dundas - bassoon**

Saturday 20th May 2017 at 7.30pm

**String Quartet from the Royal College of Music Junior Department**



***Winchelsea Arts***

Tickets, including subscriptions, available online  
[www.winchelsea-arts.org.uk](http://www.winchelsea-arts.org.uk)