

2011-2012 Season
La Jolla Symphony & Chorus

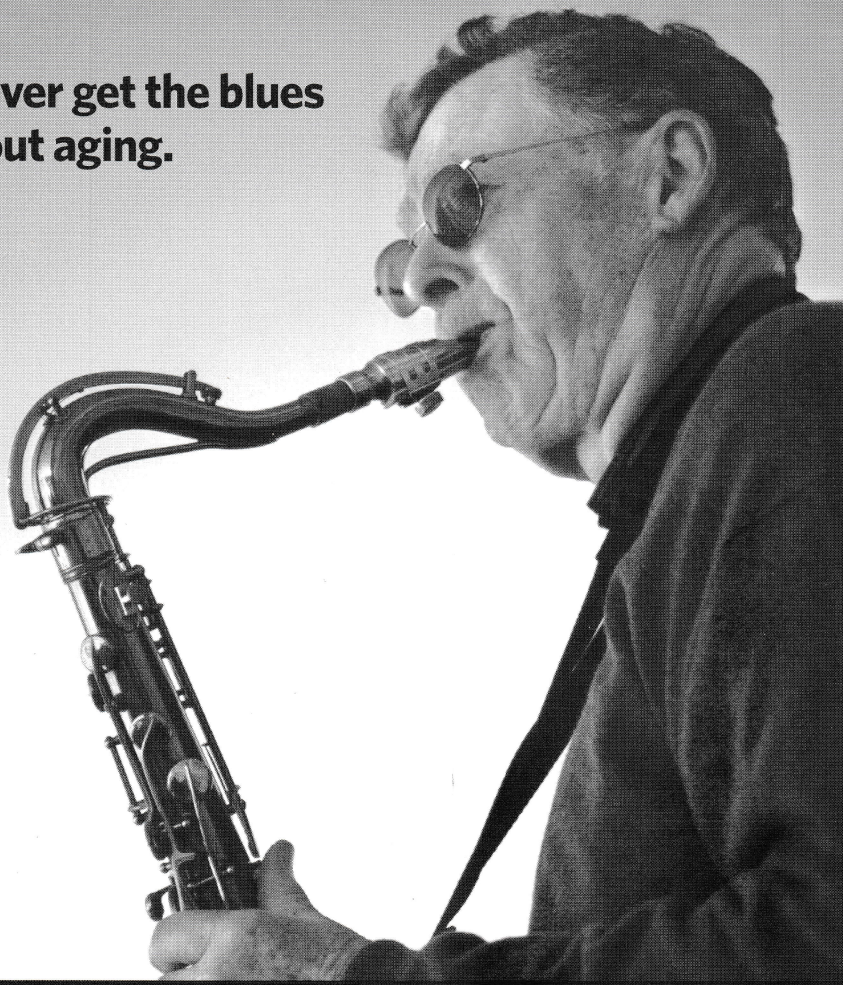
**SPRING
SYMPHONIES**
May 5-6, 2012
Mandeville Auditorium

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NSCG0112

MUSIC DIRECTOR STEVEN SCHICK



CHORAL DIRECTOR DAVID CHASE

SPRING SYMPHONIES

Saturday, May 5, 2012, 7:30pm | Sunday, May 6, 2012, 2:00pm
Mandeville Auditorium, UCSD

David Chase conducting

GRIEG **Two Elegiac Melodies, op. 34**

- I. Heart's Wounds*
- II. Last Spring*

SCHUMANN **Symphony No. 1 in B-flat Major "Spring"**

- I. Andante un poco maestoso: Allegro molto vivace*
- II. Larghetto*
- III. Scherzo. Molto vivace: Trio IIII*
- IV. Allegro animato e grazioso*

INTERMISSION

BRITTEN **Spring Symphony**

- Part I* *Introduction*
The Merry Cuckoo / Spring, the sweet Spring / The Driving Boy /
The Morning Star
- Part II* *Welcome Maids of Honour / Waters Above /*
Out on the lawn / I lie in bed
- Part III* *When Will my May Come? / Fair and fair / Sound the Flute!*
- Part IV* *Finale: London, to thee I do present / Sumer is i-cumen in*

Kerrie Caldwell, soprano
Sasha Hashemipour, mezzo-soprano
Christopher Bingham, tenor
San Diego North Coast Singers

Spring Symphony by arrangement with Boosey & Hawkes, Inc.

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FROM THE CONDUCTOR



Ah, spring! The very thought of it conjures happily restless thoughts and, for those of us of a certain age, a momentary sense of youthfulness! There is an abundance of delightful art related to the astronomical period between the vernal equinox and the summer solstice, and every now and then we have the opportunity to celebrate it in concert form. The perfect meeting of poetry and music on this subject is Benjamin Britten's *Spring Symphony*.

Spring Symphony is unlike any choral-symphonic work I know. The 35-year-old Britten had been commissioned for a work that might have been on a Latin text until he hit upon an extraordinary concept: a vocal symphony-shaped work of four "movements," constructed of 13 disparate poems that trace the progression of the season from beginning to end. As large a concept as it is, and as large an orchestra as it uses,

the music never overwhelms the poetry. Texture and orchestration change constantly from one setting to the next, creating chamber music at times, band music at other times, and always supporting the clear declamation of the poetry. The result is both fresh and masterful.

The arc of the work begins in the very first bars with the "thousand-coloured light" of the sun, which melts and cracks winter's ice. "Shine out, fair sun, with all your heat." What poetry; what music! It culminates in London's raucous May Day celebration, a boozy party that celebrates the end of spring. This is an "everything-but-the-kitchen-sink" musical finale, including a cow horn, a tenor-cum-Maylord, lots of dancing, plus children singing "Sumer is icumen in." The 13th-c "Sumer," the oldest known round in western music history, is a fitting climax to this exhaustive survey of all things vernal.

Having conducted this unique piece twice before, in 1980 and 1996, I have felt that it somehow changed me, made me feel I'd found *my* piece. I was 33 when I first learned it, and it seemed to

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me an authentic expression of youth in every way. I've been astounded since then that the work is not more popular. My colleagues mostly "know it and like it but haven't programmed it yet."

So why have I chosen to do it a third time? La Jolla Symphony Chorus has been invited to perform a single major work at Carnegie Hall this spring, and this is the *only* piece I could imagine doing for such an auspicious, and rather daunting, occasion. It is an opportunity for me to conduct in New York buoyed by Britten's most disarming work while surrounded by old and new chorus colleagues and the wonderful children of the North Coast Singers.

Performing *Spring Symphony* first with La Jolla Symphony, gives us the opportunity to pair it with two orchestral perspectives on the musical expression of spring.

We begin with another fresh, young work, written by the 31-year-old Robert Schumann in 1841. This "Spring Symphony" is his Symphony No. 1, his youthful first venture into the symphonic world that Beethoven had made so daunting for his successors.

Like Britten, Schumann was a mature musician and an erudite student of poetry. Unlike Britten, his goal was to follow the purely symphonic form of his predecessors. In this, he was fortunate to have a model in the Great C Major Symphony of Franz Schubert, as well as the friendship of the brilliant Felix Mendelssohn. That combination protected him from the fear of comparison with Beethoven's symphonies, a fear that immobilized his friend Johannes Brahms before his First Symphony.

The result is a serious but ebullient work that reflects a true "springtime of life," when he was newly wed (having circumvented his angry father-in-law!) and advancing in the world of soon-to-be-immortal German musicians. The emotional demons that would lead to his sadly early demise 15 years later are nowhere to be seen.

To begin this spring-themed program, we have the decidedly Norwegian world-view of a slightly older and considerably less mercurial composer, Edvard Grieg. His two beautiful "elegies" present his personal, folk-inspired style. Written for string orchestra, they have a very "choral" feel, replete with the rhythmic inflections of his native tongue. The second of the pair is "Last Spring," which gives our program a reflective introduction to its otherwise exuberant theme.

There is something spiritual in our reverence for this favorite of seasons. The return of the sun, the sowing of seeds—and the frisky flirtations of youth—are all here in our musical celebration. Enjoy it while you may: Sumer is icumen in! ■

DAVID CHASE

conductor

Choral Director of the La Jolla Symphony Chorus since 1973, David Chase serves as a lecturer in the UCSD Music Department. Under his leadership the 130-voice ensemble performs a mixture of musical styles that combine standard repertory with new or rarely performed works on the LJS&C subscription series and at community venues.

Dr. Chase is a graduate of Ohio State University, and received his doctorate at the University of Michigan. While living in Ann Arbor, he served as conductor of the Grand Rapids Symphonic Choir. In 2009, he retired from Palomar College in San Marcos, California, where he taught music since 1974. In addition to his academic and choral duties, Dr. Chase has performed and recorded with the Robert Shaw Festival Chamber Chorus in Souillac, France and at Carnegie Hall. He also has been a fellow in the Melodious Accord Fellowship with Alice Parker in New York City. His compositions are published by Shawnee Press and Concordia Music Publishers.

David Chase conducts the La Jolla Symphony Chorus and North Coast Singers in their debut at Carnegie Hall, May 27, 2012, in a performance of Britten's *Spring Symphony*.

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PROGRAM NOTES

by Betsy Schwarm

TWO ELEGIAC MELODIES, OP. 34

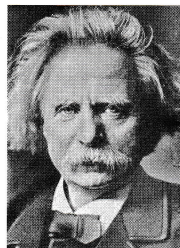
I. HEART'S WOUNDS

II. LAST SPRING

EDVARD GRIEG

Born June 15, 1843

Died September 4, 1907



It was his music for *Peer Gynt* that brought Edvard Grieg most of his fame and fortune, but theatrical works, or even orchestral scores in general, are far from the most numerous entries in his catalog. When Grieg produced a new composition, it was most frequently a solo piano piece or a song, for he was a fine pianist and his wife, Nina, a gifted singer. Yet sometimes those small-scale compositions acquired a second life in orchestral form.

Such is the story behind the *Elegiac Melodies*, first composed in 1880 as part of his opus 33 song cycle, settings of poems by the Norwegian folk poet Aasmund Olafsen Vinje. Later, Grieg selected two of those songs and reworked them for string orchestra, making of them small tone poems, in which the instruments face the challenge of conveying the scenes and moods without supplement of singers. The songs were published in Copenhagen in 1881, the instrumental versions later that same year in Leipzig, Germany. In between those two publications, the title for the individual pieces shifted slightly. In the song settings, the titles are simply *Den Særde* and *Våren*, Norwegian for *The Heart* and *Spring*. With the instrumental versions, adjectives appeared, making them *Herzwunden* (*Heart's Wounds*) and *Letzter Frühling* (*Last Spring*). That it was now German rather than Norwegian was due to the German publisher.

Of course, the revised titles can be interpreted in more than one way. A heart can be wounded by a weapon or by emotional tolls. As for "last spring," it might refer to the most recently concluded spring, or perhaps to the last of all springs a person may experience. To determine which side of those equations Grieg had in mind, one can best refer to the original song with which the composer had begun.

Heart's Wounds originally bore a text that speaks of the blows of life in figurative terms. In its orchestral version, the music is tinged with sorrow which intensifies as passion builds. However, as the original song notes that since with rain the flowers bloom, so can flowers bloom in a wounded heart, the melodies are less utterly despairing than might be. The melting ice makes room for the greening of the spring.

The original lyrics of *Last Spring* contain the line "Spring's joys I would taste once more before they fade forever," implying that it is apparently the last spring the person expects to experience, and the gently melancholy spirit of the piece supports that interpretation. Although the instrumental setting deletes the text, the

poignant melodies and harmonies remain the same as in the original song. This is not music of warbling birds and burgeoning spring blossoms, but rather of more wistful thoughts. Be that as it may, it is yet a lovely work, deeply lyrical in the broader sense, even without the original lyrics to sing. ■

SYMPHONY NO. 1 IN B-FLAT MAJOR, OP. 38, "SPRING"

ROBERT SCHUMANN

Born June 8, 1810

Died July 29, 1856



Few artistic partnerships are more endearing than that of Robert and Clara Schumann. The beginning, at least, of their relationship, might have been imagined by a novelist, and indeed, once inspired

a film starring Katharine Hepburn in the role of Clara. Robert was an up-and-coming composer. Clara, nine years his junior, was a renowned pianist who, even in childhood, was famed across the continent for her style and interpretations. Robert composed for Clara; Clara played for Robert. Out of this symbiotic relationship arose many of the greatest masterpieces of the piano and chamber repertoires. Although their later years were darkened by tragedy with Robert's declining emotional health, the optimism of their early marriage is preserved in Robert's effervescent compositions from this time.

After years of opposition from her father, this musical couple married September 12, 1840, one day before Clara's twenty-first birthday. The inspiration provided by having this gifted musician in his daily presence sent Schumann into a torrent of productivity, leading to the composition of dozens of songs and piano pieces, a one-movement piano fantasy (which would later grow into a full concerto), and two symphonies, the first of which particularly courses with the joy of a blissful bridegroom. The work, he once observed, was "born in one

fiery hour," and indeed, from start to finish, the piece required only two months of the composer's effort. By March 31, 1841, it was ready for its premiere by the Leipzig Gewandhaus Orchestra with its conductor, Schumann's friend, Felix Mendelssohn. The piece was published later that same year.

Despite the winter months in which it was composed—or perhaps because of them—this buoyant symphony carries the subtitle "Spring," and was inspired by a poem by Adolf Böttger (1815-1870), the last line of which reads, "In the valley, spring is bursting out all over!" As Böttger was himself of Leipzig, Schumann could have relied upon his audience recognizing the reference. Incidentally, Böttger was an active translator of the English Romantic poets into German, especially Byron, and even delved further into crafting German versions of Shakespeare, so though little remembered now outside of Germany, his reputation at the time was strong.

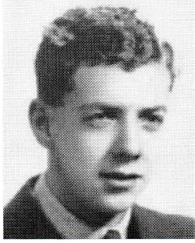
For Schumann, it seems, spring "bursts" with a glorious brass fanfare that broadens into a majestic orchestral theme rather reminiscent of Beethoven's writing in his *Eroica Symphony*. As the work progresses through its standard four movements, there are gentle chorales, sprightly dances, and exuberantly flowing melodies that easily communicate the "vivace" mood which the composer often specifies. The final movement practically prances joyfully in the spring sunshine. Although the composer's disgruntled father-in-law dismissed the work as the "Symphony of Contradictions," a less biased listener can only conclude that here is a work suffused with grace and good cheer. For Schumann, here newly married and in the springtime of his career, the season conveys a mood of optimism rarely surpassed in his compositions. ■

SPRING SYMPHONY

BENJAMIN BRITTEN

Born November 22, 1913

Died December 4, 1976



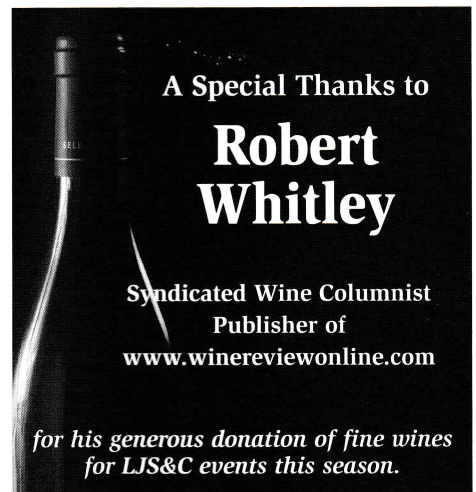
Those assembling thematic concert programs for the seasons and seeking something other than Vivaldi's *Spring* should give close attention to Benjamin Britten's *Spring Symphony*, a charming work of great variety that manages to prove that not all twentieth-century composers had forgotten how to deal with melodies. Completed in 1949 when the English composer was thirty-five years old, the work's roots lie far beyond his native land. The work was commissioned by the Russian-born conductor Serge Koussevitsky and dedicated to him and to the Boston Symphony, which was then under Koussevitsky's leadership. Four years earlier, Britten had composed his masterful opera *Peter Grimes* at the Russian's request; this second commission proves how impressed Koussevitsky was by Britten's earlier work. Although the symphony was written for the Boston performers, its premiere was given July 9, 1949, at the Concertgebouw in Amsterdam, on which occasion its vocal soloists were soprano Jo Vincent, mezzo Kathleen Ferrier, and tenor Peter Pears. Koussevitsky first performed it a few weeks later at the Boston Symphony's Tanglewood summer festival.

More than just a musical evocation of the season, the *Spring Symphony* also borrows thematically-appropriate texts from various English poets, most notable amongst them Milton, Spencer, Blake, Herrick, and Auden. Poems are grouped so that each movement has a mood around which it is focused. Moreover, each movement approximates the tempi and structural ideas that composers had used for centuries in their symphonies. So the first movement (longest of the four) is strong and celebratory to start things off with a bang; the

second is slower, gentle and thoughtful. The third is bright and scherzo-like; the fourth offers a sense of building energy with an increasing sense of the verve of country dance. Listen for Britten's clever use of musical texture and timbre to evoke the words as they pass by: bird song sounds in the first movement, sprinkling water in the second, assertive trumpets here and there. The focal point of the last movement is the old medieval song "Sumer is i-cumen in," appropriate for closing out this symphony to spring. Britten himself said that, more than being "about" spring, the work was intended to deal with the progress of the seasons from winter to spring and the subsequent reawakening of the earth.

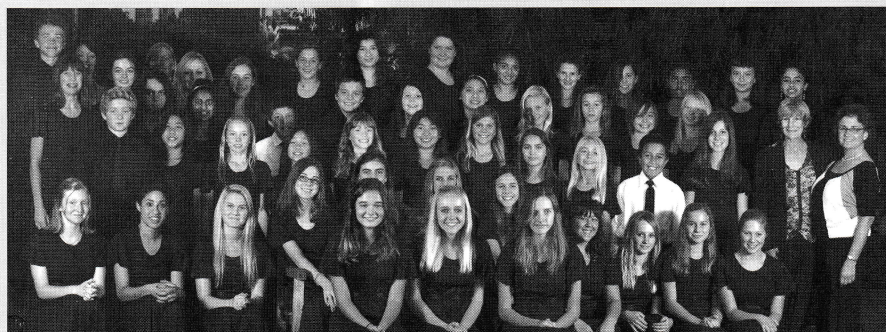
In all, Britten has crafted a clever and melodic symphony some forty-five minutes in length that happens to include choruses (both adult and children's choirs) as well as three vocal soloists. The orchestra is especially large, with piccolo, English horn, bass clarinet, contrabassoon, and a quantity of percussion, including vibraphone. Except for the vibraphone, Beethoven had done none much the same thing with his Symphony No. 9: use diverse forces to portray an idea grander than just instruments would allow. Good ideas never grow stale. ■

All notes © by Betsy Schwarm, author of *Classical Music Insights*



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ABOUT THE SAN DIEGO NORTH COAST SINGERS



The San Diego North Coast Singers (NCS) was founded in 1993 in Encinitas, California. They will celebrate their twentieth anniversary next year by hosting an Invitational Children's Choral Festival. The 110-member youth chorus has four ensembles serving children in grades two through twelve. NCS is known throughout San Diego County for their joyful, spirited sound. The choir strives to offer a first-rate musical education while instilling a sense of worth in the local community and fostering global understanding through the study of multicultural music. The organization is largely supported by grants combined with corporate and individual donations.

North Coast Singers has performed at festivals and conferences throughout Southern California and made performance tours to New York City, Denver, Italy, Austria and the

Czech Republic. They have performed numerous times with the La Jolla Symphony and Chorus at UC San Diego, with Orchestra Nova at California Center for the Arts, Escondido, and with the San Diego Symphony in Copley Symphony Hall. The young singers look forward eagerly to traveling to New York City to perform Benjamin Britten's *Spring Symphony* in Carnegie Hall with David Chase and La Jolla Symphony Chorus.

Sally Husch Dean, founding director of North Coast Singers, holds a Bachelor's degree in Voice Performance from UCSD and is a candidate for a Master of Music: Choral Conducting at California State University, Los Angeles. She directs The Palomar College Chorale and Chamber Singers, has directed local honor choirs, and worked as a music consultant for the Encinitas Union School District.

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Gabriela Schnepf
Olivia Schroeder
Elena Scott
Aaron Segal
Elise Segal
Natasha Sheldon
Georgia Sims
ViviAnne Steer
Emily Templin
Tori Tomassetti
Audrey Uhler
Shelby Vexler
Quinn Vondle
Amanda Williamson



KERRIE CALDWELL

soprano

Kerrie Caldwell, soprano, is a native of Southern California. She has been a frequent soloist in community venues since the age of 10, encouraged by her parents who both hold degrees in music. At that time, while living in Orange County, she appeared with the William Hall Chorale Children's Chorus in Long Beach Symphony Orchestra's production of Carl Orff's *Carmina Burana*. In 1995, Ms. Caldwell moved with her family to San Diego, attending Grossmont High School and Grossmont Community College. She has been a featured soloist in Vaughn Williams's *Sinfonia Antartica* and Jammo/Yousif's World Premiere Symphony *Marya*. She was also a chorister in San Diego Opera's productions of *Tosca* and *Peter Grimes*.

Ms. Caldwell presently attends the College-Conservatory of Music at the University of Cincinnati. She will graduate this spring, having performed scenes as Clorinda in Rossini's *La Cenerentola* and the roles of Nella in *Gianni Schicchi* (Puccini), The Fox in *The Cunning Little Vixen* (Janáček) and Romilda in *Xerxes* (Handel).

Ms. Caldwell continues to sing professionally in the community in both Cincinnati and San Diego. In 2010 she sang the title role in Menotti's *Amahl and the Night Visitors* with the San Diego Ecumenical Opera.

Spring Symphony

Benjamin Britten

Part One

Introduction (anonymous 16th century)

[Adult chorus]

Shine out, shine out, fair sun, with all your heat,
Show all your thousand coloured light!
Shine out, shine out, fair sun, with all your heat,
Black winter freezes to his seat.
The grey wolf howls, he does so bite.
Crookt age on three knees creeps the street.
Shine fair sun!
The boneless fish, close quaking,
Lies and eats for cold his aching feet;
Shine out, shine! Shine out, fair sun!
The stars in icicles arise; shine out!
Shine out, fair sun, and make this winter night...
Our beauty's spring, Our Prince of Light!
Shine out, shine out, fair sun!

The Merry Cuckoo (Edmund Spenser)

[Tenor solo]

The merry cuckoo, messenger of spring,
His trumpet shrill hath thrice already sounded;
That warns all lovers wait upon their king,
Who now is coming forth with garlands crowned.
With noise wherof the quire of birds resounded
Their anthems sweet devised of love's praise,
That all the woods their echoes back rebounded,
As if they knew the meanings of their lays.

But 'mongst them all, which did love's honour raise,
No word was heard of her that most it ought,
But she his precept proudly disobeys,
And doth his idle message set at nought.
Therefore, o love, unless she turn to thee,
Ere cuckoo end, let her a rebel be.

Spring, the Sweet Spring (Thomas Nashe)

[Three soloists and adult chorus]

Spring, the sweet spring, is the year's pleasant king,
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing!
Cuckoo, to wit, ta woo, jug jug puwe!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,

And we hear, aye, birds tune this merry lay!
Cuckoo, to wit, ta woo, jug jug puwe!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a'sunning sit
In every street these tunes our ears do greet
Cuckoo, to wit, ta woo, jug jug puwe!
Spring, the sweet spring!

The Driving Boy (George Peele – John Clare)

[Soprano solo and Children's chorus]

When as the rye reach to the chin,
And chop cherry, chop cherry, ripe within,
Strawberries swimming in the cream
And schoolboys playing in the stream,
Then, oh then, my true love said
Till that time come again, she could not live a maid.
When as the rye reach to the chin,
And chop cherry, chop cherry, ripe within (whistling).

The driving boy, beside his team,
Of May month's beauty now will dream,
And cock his hat and turn his eye,
On flower and tree and deep'ning sky,
And oft burst loud in fits of song,
And whistle as he reels along,
Cracking his whip in starts of joy,
A happy, happy dirty, driving boy.

Till that time come again, she could not live a maid.
When as the rye reach to the chin,
And chop cherry, chop cherry ripe within,
Strawberries swimming in the cream,
And schoolboys playing in the stream.

The Morning Star (John Milton)

[Adult chorus]

Now the bright morning star, day's harbinger,
Comes dancing, dancing from the East,
And leads with her the flowery May
Who from her green lap throws
The yellow cowslip and the pale primrose.

Hail, bounteous May that doth inspire
Mirth and youth and warm desire.
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.
Hail, bounteous May.

Thus we salute thee with our early song
And welcome thee and wish thee long.



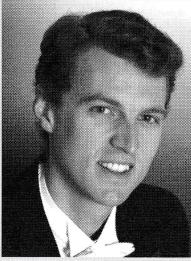
SASHA HASHEMIPOUR

mezzo-soprano

A native of San Diego, mezzo-soprano Sasha Hashemipour, is a graduate of Manhattan School of Music where she received her bachelor of music in voice performance. She is currently resident artist at the prestigious Academy of Vocal Arts in Philadelphia.

Ms. Hashemipour was a 2009, 2010, and 2011 recipient of scholarships from the Musical Merit Foundation of San Diego. In 2010 she was a prize winner in the junior division of the Palm Beach Opera Competition. She was also the 1st prize winner in the 2010 Mondavi Young Artist Competition and the 2nd prize winner in the 2010 Crescendo Music Awards. Most recently she was a 2012 winner of the San Diego District Metropolitan National Council Auditions.

On the opera stage she has sung a variety of roles. At Manhattan School of Music she sang the role of Dorinda in the Handel rarity, *Il Pastor Fido*. During the 09-10 season she performed in many operas as a resident artist at Di-Capo Opera. Other roles she has performed include Siebel in *Faust*, Zerlina in *Don Giovanni*, Imelda in Verdi's first opera, *Oberto*, and Nicklausse in *Les Contes D'Hoffmann*.



CHRISTOPHER BINGHAM tenor

Chris Bingham is a professional singer, conductor and pianist. He holds a bachelor of arts in music education from Southern Oregon University and a master of music in choral conducting from USC, where he studied conducting and voice under Don Brinegar and Dr. Jo-Michael Scheibe. He regularly solos with the Orange County Choral Society and the Unitarian Universalist Community Church of Santa Monica. Mr. Bingham performs throughout Southern California and enjoys a wide range of repertoire, focusing on music of the Baroque and Contemporary eras. He is also a passionate choral singer, singing with the USC Chamber Singers, the Donald Brinegar Singers and at First Congregational Church of Los Angeles.

Before moving to the Los Angeles area, Mr. Bingham was cantor and music director of First Presbyterian Church of Phoenix Oregon. He also performed frequently as a soloist with the Southern Oregon Repertory Singers and the Southern Oregon University Chamber Choir. He sang regularly with Rogue Valley Opera.

Mr. Bingham serves as conductor of the USC Recital Choir and assistant conductor of the USC Discovery Singers. His passion for bringing forth new music as well as re-discovering lost music continues to drive his career.

Part Two

Welcome Maids of Honour (Robert Herrick)

[Alto solo]

Welcome, Maids of Honour,
You do bring in the Spring and wait upon her
She has virgins many, fresh and fair,
Yet you are more sweet than any.

Y'are the Maiden posies,
And so graced to be placed
'Fore Damask Roses.

Yet though thus respected, by and by, ye do lie
Poore girls neglected.

Waters Above (Henry Vaughan)

[Tenor solo]

Waters above, eternal springs,
The dew that silvers the Dove's wings!
O welcome, welcome, to the sad:
Give dry dust drink, drink that makes glad!

Many fair ev'nings, many flowers,
Sweetened with rich and gentle showers,
Have I enjoyed, and down have run,
Many a fine and shining sun,
But never till this happy hour,
Was blessed with such an evening shower!

Out on the Lawn I lie in Bed (W. H. Auden)

[Alto solo and Adult chorus]

Ah! Out on the lawn, I lie in bed,
Vega conspicuous overhead,
In the windless nights of June,
Forests of green have done complete
The dark activity; my feet
Point to the rising moon. Ah!

Now North and South and East and West
Those I love lie down to rest;
The moon looks on them, on them all,
The healers and the brilliant talkers,
The eccentrics and the silent walkers,
The dumpy and the tall. Ah!

To gravity attentive, she can notice nothing here,
Though we, whom hunger cannot move,
From gardens where we feel secure,
Look up and with a sigh endure, the tyrannies of love,
And, gentle, do not care to know,

Where Poland draws her Eastern bow,
What violence is done. Ah!

Nor ask what doubtful act allows
Our freedom in the English house,
Our picnics in the sun. Mmm!

Part Three

When Will My May Come (Richard Barnefield)

[Tenor solo]

When will my May come, that I may embrace thee?
When will the hour be of my soule's joying?

If thou wilt come and dwell with me at home,
My sheepcote shall be strowed with new green rushes,
We'll haunt the trembling prickets as they roam,
About the fields, about the hawthorne bushes,
I have a piebald cur to hunt the hare,
So we will live with dainty forest fare.

And when it pleaseth thee to walk abroad,
Abroad into the fields to take fresh aire,
The meads with Flora's treasures shall be strowed,
The mantled meadows and the fields so fair,
And by a silver well with golden sands,
I'll sit me down and wash thine ivory hands.

But if thou wilt not pitie my complaint,
My tears, nor vows, nor oathes, made to thy Beautie,
What shall I do? But languish, die, or faint,
Since thou doth scorne my tears and soule's dutie,
And tears contemned, vows and oathes must fail:
For when tears cannot, nothing can prevaile.

When will my May come, that I may embrace thee?

Fair and Fair (George Peele)

[Soprano and Tenor solos]

Fair and fair, and twice so fair,
As fair as any may be,
The fairest shepherd on our green,
A love for any lady.

Fair and fair, and twice so fair,
As fair as any may be,
Thy love is fair for thee alone,
And for no other lady.



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My love is fair, my love is gay,
As fresh as bin the flowers in May;
And of my love the roundelay,
My merry roundelay
Concludes with Cupid's curse
They that do change old love for new,
Pray gods they change for worse.

Fair and fair, and twice so fair,
As fair as any may be,
The fairest shepherd on our green,
A love for any lady.

My/thy love can pipe, my/thy love can sing,
My/thy love can many a pretty thing,
And of his lovely praises ring,
My/thy merry roundelays.
Amen to Cupid's curse,
They that do change old love for new,
Pray gods they change for worse.

Sound the Flute (William Blake)

[Adult and children's chorus]

Sound the flute! Now it's mute,
Birds delight, day and night,
Nightingale in the dale,
Lark in sky merrily to welcome in the year.

Little boy, full of joy,
Little girl, sweet and small,
Cock does crow, so do you,
Merry voice, infant noise,
Merrily to welcome in the year.

Little lamb, here I am,
Come and lick my white neck.
Let me pull your soft wool,
Let me kiss your soft face.
Merrily we welcome in the year.

Part Four

Finale (Beaumont and Fletcher anonymous 13th century)

[three soloists and both choruses]

London, to thee I do present
The merry month of May
Let each true subject be content
To hear me what I say.
With gilded staff and crossed scarf,
The Maylord here I stand.

Rejoice, o English hearts, rejoice!
Rejoice, o lovers dear!
Rejoice, o City, rejoice!
O town, rejoice!

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Rejoice, o city, town and country!
Rejoice eke every shire!

For now the fragrant flowers do spring
And sprout in seemly sort,
The little birds do sit and sing,
The lambs do make fine sport;
And now the birchen tree doth bud,
That makes the schoolboy cry;
The Morris rings while hobbyhorse
Doth foot it feateously.

The lords and ladies now abroad,
For their disport and play,
Do kiss sometimes upon the grass,
And sometimes in the hay.
Now butter with a leaf of sage
Is good to purge the blood,
Fly, Venus! And phlebotomy
For they are neither good.

Now little fish on tender stone
Begin to cast their bellies,
And sluggish snails that erst were mew'd,
Do creep out of their shellies,

The rumbling rivers now do warm,
For little boys to paddle,
The sturdy steed now goes to grass,
And up they hang his saddle.

The heavy hart, the bellowing buck,
The rascal, and the pricket,
Are now among the yeoman's peas,
And leave the fearful thicket.

And be like them, o you, I say,
Of this same noble town,
And lift aloft your velvet heads,
And slipping off your gown.
With bells on legs, with napkins clean,
Unto your shoulders tied,
With scarfs and garters as you please,
And 'Hey, for our town" cried,

March out and show your willing minds,
By twenty and by twenty,
To Hogston or to Newington,
Where ale and cakes are plenty.
And let it ne'er be said for shame,
That we, the youths of London,
Lay thrumming of our caps at home,
And left our custom undone.

Up, then, I say, both young and old,
Both man and maid a-Maying,
With drums and guns that bounce along,
And merry tabor playing!

Up then, I say, up!
Both young and old a-Maying. Up! Ah!

Soomer is icoomin in,
Loode sing cuckoo
Groweth sayd and bloweth mayd
And springth the woodë new,
Sing cuckoo
Awë blayteth after lamb,
Lowth after calvë coo,
Bullock stairteth, bookë vairteth,
Mirry sing cuckoo.
Cuckoo, cuckoo, well singës thoo,
Cuckoo, nay sweek thou nayver new.

Which to prolong, God save our King,
And send his country peace,
And root out treason from the land,
And so, my friends, I cease!

*From the Boosey and Hawkes edition
of the full score*

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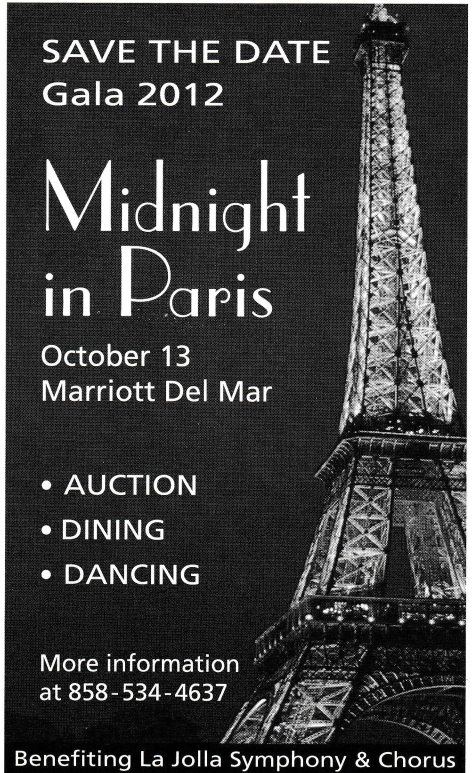
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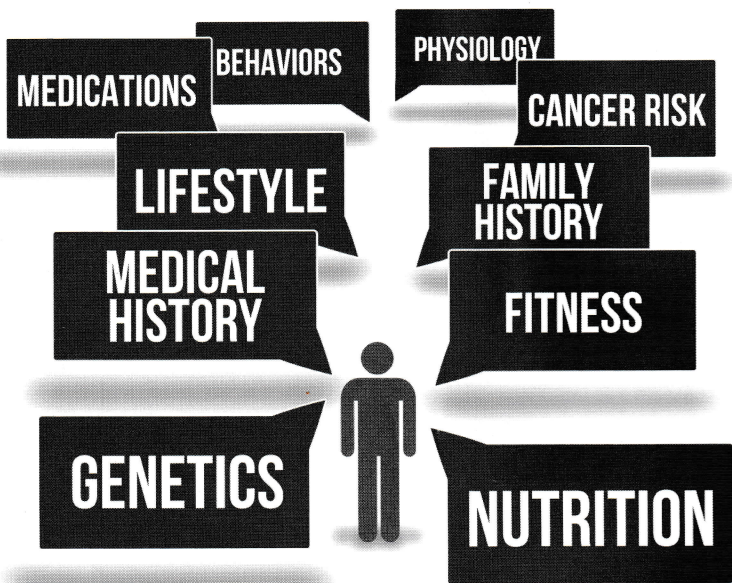
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