

## THANK YOU FOR ATTENDING THIS PERFORMANCE AND FOR SUPPORTING LIVE MUSIC!

### SPECIAL THANKS TO:

Meg Sideris and staff at High Mountain Hall in Camden; the Belfast Free Library, Belfast, Steve Norman, Director, and Ken Vandrey, Facility Manager; the Second Congregational Church of Warren, Rev. R. E. Honaker, pastor, and Mark Waltz; and our home base at St. Thomas' Episcopal Church, Camden, where we rehearse each week, and where the Rev. John Rafter, Music Minister Jane Schroeder, and Parish Administrator Carol Miller take excellent care of us. Having these beautiful spaces in which to sing is a huge inspiration.

A special thank-you to our poetry readers, Kristen Burkholder, Vero Howell Poblete, and Scott Anthony Smith. Our poster and program were designed by Kat Stuart and printed by Elm Street Printing. Posters were printed by Tim Seymour. Jim Dugan took our photographs. Our wonderful new website was orchestrated by Thierry Bonneville/Bonneville Consulting. We also salute our very helpful ushers. Last, but certainly not least, we thank our families for all their patience and their support of our music-making.

### ABOUT US:

Ave Maris Stella delights in bringing unusual, mostly early, a cappella vocal music to Maine audiences, with more familiar works by such renowned composers as Byrd, Dufay, Josquin, Monteverdi, and Palestrina also forming a large part of the group's wide-ranging repertoire. In recent years we have brought more focus to medieval music, and have added instruments to some performances as well. While the focus is mostly on early repertoire, we do enjoy performing appropriate settings by contemporary composers, as this program demonstrates. Ave Maris Stella has performed at many venues around Maine from Merrill Auditorium in Portland to Blue Hill Congregational Church.

The group is unusual in that it is collectively run. All singers are encouraged to be involved in the music selection process and to share in the many responsibilities of running the group.

Membership is by audition, but we are all volunteers. Our "day jobs" include administrator, architect, boatbuilder, carpenter, counselor, designer, educator, electronics, farmer, forester, gardener, magazine editor, massage therapist, parent, physical therapist, teacher, and yoga instructor.

We generally perform two concert sets annually (mid-January and June/July), and are available at other times by arrangement.

### OFFICERS:

Gretchen Piston Ogden (Executive Director) · Elena Hamilton (Music Director)  
Jane Hards (Secretary) · John Gass (Treasurer) · Cheryl Cosby (Personnel Liaison)

### UPCOMING PERFORMANCES:

We have been invited to help open the Belfast Poetry Festival on Saturday, October 16 at 1:00 p.m. ([www.belfastpoetry.com](http://www.belfastpoetry.com)). Our next full concert series will be our annual "Musike for the Nywe Yeare" program in mid-January 2011. In it, we will present a chronological selection of some of our favorite works, old and new. We plan to record that program shortly thereafter and hope to produce our first CD.

Concert details at our website.

*For more information about Ave Maris Stella or to audition with us:*

[www.avemarisstella.com](http://www.avemarisstella.com) 207-236-9413



JIM DUGAN

*A varied program of a cappella music  
old and new, based on poetic works from  
Shakespeare and Petrarch to  
A.E. Housman and Pablo Neruda.*

AVE  
MARIS  
STELLA  
PRESENTS:

# POETRY AND MUSIC THE BARD and other MUSES 2010

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**AVE  
MARIS  
STELLA**  
PRESENTS

**POETRY  
AND MUSIC**

The  
BARD  
and other  
MUSES  
2010

*The Singers*

**Soprano:** Dee Bielenberg · Andrea Boothby  
Elena Hamilton · Jane Hards  
Gretchen Piston Ogden

**Alto:** Laura Buxbaum · Cheryl Cosby  
Peggy Coyne · Jane McFarland

**Tenor:** Joseph Mooney · Gregory Moore  
Matthew Smith · Kenelm Winslow

**Bass:** John G. Arrison · Jim Birch · John Gass  
Charlie Grey · Peter Pfister  
Dominic Paul Mercadante · Morten Moesswilde

*Poetry Readers*

Kristen Burkholder, Vero Howell Poblete,  
Scott Anthony Smith

**UPCOMING PERFORMANCES**

**FRIDAY, JULY 16, 7:30 P.M.** | High Mountain Hall, Camden

**SATURDAY, JULY 17, 7:30 P.M.** | Belfast Free Library, Belfast

**SUNDAY, JULY 18, 4:00 P.M.** | Second Congregational Church, Warren

**PROGRAM**

**“THE BARD”**  
*Strike It Up, Tabor!* Thomas Weelkes (1576-1623)

*If Music be the Food of Love* Henry Purcell (c.1659-1695)  
Dee Bielenberg, Jim Birch, Cheryl Cosby, Peggy Coyne, Elena Hamilton,  
Jane McFarland, Dominic Paul Mercadante, Joseph Mooney, Peter Pfister, Kenelm Winslow

*Ah Robyn, Gently Robyn* William Cornysh (1465-1523)  
Gregory Moore, Matthew Smith, Kenelm Winslow

*Come Again! Sweet Love Doth Now Invite* John Dowland (1562-1626)  
Andrea Boothby, Laura Buxbaum, Charlie Grey, Jane Hards, Morten Moesswilde,  
Gregory Moore, Gretchen Piston Ogden, Peter Pfister, Kenelm Winslow

*It Was a Lover and His Lass* Thomas Morely (c.1557-1602)

*\*I Shall No More to Sea* Matthew Harris (1956- )  
*\*Hark, Hark the Lark* \*Please hold your applause  
*\*It Was a Lover and His Lass* during this set\*

*Song for Athene* John Tavener (1944- )

**INTERMISSION**

**“OTHER MUSES”**

*Rose, Liz, Printemps* Guillaume de Machaut (1300-1377)  
Dee Bielenberg, Andrea Boothby, John Gass, Charlie Grey, Gregory Moore, Matthew Smith

*Vergene Bella* Guillaume Dufay (c.1397-1474)  
John Arrison, Jim Birch, Laura Buxbaum, Cheryl Cosby, Peggy Coyne,  
Elena Hamilton, Jane Hards, Jane McFarland, Dominic Paul Mercadante,  
Joseph Mooney, Morten Moesswilde, Gretchen Piston Ogden, Peter Pfister, Kenelm Winslow

*Weep, O Mine Eyes* John Bennett (1575-1614)

*The Evening Primrose* Benjamin Britten (1913-1976)

*The Bluebird* Charles Stanford (1852-1924)  
Elena Hamilton, soloist

*Loveliest of Trees* Kirke Mechem (1925- )

*Soneto de la Noche* Morten Lauridsen (1943-)

*My Spirit Sang all Day* Gerald Finzi (1901-1956)

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## THE BARD: Settings of works by—and inspired by—William Shakespeare (1564-1616)

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### *Strike it Up, Tabor!*

Weelkes was an English composer and musician who became organist of Winchester College in 1598, then moved on to Chichester Cathedral. His works are chiefly vocal, and include madrigals such as this lively one, anthems, and services. A late-Renaissance tongue-twister, *Strike it Up, Tabor!* refers to a portable snare drum suspended by a strap from the forearm, somewhere between the elbow and wrist, and played with one hand. The tabor is most widely known as the percussive accompaniment for the fife and other small flutes.

Thomas Weelkes (1576-1623)

Strike it Up, Tabor, and pipe us a favor,  
thou shalt be well paid for thy labor.

Lusty Dicke Hopkin, lay on with thy napkin,  
the stitching cost me but a dodkin [small coin].

I mean to spend my shoe sole to dance about the Maypole,  
I will be blithe and briske,  
leap and skip, hop and trip,  
turne about in the rout, until very weary weary joyntes  
can scarce friske.

The Morris were halfe undone,  
Wert not for Martin of Compton.  
O well said Jigging Alce, Pritty Jill, stand you still,  
Dapper Jacke, means to smacke,  
how now, fie, fie, fie, fie, fie, fie, fie you dance false.

### *If Music Be the Food of Love*

At first glance, one might conclude that Purcell had composed this piece as a setting of a Shakespearean text. However, the only direct quotation is the first seven words from the opening line of “Twelfth Night.” The text that Purcell set was actually penned by one Colonel Henry Heveningham, of whom very little is known. Compare Shakespeare’s text (below) with that of Heveningham and note the divergence after the first line. Purcell, who died at age 35 or 36, did compose “The Fairy-Queen,” which is an adaptation of Shakespeare’s “A Midsummer Night’s Dream.” That score was rediscovered and published by the Purcell Society in the early 1900s.

Henry Purcell (c.1659-1695)

Heveningham:  
If music be the food of love,  
sing on till I am fill’d with joy;  
for then my list’ning soul you move  
with pleasures that can never cloy,  
your eyes, your mien, your tongue declare  
that you are music ev’rywhere.

Pleasures invade both eye and ear,  
so fierce the transports are, they wound,  
and all my senses feasted are,  
tho’ yet the treat is only sound.  
Sure I must perish by your charms,  
unless you save me in your arms.

Shakespeare:

*If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.  
That strain again! it had a dying fall:  
O! it came o’er my ear like the sweet sound  
That breathes upon a bank of violets,  
Stealing and giving odour! Enough! no more;  
'Tis not so sweet now as it was before.  
O spirit of love! how quick and fresh art thou,  
That notwithstanding thy capacity  
Receiveth as the sea, nought enters there,  
Of what validity and pitch soe’er,  
But falls into abatement and low price,  
Even in a minute: so full of shapes is fancy,  
That it alone is high fantastical.*

### *Ah Robyn, Gentyl Robyn*

William Cornysh the Younger was both a poet and a composer in the court of Henry VIII. His father, for whom he was named, was also a composer, and died around 1502. From 1509 to 1523 the younger Cornysh held the post of Master of the Children at the Chapel Royal, which entailed conducting the choir, composing music for services, preparing musical activities, and staging entertainments for the court. Composed around 1520, the trio *Ah Robyn* has long been a staple of our repertoire. It is the setting of a poem by Sir Thomas Wyatt, referred to almost a century later in Shakespeare’s “Twelfth Night,” Act IV, scene 2. The poet expounds on that age-old conundrum: understanding women.

William Cornysh (1465-1523)

Ah Robyn, gentil Robyn,  
tel me how thy leman [loved one] doth  
and thou shalt know of myne.

I can not thynk such doubynes,  
for I fynd women trew,  
'n faith my lady lov'th me well  
she will change for no new

My lady is unkind I wis, alack why is she so,  
she lov'th another better than me  
and yet she will say no.

Poet: Sir Thomas Wyatt

### *Come Again! Sweet Love Doth Now Invite*

This Elizabethan-era song of unrequited love is in typical bittersweet Dowland style. Written for soloist and lute or, as we present it, for small choir, it was published in his “First Booke of Songes or Ayres” in 1597. The song has had a long and varied life, and even appeared on a 2006 album by Sting, titled “Songs from the Labyrinth,” which featured the music of Dowland and accompaniment by a Bosnian lute player, Edin Karamazov.

John Dowland (1562-1626)

Come again! Sweet love doth now invite  
Thy graces that refrain, To do me due delight,  
To see, to hear, to touch, to kiss,  
To die with thee again in sweetest sympathy.

But alas, my faith is ever true,  
Yet will she ever rue, Nor yield me any grace;  
Her Eyes of fire, her heart of flint is made,  
Whom tears, nor truth may once invade.

Come again! That I may cease to mourn  
Through thy unkind disdain; For now left and forlorn  
I sit, I sigh, I weep, I faint,  
I die in deadly pain and endless misery.

Gentle love, draw forth thy wounding dart,  
Thou canst not pierce her heart, For I, that to approve  
By sighs and tears more hot than are my shafts  
Did tempt, while she for triumph laughs.



## *It Was a Lover and His Lass*

Scholars have long speculated that Thomas Morley knew William Shakespeare as they lived for a time in the same parish, and Morley would have had easy access to the theatrical community since there was a close connection between musicians and prominent actors in the late sixteenth century. It has never been fully established that Morley's famous setting of "It Was a Lover and His Lass" from "As You Like It" was ever used in a performance of Shakespeare's play, but it is entirely possible, given their likely acquaintance and Morley's prominence at that time. A singer and chorister himself, Morley's principal contribution to music history was more often in the form of madrigals, though he also wrote instrumental music and sacred works, the latter of which he often attempted to style in imitation of the great William Byrd.

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

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino  
These pretty country folks would lie  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding, ding:  
Sweet lovers love the spring.

## *I Shall No More to Sea; Hark, Hark the Lark; It Was a Lover and His Lass*

In a review in *Fanfare*, Elliott S. Hurwitt wrote: "Matthew Harris has a wonderfully untimidated relationship with Shakespeare's texts. He doesn't hesitate to write a musical line that reverses the metrical accents of the poetry, or that seems oblivious to them, crossing stresses at unexpected points. He'll even reverse a couple of words for a measure or two if he needs to, and yet everything works. Throughout there are rethinkings of Shakespearean lyric that makes one give pause. And what a lot of entertainment there is in these songs! This is a composer who really understands what "Hey nonny, nonny" means (and doesn't mean)....". The words of this setting are by Philippe the Chancellor (d. 1236), the most highly regarded writer of Latin lyric poetry of the time.

### **I Shall No More to Sea** ("Cymbeline")

I shall no more to sea, to sea,  
here shall I die ashore.

### **Hark, Hark the Lark** ("Cymbeline")

Hark, hark! the lark at heaven's gate sings  
and Phoebus 'gins arise,  
His steeds to water at those springs  
on chaliced flowers that lies,

And winking Marybuds begin to ope their golden eyes,  
With ev'ry thing that pretty is, my lady sweet, arise.

### Thomas Morley (c.1557-1602)

This carol they began that hour,  
With a hey, and a ho, and a hey nonino  
How that a life was but a flower  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding, ding:  
Sweet lovers love the spring.

And therefore, take the present time,  
With a hey, and a ho, and a hey nonino  
For love is crowned with the prime  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding, ding:  
Sweet lovers love the spring.

### (Matthew Harris (1956-))

### **It Was a Lover and His Lass** ("As You Like it")

It was a lover and his lass, With a hey, and a ho, and a hey  
nonino, That o'er the green cornfield did pass.  
In springtime, the only pretty ring time,  
spring time, pretty ring time.  
Birds sing ding a ding, ding: Sweet lovers love the spring.  
Between the acres of the rye These pretty country folks  
would lie. In springtime....

This carol they began that hour, How that a life  
was but a flower. In springtime....

And therefore, take the present time, For love is crowned  
with the prime. In springtime....

## *Song for Athene*

This elegy consists of the word "Alleluia" sung monophonically as an introduction to texts excerpted and modified from the funeral service of the Eastern Orthodox Church and Shakespeare's "Hamlet." Following the example of traditional Byzantine music, a continuous *ison* or drone underlies the work. First performed in 1994 in London, it was sung in September 1997 by the Westminster Abbey Choir at the funeral of Diana, Princess of Wales under the title *Alleluia. May flights of angels sing thee to thy rest.*

Alleluia: May flights of angels sing thee to thy rest  
(*"Hamlet," Act V, scene 2*)

Alleluia: Remember me, O Lord,  
when you come into your kingdom  
(*Orthodox service, from Luke 23:42*)

Alleluia: Give rest, O Lord, to your handmaid,  
who has fallen asleep (*Orthodox service*)

Alleluia: The Choir of saints have found the well-spring of  
life and door of Paradise (*Orthodox service*)

Alleluia: Life: a shadow and a dream  
(*"Hamlet," Act II, scene 2*)

Alleluia: Weeping at the grave creates the song.

Alleluia: Come, enjoy rewards and crowns I have prepared  
for you. (*Orthodox service*). Alleluia.

## INTERMISSION

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**OTHER MUSES** Poetry by masters and by writers more obscure, set by composers through the ages and loosely bound by two timeless and universal themes: the beauty of the natural world and romantic love.

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## *Rose, Liz, Printemps*

### Guillaume de Machaut (1300-1377)

Machaut was a Medieval French poet and composer, and is one of the earliest composers for whom significant biographical information is available. He created countless ballads, instrumental works, and volumes of sacred music, and, fittingly for this program, his poetry was greatly admired and imitated by other poets, including Geoffrey Chaucer. Despite being himself a canon, Machaut's body of work is almost entirely secular. He rarely wrote for four voices in his chansons, with this piece being one of but four exceptions. It is one of his most mature and well-conceived works in any genre. The piece gently ebbs and flows between two meters, and also makes use of a technique called musical rhyme, wherein the first and second halves of the piece end with the same music.

*Rose, liz, printemps, verdure,  
Fleur, baume et tres douce odour,  
Bele, passés en douçour,  
Et tous les biens de Nature,  
Avez dont je vous aour.  
Rose, liz, printemps, verdure,  
Fleur, baume et tres douce oudour.  
Et quant toute creature  
Seurmonte vostre valour,  
Bien puis dire et par honnour:  
Rose, liz, printemps, verdure,  
Fleur, baume et tres douce oudour,  
Bele, passés en douçour.*

Rose, lily, spring, greenery.  
Flower, balm and sweetest perfume  
Beauty, you surpass them in sweetness.  
And all the gifts of nature  
You have, for which I adore you.  
Rose, lily, spring, greenery.  
Flower, balm and sweetest perfume  
And since all creatures  
You surpass in worth  
I must say in all honor:  
Rose, lily, spring, greenery.  
Flower, balm and sweetest perfume  
Beauty, you surpass them in sweetness.

*Poet: Guillaume de Machaut (1300-1377)*

## Vergene Bella

Francesco Petrarca (1304-1374), known also by his English name, Petrarch, was an Italian scholar and poet who was considered the “Father of Humanism.” His writings reflect the emerging views of scholars and writers of his time. Those views departed from medieval scholasticism’s utilitarian, practical, and scientific approach to academia in favor of creating a citizenry versed in the *studia humanitis*, or study of the humanities, which included history, poetry, philosophy, languages, and literature. Composers of Petrarch’s time shied away from his poetry, and it was not until the following century that his verse became popular, especially among madrigalists. This three-voice setting by Dufay of Petrarch’s prayer to the Virgin Mary, with which he concluded his 366-poem “Canzonere,” probably represented only the second time in 50 years that anyone dared set the poet’s verses to music. Written in the vernacular of the time rather than his more usual Latin, Petrarch’s verse was treated by Dufay to a serene and prayerful pace. Dufay took great pains to reflect Petrarch’s text through his compositional decisions. As noted by Timothy Dickey in the *All Music Guide*, the following examples illustrate this sensitivity: for “crown” Dufay uses a fermata; for “stars,” a plentiful melisma as if embodying a constellation; for “love,” the melody takes an improvisatory riff; for “I do not know” unstable rhythms are used to show uncertainty; for “I cry to thee,” an incredibly long melisma depicts a struggle; for “misery,” all voices are in a low range; and for “queen,” Dufay uses another stellar melisma.

*Vergene bella, che di sol vestita,  
coronata di stelle al sommo sole piacesti,  
si, che 'in te sua luce ascose;  
amor me spigne a dir di te parole;  
ma non so'n cominciar senza tu aita,  
e di colui ch'amando in te si pose,  
Invoco lei che ben sempre rispose,  
chi la chiamo con fede  
vergene, s'a mercede Miseria estrema del humane  
chos gia mai ti volse al mio prego t'inchina.  
Soccori alla mia guera,  
bench'i sia terra, e tu del ciel reina.*

Beauteous Virgin, by the sun arrayed,  
crowned with stars by the sun supreme,  
pleased, indeed, in thee his light to hide;  
Love moves me to address my words to thee,  
but I know not how to begin without thy aid,  
and His who lovingly resided in thee.  
I call on thee, who ever dost respond to all who call in faith.  
Virgin, have pity on the wretchedness of human plight.  
Thou has never turned away,  
O hear me now.  
Help me in my struggle,  
though I am of earth and thou art Queen of Heaven.

*Poet: Petrarch (Francesco Petrarca) (1304-1374)*

## Weep, O Mine Eyes

This piece was published by John Bennet in his first collection of madrigals in 1599. It was one of his most popular madrigals, and is apparently based on his contemporary John Dowland’s most famous piece “Flow, my Teares.”

John Bennett (1575-1614)

Weep O Mine Eyes and cease not,  
alas, these your spring tides methinks increase not.

O when begin you to swell so high  
that I may drown me in you?



## The Evening Primrose

Britten showed prodigious talent from an early age—he composed *Quatre Chansons Françaises* for soprano and orchestra at the age of 14. With the 1945 premiere of his opera *Peter Grimes*, he leapt to international fame, and for the next 15 years he devoted much of his compositional attention to writing operas, several of which now appear regularly on international stages. His interests were wide-ranging; he produced important orchestral, choral, solo vocal, chamber, and instrumental music, as well as music for films, and was a fine pianist and conductor. In early 1951, Britten composed a set of “Five Flower Songs” for unaccompanied chorus in honor of Leonard and Dorothy Elmhirst on the occasion of their 25th wedding anniversary. The songs were first performed in 1950, under the direction of Imogen Holst, daughter of the famed English composer Gustav Holst, and a musical assistant to Britten from 1952 until 1964. The lyrics are by working-class poet John Clare, who was much influenced by the natural world. In his day, he was as well-known as Keats, but suffered from alcoholism and depression and slipped into obscurity. He died at age 71 in the mental institution where he had lived and written poetry for more than 20 years.

When once the sun sinks in the west,  
And dewdrops pearl the evening’s breast;

Almost as pale as moonbeams are,  
Or its companionable star,

The evening primrose opes anew  
Its delicate blossoms to the dew;

And, hermit-like, shunning the light,  
Wastes its fair bloom upon the night,

Benjamin Britten (1913-1976)

Who, blindfold to its fond caresses,  
Knows not the beauty it possesses;

Thus it blooms on while night is by;  
When day looks out with open eye,

’Bashed at the gaze it cannot shun,  
It faints and withers and is gone.

*Poet: John Clare (1793-1864)*

## The Blue Bird

Stanford was an Irish composer, resident in England for much of his life. While not well-known today, he was highly regarded and honored during his lifetime. Recognized early on as a precocious musician, he held prestigious positions at Cambridge and Trinity College. He taught; he composed operas, instrumental works, sacred choral works, and incidental music; and he shouldered a full range of academic responsibilities. *The Blue Bird*, a setting of a poem by Mary Elizabeth Coleridge, was regarded as one of his signature pieces during the heyday of early-20th-century English choral music. Coleridge was a British author (she wrote five novels) and poet, and the great-grandniece of Samuel Taylor Coleridge. She wrote poetry under the pseudonym “Anodos,” and left behind hundreds of unfinished poems upon her untimely death in 1907 due to complications from appendicitis.

Charles Villiers Stanford (1852-1924)

The lake lay blue below the hill,  
O’er it, as I looked, there flew  
Across the waters, cold and still,  
A bird whose wings were palest blue.

The sky above was blue at last,  
The sky beneath me blue in blue,  
A moment, ere the bird had passed,  
It caught his image as he flew.

*Poet: Mary Elizabeth Coleridge (1861-1907)*

## Loveliest of Trees

Born in Wichita, Kansas, Kirke Mechem has composed more than 250 works in almost every form, has had his music performed in some 42 countries, and has been called “the dean of American choral composers.” His opera, *Tartuffe*, for which he wrote his own libretto (as he does for all his operas) has become one of the most popular ever written by an American, with more than 350 performances in six countries to date. Mechem’s smaller works are widely popular as well, including his setting of this poem, which comes from A. E. Housman’s well-known poem cycle “The Shropshire Lad.” The cycle of 63 poems was published in 1896 at the poet’s own expense after it had been turned down by several publishers and has been in print continuously since then, proving its merit. Housman’s poetry provided the texts for a significant number of British composers in the first half of the 20th century.

Loveliest of trees, the cherry now  
Is hung with bloom along the bough,  
And stands about the woodland ride  
Wearing white for Eastertide.

Now, of my three-score years and ten,  
Twenty will not come again,  
And take from seventy springs a score,  
It only leaves me fifty more.

Kirke Mechem (1925- )

And since to look at things in bloom  
Fifty springs are little room,  
About the woodlands I will go  
To see the cherry hung with snow.

Poet: A.E. Housman (1859-1936)

## Soneto de la Noche (Sonnet of the Night)

Morten Lauridsen is one of America’s most-performed contemporary choral composers. His “Nocturnes,” from which this piece comes, sets three poems: by Rilke, Pablo Neruda, and James Agee. It was his intention to allow each setting to be performed separately. While the first and third movements have prominent piano parts, Lauridsen emphasized the intimacy of Chilean poet Pablo Neruda’s romantic love poem by scoring it for unaccompanied chorus, with music reminiscent of a quietly passionate Chilean folk melody. Neruda is considered one of the most influential poets of the 20th century; biographer Alistar Reid called him “the most widely read poet since William Shakespeare.” In 1971 Neruda was awarded the Nobel Prize for Literature after having long been overlooked due to his political activism. He died of heart failure just 12 days after the Chilean coup d’état led by Augusto Pinochet succeeded in overthrowing Salvador Allende; mourners at Neruda’s funeral took advantage of the occasion to protest against the new regime.

Cuando yo muero quiero tus manos en mis ojos:  
Quiero la luz y el trigo de tus manos amadas  
Pasar una vez más sobre mí su frescura;  
Sentir la suavidad que cambió mi destino.  
Quiero que vivas mientras yo, dormido, te espero,  
Quiero que tus oídos sigan oyendo el viento,  
Que huelas el aroma del mar que amamos juntos  
Y que sigas pisando la arena que pisamos.  
Quiero que lo que amo siga vivo  
Y a ti te amé y canté sobre todas las cosas,  
Por eso sigue tú floreciendo, florida,  
Para que alcances todo lo que mi amor te ordena,  
Para que se pasee mi sombra por tu pelo,  
Para que así conozcan la razón de mi canto.

Poet: Pablo Neruda (1904-1973)

When I die, I want your hands upon my eyes:  
I want the light and the wheat of your beloved hands  
to pass their freshness over me one more time;  
I want to feel the gentleness that changed my destiny.  
I want you to live while I wait for you, asleep,  
I want your ears to still hear the wind,  
I want you to smell the scent of the sea we both loved,  
And to continue walking on the sand we walked on.  
I want all that I love to keep on living,  
And you whom I loved and sang above all things  
To keep flowering into full bloom,  
So that you can touch all that my love provides you,  
So that my shadow may pass over your hair,  
So that all may know the reason for my song.

Translator: Nicholas Lauridsen

## My Spirit Sang all Day

Finzi was drawn to poetry at a young age, finding solace in its comfort after the deaths of his musical mentor and his three brothers during his formative years. He wrote in the style of other great early-20th-century English composers such as Vaughan Williams, Parry, Elgar, and Stanford, and although Finzi’s music seemed somewhat old-fashioned at the time, his lyrical style contributed many fine pieces to the choral repertoire. The “Seven Part Songs,” written by poet Robert Seymour Bridges between 1934 and 1937, are some of the finest unaccompanied part songs of that period. Finzi’s setting of them added an expressive layer to the words; when performed all together, the seven combine to produce a captivating and varied 20 minutes of music. *My Spirit Sang All Day*, with its shifting harmonies and vigorous rhythms, is the most elated and buoyant of the seven and makes a fitting concert finale. In his spare time, Finzi also saved several rare English apple species from extinction.

My Spirit Sang All Day, O my joy,  
Nothing my tongue could say, Only My joy!  
My heart an echo caught, O my joy  
And spake, Tell me thy thought,  
Hide not thy joy. My eyes can peer around, O my joy  
What beauty hast thou found? Shew us thy joy.

My jealous ears grew whist; O my joy  
Music from heaven is’t, Sent for our joy?  
She also came and heard; O my joy,  
What, said she, is this word? What is thy joy?  
And I replied, O see, O my joy,  
’Tis thee, I cried, ’tis thee: Thou art my joy.  
Poet: Robert Seymour Bridges (1844-1930)

Gerald Finzi (1901-1956)

## FINIS

### ANNOUNCEMENTS

Many of you, our loyal fans, gave us input as we searched over the past year for a new name.  
We are very pleased to announce that we have decided upon:

## VOXX Voice of Twenty

and will be switching over to it in time for our winter concert series.  
“Vox” is Latin for voice, of course, and the Roman numeral XX ties nicely to our early music roots.  
“Voice of Twenty” distinguishes us as 20 (give or take) individuals who strive to sing as one,  
hence the intentional choice of the singular. Our next step will be to develop a new logo.  
We came a long way under our former name; we believe this new identity that we have created  
will allow us to continue to evolve. No matter what we call ourselves,  
we hope you will continue to support us on the journey.

With Thierry Bonneville’s help, we also have developed a wonderful new web site,  
which will be moved to our new URL soon: [www.voiceoftwenty.org](http://www.voiceoftwenty.org)

**THANKS FOR YOUR HELP @ SUPPORT**  
Your continued suggestions and thoughts are always welcome.