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A Fine Arts Festival: An Historical Concert on Texts and Themes of Shakespeare, March 19, 1973

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ILLINOIS STATE
UNIVERSITY

Music Department

A Fine Arts Festival—March / April



**An Historical Concert on Texts and Themes
of Shakespeare**

Ewing Cultural Center
Monday Evening
March 19, 1973
8:15 p.m.

AN HISTORICAL CONCERT ON TEXTS AND THEMES OF SHAKESPEARE

March 19, 1973

Supper being ended, and music-books, according to custom, being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly that I could not, every one began to wonder, yea, some whispered to others demanding how I was brought up. (Thomas Morley, *A Plaine and Easie Introduction to Practical Musicke*)

The integral role of music in Shakespeare's England is well known. On the Elizabethan stage, music provided entertainment before, during, and after plays, gradually growing in importance until a firm union of poetry, drama, and music was forged. The first part of our historical concert features music that was actually heard in late sixteenth- and early seventeenth-century England.

PART ONE: MUSIC FROM THE TIMES AND PLAYS OF SHAKESPEARE

Orlando di Lasso

"Chi chilichi?"

University Renaissance Consort

John Farmer

"A Little Pretty Bonny Lass"

Carlo Gesualdo

"Ancide sol la morte"

Thomas Morley

"Lo, She Flies"

John Milton

"Oh Had I wings"

Orlando Gibbons

"The Silver Swan"

University Madrigal Singers

Madrigal Texts

A Little Pretty Bonny Lass was walking
In midst of May before the sun 'gan rise:
I took her by the hand and fell to talking
Of this and that, as best I could devise.
I swore I would, still she said I should not
Do what I would, and yet for all I could not.

(Ancide sol la morte) Death alone can kill,
And you, my love, who are my life,
You cannot kill me
With the sweet glance of your beautiful eyes.
Dying for you, I would die happy,
If the mortal wound
Could but come from your undying beauty.

Lo, She Flies when I woo her,
Nor can I get unto her.
But why complain me?
Say, if I die, she hath unkindly slain me.

O Had I Wings like to a dove,
Then should I from these troubles fly;
To wilderness I would remove
To spend my life and there to die.

The Silver Swan who, living, had no note,
When death approach'd her silent throat:
Leaning her breast against the reedy shore,
Thus sang her first and last, and sang no more.
Farewell, all joys, o death, come close my eyes;
More geese than swans now live, more fools than wise.

Director: John Ferrell. Madrigalists: Mark Bertschi, Roxanne Brauer, Charles Crain, Vicki Davis, Donna De Franco, Tony Dillon, Tom Elroy, Brenda Everett, Brett Gibbs, Jerry Hutchins, Linda Johnson, Deborah Jordon, Terry Kelly, Greg Kunde, Karen Lundeen, Peggy Trumbull.

Igor Stravinsky

Three Songs from William Shakespeare (1953)

Judith Schwenzfeier, mezzo-soprano

Max Schoenfeld, flutist; Aris Chavez, clarinetist; Arthur Lewis, violist

"Musick to Heare" (sonnet)

Musick to heare, why hear'st thou musick sadly,
Sweets with sweets warre not, joy delights in joy:
Why lov'st thou that which thou receav'st not gladly
Or else receav'st with pleasure, with pleasure thine annoy?
If the true concord of well tuned sounds,
By Unions married do offend thine eare,
They do but sweetly chide thee who confounds
In singleness the part that thou should'st beare:
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sier, and child, and happy mother,
Who all in one, one pleasing note do sing:
Whose speechless song being many seeming one,
Sings this for thee thou single wilt prove none.

"Full Fadom Five" (The Tempest, I, 2)

Full fadom five thy Father lies,
Of his bones are Corral made:
Those are pearles that were his eies,
Nothing of him that doth fade,
But doth suffer a Sea-change
Into something rich and strange:
Sea-Nimphs hourly ring his knell:
Ding, dong.
Hearke now I heare them; ding dong bell.

"When Daisies Pied" (Live's Labour's Lost, V, 2)

When Daisies pied, and Violets blew
And Cuckowbuds of yellow hew:
And Ladie-smockes all silver-white,
Do paint the Medowes with delight.
The Cuckow then on everie tree
Mockes married men; for thus sings he,
Cuckow.
Cuckow, Cuckow: O word of feare,
Unpleasing to a married eare.

When Sheperds pipe on oaten strowes,
And merry Larkes are ploughmens clockes:
When Turtles tread, and Rooks and Dawes,
And Maidens bleach their summer smockes:
The Cuckow then on everie tree
Mockes married men; for thus sings he,
Cuckow.
Cuckow, Cuckow: O word of feare,
Unpleasing to a married eare.

Cole Porter

Medley from *Kiss Me, Kate*

Music Theater Ensemble
(Director: Michael Pollock)

Program and intermittent historical comment thereon by David Poultney.

University Renaissance Consort

Anthony Holborne
 Thomas Morley
 Anonymous
 Anonymous

"You Spotted Snakes" (*A Midsummer Night's Dream*, II, 2)
 "O Mistresse Mine" (*Twelfth Night*, II, 3)
 "O Willow, Willow, Willow" (*Othello*, IV, 3)
 "Hey, Jolly Robin" (*Hamlet*, IV, 5)

Dolores Ivanchich, soprano; Robert Savage, guitarist
 Renaissance Consort

Song Texts

You Spotted Snakes with double tongue,
 Thorny hedgehogs be not seen;
 Newts and blind-worms do no wrong,
 Come not near our Fairy Queen.

Phi omel with melody
 Sing in our sweet lullaby;
 Lulla, lulla, lullaby; lulla, lulla, lullaby.
 Never harm, nor spell, nor charm
 Come our lovely lady nigh;
 So good-night, with lullaby.

O Mistresse Mine, where are you roaming?
 O, stay and hear, your true love's coming,
 That can sing both high and low.
 Trip no further, pretty sweeting;
 Journeys end in lovers meeting,
 Every wise man's son doth know.

What is love? 'tis not hereafter;
 Present mirth hath present laughter;
 What's to come is still unsure:
 In delay there lies no plenty;
 Then come and kiss me, sweet and twenty;
 Youth's a stuff will not endure.

(Willow Song)

The poor soul sat sighing by a sycamore tree,
 Sing all a green willow.
 Her hand on her bosom, her head on her knee,
 Sing willow, willow, willow.
 Sing all a green willow must be my garland.

The fresh streams ran by her and murmur'd her moans,
 Sing all a green willow.
 Her salt tears fell from her and soften'd the stones,
 Sing willow, willow, willow.
 Sing all a green willow must be my garland.

I call'd my love false love, but what said he then?
 Sing all a green willow.
 If I court mo' women, you'll couch with mo' men.

Hey, Jolly Robin, ho jolly Robin,
 Hey, jolly Robin, Robin Hood,
 Love finds out me as well as thee,
 To follow my sweet Robin to the green wood.

University Renaissance Consort

Consort: Randolph Stewart (Director); Maxine Drexler, Joseph Hesh, James Paar, Phyllis Paar, John Rehm, Herbert Sanders, Robert Savage, Babette Stewart.

PART TWO: MUSIC FROM LATER AGES ON SHAKESPEAREAN TEXTS OR THEMES

The number of compositions written on texts of Shakespeare or inspired by his works are truly legion. From abstract chamber music (Beethoven's "Ghost" Trio) to programmatic symphonic poem (Tchaikovsky's *Romeo and Juliet*) and from piano-accompanied art song (Schubert) to full-scale grand opera (Verdi's *Otello*), the chain is unbroken to our own day (Cole Porter). The second part of our historical concert offers a small, but highly appetizing, sampling from a very large body of music.

Franz Schubert

"Standchen" (*Cymbeline*, II, 3)

"Trinklied" (*Anthony and Cleopatra*, II, 7)

"An Sylvia" (*Two Gentlemen of Verona*, III, 1)

Peter Schuetz, baritone; Harold Gray, pianist

"Standchen"

Hark! Hark! the lark at heaven's gate sings,
 And Phoebus gins arise,
 His steeds to water at those springs
 On chalic'd flowers that lies;
 And winking Mary-buds begin
 To ope their golden eyes.
 With every thing that pretty is,
 My lady sweet, arise:
 Arise, arise!

"Trinklied"

Come, thou monarch of the vine,
 Plumpy Bacchus with pink eyne!
 In thy vats our cares be drown'd,
 With thy grapes our hair be crown'd:
 Cup us till the world go round,
 Cup us till the world go round.

"An Sylvia"

Who is Silvia? What is she,
 That all our swains commend her?
 Holy, fair, and wise is she;
 The heaven such grace did lend her,
 That she might admired be.

Is she kind as she is fair?
 For beauty lives with kindness:
 Love doth to her eyes repair
 To help him of his blindness;
 and being help'd, inhabits there.

Then to Sylvia let us sing
 That Silvia is excelling;
 She excels each mortal thing
 Upon the dull earth dwelling.
 To her let us garlands bring.