

*GUILDFORD BOROUGH COUNCIL CONCERTS 1980/81*

*Guildford  
Philharmonic  
Orchestra*



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COUNCIL CONCERTS  
1980/81**

**CIVIC HALL, GUILDFORD  
SATURDAY 13 DECEMBER  
at 7.45 p.m.**

*The Orchestra of the South East*

# **Guildford Philharmonic Orchestra**

Associate Leaders:  
HUGH BEAN  
JOHN LUDLOW

**Vanya Milanova  
Violin**

**Helen Walker  
Soprano**

**Adrian Thompson  
Tenor**

**Peter Knapp  
Baritone**

**Choristers of Guildford  
Cathedral**

**Philharmonic Choir**

**Vernon Handley  
Conductor**

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This concert is promoted by Guildford Borough Council with financial support from the South East Arts Association.

**Vanya Milanova**

Vanya Milanova was born in Bulgaria in 1954 and began to learn the violin at the age of five. She gave her first solo recital at the age of nine and her youthful successes include three first prizes – in the Bulgarian National Youth Competition open to all instrumentalists, aged eleven; the Czech Radio Competition, aged thirteen, and the International Competition at Kozian, aged fourteen.

Next followed her studies in Sofia Conservatoire from where she graduated in 1976. Her successes during this period include prizes at the Queen Elizabeth International Competition in Belgium, 1971; Paganini Competition, Genoa, 1973, and Tchaikovsky Competition in Moscow, 1974. David Oistrach was so impressed with her playing that arrangements were made for her continued study with him personally in Moscow – his untimely death prevented this.

In 1976 she came to England on a British Council scholarship, and in November 1977 made a fine impression at the Leeds National Musicians Platform, where she won the City of Leeds Prize. The Times wrote of her performance 'She can make music of anything she touches. She plays with a lyricism both warm and refined'.

**Helen Walker**

Helen Walker was born in Tunbridge Wells, Kent. As a student at the Guildhall School of Music from 1971, she took the opera course directed by Vilem Tausky, and studied with Noelle Barker.

In 1977, Miss Walker was the winner of the Susan Longfield Competition, and the Ricordi prize for Opera. She was one of the winners of South East Arts Association Young Artists Competition, which has resulted in many recital engagements. In 1978 she won the Mozart Memorial Prize and was offered a number of engagements with the London Mozart Players. When time allows, she travels to Munich, continuing her studies with Hans Hotter, as well as with Peter Harrison in London.

She made her debut with the English National Opera North in "Nabucco" and at the Aldeburgh Festival in "A Midsummer Night's Dream".

Helen Walker sang with the Guildford Philharmonic Orchestra and Philharmonic Choir in a performance of Bach's B minor Mass in 1979.

### **Adrian Thompson**

Adrian Thompson was educated at Wandsworth School, where he was a member of the famous choir at Guildhall School of Music. He studied with Duncan Robertson and Celia Bizony, and then with Vilem Tausky on their Opera Course. He now continues his studies with Ian Partridge.

Important engagements have included 'The Dream of Gerontius' in Southwark Cathedral, concerts at the Queen Elizabeth Hall with the Handel Opera Society, concerts in Manchester Cathedral, King's College, Cambridge, in the Aldeburgh Festival, Tilford Bach Festival and St. John's Smith Square. In December 1979 he made his debut at the Royal Festival Hall.

In 1977 Adrian Thompson joined Kent Opera and then in 1978 he worked with Glyndebourne Opera in the Festival and on the Tour. In 1979 he appeared in the Camden Festival in the Park Lane Group's production of 'Fennimore and Gerda', sang in the highly-acclaimed production of 'Eugene Onegin' at the Aldeburgh Festival, conducted by Rostropovich and recorded an opera for television (The Rajah's Diamond) with Geraint Evans.

Adrian Thompson appeared with Helen Walker in the performance of Bach's Mass in B Minor in 1979 with the Guildford Philharmonic Orchestra and Choir.

### **Peter Knapp**

From the outset of his career, Peter Knapp has proved himself to be the most exciting Baritone to emerge in recent years.

His early success led to his singing a remarkable number of title roles, starting with 'King Roger', in the British premiere of Szymanowski's opera, conducted by Charles Mackerras. Peter Knapp then sang 'Don Giovanni', 'Orfeo' (Monteverdi) and 'Eugene Onegin' with the Kent Opera, of which 'Orfeo' was shown on BBC Television. He was then invited to sing 'Don Giovanni' at the London Coliseum thus becoming the

youngest person ever to sing the role with the English National Opera. More recently he has sung The Count for the ENO in Jonathan Miller's production 'The Marriage of Figaro'.

Peter Knapp now specialises in the major Verdi roles which he studied with Tito Gobbi, in Florence.

In addition to his operatic career, Peter Knapp is an accomplished recitalist and concert singer, winning the 1977 Benson and Hedges International Competition at Aldeburgh.

This will be Peter Knapp's third appearance with the Guildford Philharmonic Choir and Orchestra in the Civic Hall under Vernon Handley, the previous occasions being performances of Vaughan Williams's 'Sea Symphony' (1976) and Elgar's 'The Kingdom' (1977).

### **Choristers of Guildford Cathedral**

The Cathedral choir was founded in 1961 by Barry Rose who is now Master of the choir at St. Paul's Cathedral. Philip Moore has been organist and master of the choristers at Guildford since 1974. There are eighteen choristers and twelve men in the choir. The choristers all attend Lanesborough Preparatory School as day boys. The choir sings eight services a week and rehearses every day. They frequently broadcast and will be broadcasting Choral Evensong from Guildford Cathedral on December 10th and 17th. They also give concerts and they go on tour every summer - this year they went to Germany. The choristers have sung in operas and are due to take part in Bizet's 'Carmen' next summer with the Guildford Opera Company. This is the second time the choristers have sung the boys' part in a work by William Mathias. In 1975 they sang the boys choir in St. Teilo with the Basingstoke Choral Society.

### **Philharmonic Choir**

The Musical Director acknowledges with thanks the help he has received in training the choir from Kenneth Lank and accompanists Linden Knight and Patricia Wood. The Choir made its first recording in 1973 with the Guildford Philharmonic Orchestra: 'Intimations of Immortality' by Gerald Finzi, and in 1976 recorded Hadley's 'The Trees So High' with the Philharmonia Orchestra.

## Vernon Handley

Vernon Handley, Principal Conductor/Musical Director of the Guildford Philharmonic Orchestra, was born in Enfield, North London, and studied at Balliol College, Oxford and the Guildhall School of Music and Drama. Vernon Handley has been Musical Director of the Guildford Philharmonic Orchestra since 1962 and has developed it into a fully professional body of major importance which is now firmly established as "The Orchestra of the South East" with concerts in many towns throughout the South East region from Canterbury to Salisbury. In 1974 the Composers' Guild of Great Britain named Vernon Handley as "Conductor of the Year" for his services to British music and now recognised as one of the major champions of British music, he is frequently entrusted with the world premieres of new works. He is very busy in the recording field and has an extensive list of recordings in the current catalogue including works by Dvorak, Tchaikovsky, Elgar, Tippett, Debussy, Vaughan Williams and Faure. His recording of Elgar's First Symphony with the London Philharmonic Orchestra has recently been released and his recording of the Second Symphony is due to be released in February 1981.

Vernon Handley is now one of Britain's busiest conductors. As well as a full season of concerts with all the major British orchestras, he is also taking on a number of engagements with foreign orchestras including the Stockholm Philharmonic, the NOS Radio Philharmonic Orchestra, Hilversum and the Berlin Radio Symphony Orchestra.

In spite of his busy schedule, Vernon Handley still manages to follow his keen interest in ornithology.

### Symphonic Suite 'The Love of Three Oranges'

**Prokofiev 1891-1953**

1. Les ridicules
2. Le magicien Tchelio et Fata Morgana jouent aux cartes (Scène Infernale).
3. Marche
4. Scherzo
5. Le Prince et la Princesse
6. La Fuite

Prokofiev wrote 'The Love of Three Oranges'

in 1919 and it received its first performance in Chicago in 1921. He made the Symphonic Suite shortly after this and from it the Marche has become very popular. The story of the opera runs like this: the King of Clubs is unhappy because his son is a hypochondriac. He is told that the boy can only be cured if he is made to laugh. No-one can achieve this, until at a masquerade, the court jester, Trufaldino, attempts to eject the witch Morgana from the festivities. She trips head over heels – the Prince laughs and is cursed by the witch: he will become enamoured of three oranges and will have to travel far to find them. The Prince and the Jester set out, and the rest of the opera deals with their adventures and the fate of the three princesses who are contained in the oranges. Needless to say, it is only the last princess to emerge from the fruit who shares in the happy ending.

Although the accent in the Symphonic Suite is on the brilliant and fantastic aided, of course, by Prokofiev's wonderful orchestration, the lyricism of some of the composer's later work is anticipated in the fifth movement.

### Concerto for Violin and Orchestra in D Major, Opus 6. Paganini 1780-1840

1. Allegro Maestoso
2. Adagio
3. Rondo: Allegro Spiritoso

The French conductor, Carl Juhr, undertook a study of Paganini's playing during 1829. He described the principal details of the master's style: "the special tuning of his instrument, the personal style of bowing, the left hand pizzicato combined with bowed playing, frequent use of harmonics both single and in two parts, playing on a single string, imitation of several instruments playing together". Certainly up to his time there had been no greater virtuoso of the violin than Paganini and most of the above characteristics can be found in most of his works although there are disagreements as to what constituted his "personal style of bowing". With this exception, Maestro Juhr's observations can be noted in the first concerto. The other side of Paganini's character, his extraordinary way of presenting his performances is very well documented. Many people found his

appearance while playing to be sinister; descriptions of his “diabolical” and “devilish” air occurring frequently and the attitude to his playing was often that it contained witchcraft. He was undoubtedly a man whose platform personality mesmerised his audience and this, allied to his appearance, made people talk in terms which suggested that he was evil.

Modern listeners would find this hard to believe if they only had access to a work like the first violin concerto. Although “diabolically” difficult, it sings of a charming and uncomplicated world with well known or at least easily remembered tunes occurring in the first and last movements. That Paganini loved his pyrotechnics is shown by the fact that the middle movement, although beautiful, is not very long, as if he could not wait to get back to another Allegro in order to show off. The last movement is often considered too long by even the most courageous soloist and cuts are quite often made in it. Although formally the two outer movements are not balanced by the second, such is the display of virtuosity in them that one can readily forgive this fault, and the concerto retains its place in the repertoire. When Carl Juhr instances “the special tuning of his instrument” he was referring to Paganini’s habit of making the tone of his violin as brilliant as possible in works with orchestra by writing the orchestral parts in “dull” keys while tuning his instrument a minor second higher. Originally in this first concerto the orchestral parts were in E flat while the solo part was written in D major. Nowadays, however, the concerto is played “conventionally” in D major.

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## INTERVAL

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### **This Worlde's Joie Opus 67** **Mathias b.1934**

This work was commissioned (in association with the Welsh Arts Council) by the Fishguard Music Festival, where it was first performed on 17 August, 1974, by Janet Price, Kenneth Bowen, Michael Rippon, the Fishguard School Choir, the Dyfed Choir (Director, John Davies) and the Welsh Philharmonia Orchestra conducted by the

composer. Following a first broadcast performance in March, 1975, by the same vocal forces but with the BBC Welsh Symphony Orchestra, the first London performance was given in the Royal Festival Hall at a Bach Choir concert on 21 May, 1975, by the same performers under the direction of Sir David Willcocks, and subsequently recorded.

The poems range in time from the early medieval to the sixteenth century and most have been transcribed into modern English for easier comprehension. They are woven into the work's fabric in such a way as to create a four-part musical and dramatic structure. The four sections carry no separate titles in the score, but are designed to reflect both the seasons of the year and the span of human life:

I Spring (Youth); II Summer (Maturity);  
III Autumn (Decline); IV Winter (Death),  
leading to a transfigured Spring and re-birth.

The various musical forces interact one with the other to convey the range of mood and meaning inherent in the words. The large Mixed Chorus is mostly used to express the predominant atmosphere of a given section, within which the three soloists delineate and characterise the more personal aspects of the text somewhat in the manner of unnamed operatic characters. The Boys' Choir (with chamber organ) comment on a different level almost exclusively in poems of an “archetypal” or paradoxical significance. The orchestra is everywhere of vital importance in conveying the colour and variety inherent in the overall scheme. The tonal structure is a good deal more complex than might at first appear – the E of the opening, for example, never fully revealing itself as the dominant of A until the final pages of the work. Listeners interested in analysis (that is, those who find the music communicative and moving) will find a good deal to engage their interest; it was nevertheless my intention – as in all of my work – to compose as clearly and directly as possible.

‘This Worlde’s Joie’ is ultimately meant to be enjoyed by both listeners and performers, and it is a work which makes no clear separation between the secular and the sacred. It is, throughout, an Act of Celebration.

Copyright William Mathias, 1980.

## The Composer

William Mathias was born on 1 November, 1934, at Whitland, Dyfed. Having begun to compose at a very early age he studied first at the University College of Wales, Aberystwyth, and subsequently on an Open Scholarship at the R.A.M. where his main studies were in Composition (with Sir Lennox Berkeley) and Piano (with Peter Katin). He was elected a Fellow of the Royal Academy of Music in 1965, and awarded the D.Mus. of the University of Wales in the following year. In 1968 he was awarded the Bax Society Prize under the Harriet Cohen International Music Awards. Since 1970 he has been Professor and Head of the Department of Music at the University College of North Wales, Bangor.

William Mathias is frequently active as a conductor and pianist (having given or directed a number of first performances of his own works), and he is the Artistic Director of the North Wales Music Festival held annually at St. Asaph Cathedral.

His compositions cover a wide range of media, and a rapidly increasing number are available on disc, including Symphony No.1, Piano Concerto No.3, Sinfonietta, Celtic Dances, Divertimento for String Orchestra, Prelude Aria and Finale, Sonata for violin and piano, Wind Quintet, String Quartet, Dance Overture, Harp Concerto, various Organ works, etc. He is one of the comparatively few British composers to have taken a consistent interest in vocal, choral, and church music – regarding the latter as in no way peripheral to his output as a whole. Works such as the “Wassail Carol” (first introduced at the Christmas Service of Nine Lessons and Carols at King’s College, Cambridge), Magnificat and Nunc Dimittis, Three Medieval Lyrics, and the Carol Sequence “Ave Rex” are well known to choirs in this country and abroad. “This Worlde’s Joie” is Mathias’s largest choral/orchestral work to date, and the dramatic qualities it shares with other recently completed works have for some time been clear pointers towards the Opera “The Servants” written in collaboration with Iris Murdoch and first performed to great public acclaim by the W.N.O. on September 2 this year.

## Guildford Philharmonic Orchestra

The Guildford Philharmonic Choir will be singing again tomorrow afternoon (December 14th at 3 p.m.) at the Annual Rotary Club Carol Concert here at the Civic Hall conducted by Vernon Handley and Kenneth Lank with accompanist Linden Knight. The readings will be given by Laurier Lister and the choir of Worplesdon County First and Middle School will be providing some of their own carols. Admission is free with, as usual, a collection for the Mayor of Guildford’s Christmas and Local Distress Fund.

The next concert by the Guildford Philharmonic Orchestra at the Civic Hall will be the “Family Concert” on Sunday January 18th at 3 p.m. when the programme is to include music by Offenbach (“Orpheus in the Underworld”), Grieg (The Norwegian Dances), Tchaikovsky (Nutcracker Suite), Malcolm Arnold (Three Shanties) and the first Guitar Concerto by Castelnuovo-Tedesco. The soloist will be Michael Conn, a pupil of Gordon Crosskey and John Williams and a winner of the 1980 South East Arts Young Musicians platform.

Members of the Orchestra also feature as soloists in Malcolm Arnold’s Three Sea Shanties for Wind Quintet and it is hoped that this work and ensemble will form the basis of a proposed series of workshops in local schools in the area.

The next concert that the Orchestra will be giving outside Guildford will be at Dorking Halls, Dorking on Saturday, January 31st, 1981. As part of the celebrations for the 50th Anniversary of the Halls the programme will include two works by Vaughan Williams (Fantasia on a Theme by Thomas Tallis and The Lark Ascending) in tribute to the composer’s longstanding connections with Dorking.

Saturday 10 January 1981

at 7.30 p.m.

Guildford Philharmonic Society

Members' Evening

Guildford Methodist Church Hall

Lecture/Recital

Jack Brymer, clarinet

David Lloyd, piano

Sunday 18 January at 3.00 p.m.

CIVIC CONCERT

Civic Hall, Guildford

Overture "Orpheus in the Underworld"–

Offenbach

Norwegian Dances – Grieg

Sea Shanties for wind quintet –

Malcolm Arnold

Guitar Concerto No.1 in D major –

Castelnuovo-Tedesco

Nutcracker Suite – Tchaikovsky

Michael Conn, Guitar

Vernon Handley, Conductor

Thursday 5 February

Civic Hall. 1.30 p.m. and 3 p.m.

TWO CONCERTS FOR SCHOOLS

Saturday 7 February at 7.45 p.m.

ENTERPRISING CONCERT

Symphony No.2 – Robert Spearing

Piano Concerto No.2 –Bartok

Symphony No.10 in E minor –

Shostakovich

Peter Frankl, Pianoforte

Vernon Handley, Conductor

Rehearsal Seminar at 2.00 p.m. with Vernon

Handley and Robert Spearing, Civic Hall –

Concert ticket holders welcome.

## **Guildford Philharmonic Orchestra**

### **Director of Music/Conductor**

Vernon Handley

#### **First Violins**

Associate Leaders:

Hugh Bean

John Ludlow

John Allen

Judith Edwards

John Gralak

Robert Lewcock

Linda McLaren

Barbara Moore

Peter Newman

Richard Springate

Mark Thomas

David Towse

#### **Second Violins**

Nicholas Maxted Jones

Rosemary Roberts

Marie Louise Amberg

Ruth Dawson

Peter Fields

Martin Gill

Andrew Laing

Ronald Tendler

Susan Thomas

Mark Walton

#### **Violas**

Stephen Shingles

Levine Andrade

Jeremy White

Frederick Campbell

Jean Burt

John Harries

Leonard Lock

#### **Cellos**

Eldon Fox

John Stilwell

Tina Macrae

Pauline Sadgrove

John Hursey

John Franca

#### **Basses**

Thomas Martin

Michael Lea

Michael Welsby

Dugald Lees

#### **Flutes**

Henry Messent

Catharine Hill

Christopher Nicholls

#### **Piccolo**

#### **Oboes**

James Brown

George Caird

#### **Cor Anglais**

Janice Knight

#### **Clarinets**

Tony Lamb

Victor Slaymark

#### **Bass Clarinet**

Paul Allen

#### **Bassoons**

David Miles

Anna Meadows

#### **Contra Bassoon**

David Chatterton

#### **Horns**

Peter Clack

Patric Strevens

David Clack

Christopher Horton

Peter Kane

#### **Trumpets**

Clifford Haines

Edgar Riches

Peter Goy

#### **Trombones**

Alfred Flaszynski

Ian White

Ronald Bryans

#### **Tuba**

Stephen Wick

#### **Timpani**

Roger Blair

#### **Percussion**

Charles Fullbrook

David Hockings

Stephen Coltrini

Jackie Kendle

Adrian Millett

#### **Harp**

Helen Tunstall

Alison Martin

#### **Celesta/Piano**

John Forster

#### **Organ**

Philip Moore

#### **Concerts Manager**

Kathleen Atkins

#### **Concerts Assistant**

David Groves

The audience may be interested to know that the violin sections are listed in alphabetical order after the first desk because a system of rotation of desks is adopted in this orchestra so that all players have the opportunity of playing in all positions in the section.

**Chorus (13th-14th Century)**

Lenten is come with love to town,  
With blossom and with birds' song,  
That all this blissé bringeth,  
Daisies in these dales,  
Notes sweet of nightingales;  
Each bird song singeth,  
That all the wood ringeth.

**Tenor Solo**

When the nightingale sings,  
The woods waxen green:  
Leaf and grass and blossom springs,  
In April, I ween.  
And love is to mine heart gone  
With one spear so keen:  
Night and day my blood it drinks;  
Mine heart doth me pain.

I have loved all this year  
That I may love no more;  
I have sighed many a sigh,  
Leman, for thy sake.  
Love is ever far from me,  
And that me rueth sore.  
Sweet leman, think on me:  
I have loved thee yore.

Sweet leman, I pray you  
Of love one word.  
While I live, in world so wide  
No other shall I seek.  
With thy love, my sweet dear,  
My bliss thou might'st ease:  
A sweet kiss of thy mouth  
Might be my balm.

**Chorus**

Lenten is come with love to town,  
With blossom and with birds' song,  
That all this blissé bringeth . . . .

**Children's Choral (William Cornish, early 16th Century)**

Pleasure it is  
To hear, lwis,  
The birds sing;  
The deer in the dale,  
The sheep in the vale,  
The corn springing.  
God's purveyance  
For sustenance  
It is for man:  
Then we always  
To him give praise  
And thank him then,  
And thank him then.

**Chorus (c. 1300)**

Now springs the spray!  
Now springs the spray!  
All for love I am so sick  
That sleepen I ne may.

**Baritone and Soprano Soli**

As I rode the other day  
In my playing,  
Saw I where a little maid  
Began to sing.  
'The grave him take!  
Woe is me, in love longing  
Must I live aye!'

Soon I heard that merry note,  
Thither I drew;  
I found her in an arbour sweet  
With joy enough.  
Soon I asked, 'Thou merry maid,  
Why singest thou aye?'

Then answered that maiden sweet  
With wordés few,  
'My lover made me promises

Of love true:  
He changes anew.  
If I may, it shall him rue,  
By this day!

**Baritone and Soprano Soli (Medieval)**

I pray you, come and kiss me,  
My little pretty mopsy,  
And if that ye will not kiss me,  
I pray you, let me kiss you.

Alas, good man, must you be kissed?  
You shall not now, you may me trust;  
Wherefore go where as ye best lust,  
For, lwis, you shall not kiss me.

lwis, sweetheart, if that ye  
Had asked a greater thing of me,  
So unkind to you I would not have been;  
Wherefore, I pray you, come kiss me.

I think very well that ye are kind  
Whereas ye love and set your mind,  
But all your words be but as wind  
Wherefore now ye shall not kiss me.

Now I see well that kisses are dear,  
And if I should labour all the whole year,  
I think I should be never the near;  
Wherefore, I pray you, come kiss me.

Well, for a kiss I will be kind,  
Now I see well that ye know my mind,  
And ever your own you shall me find  
At all times ready to kiss you!

**Chorus**

Now springs the spray!  
Now springs the spray!  
All for love I am so sick  
That sleepen I ne may.

**Children's Choral (Medieval)**

The maidens came  
When I was in my mother's bower;  
I had all that I would.  
The balley beareth the bell away;  
The lily, the rose, the rose I lay.  
The silver is white, red is the gold;  
The robes they lay in fold,  
The balley beareth the bell away;  
The lily, the rose, the rose I lay.  
And through the glass window shines the sun.

How shall I love, and I so young?  
The balley beareth the bell away;  
The lily, the rose, the rose I lay.

**Chorus**

Lenten is come with love to town,  
With blossom and with birds' song,  
That all this blissé bringeth . . . .

**II**

**Chorus (Chaucer, 1340-1400)**

Now welcome Summer, with thy sunné soft,  
That has this Winter's weather overthrown,  
And driven away the long nights black!  
Saint Valentine, thou art full high on loft,  
Thus sing small birds for thy sake:  
'Now welcome Summer, with thy sunné soft,  
That has this Winter's weather overthrown.'  
Well have they cause for to gladden oft,  
Since each of them recovered hath his

mate;  
Full blissful may they singen, when they wake,

'Now welcome Summer, with thy sunné soft,  
That has this Winter's weather overthrown,  
And driven away the long nights black!'

Tenor Solo (John Skelton, b. 1460)

Mistress Anne, I am your man,  
As you may well espy.  
If you will be content wth me,  
I am your man.  
But if you will keep company still  
With every knave that comes by,  
Then you will be forsaken of me,  
That am your man.  
But if you fain, I tell you plain,  
If I presently shall die,  
I will not such  
As loves too much,  
That am your man.  
For if you can love every man  
That can flatter and lle,  
Then are ye no match for me  
That am your man.  
For I will not take  
No such kind of mate  
(May all full well it try!)  
But off will cast  
At any blast,  
That am your man.

Soprano Solo (Robert Greene, 1560-1592)

Ah, what is love? It is a pretty thing,  
As sweet unto a shepherd as a King;  
And sweeter too,  
For Kings have cares that wait upon a  
crown,  
And cares can make the sweetest love to  
frown.  
Ah then, ah then,  
If country loves such sweet desires do gain,  
What lady would not love a shepherd  
swain?

His flocks are folded, he comes home at  
night,  
As merry as a King in his delight;  
And merrier too,  
For Kings bethink them what the state  
require,  
When shepherds careless carol by the fire.

He kisseth first, then sits as blithe to eat  
His cream and curds as doth the King  
his meat;

And blither too,  
For Kings have often fears when they do  
sup,  
Where shepherds dread no polson in their  
cup.

Ah then, ah then,  
If country loves such sweet desires do gain,  
What lady would not love a shepherd  
swain?

To bed he goes, as wanton then, I ween,  
As is a King in dallance with a Queen;  
More wanton too,  
For Kings have many griefs affects to move  
Where shepherds have no greater grief  
than love.

Upon his couch of straw he sleeps as  
sound,  
As doth the King upon his bed of down;  
And sounder too,  
For cares cause Kings full oft their sleep  
to spill,  
Where weary shepherds lle and snort  
their fill.

Ah then, ah then,  
If country loves such sweet desires do gain,  
What lady would not love a shepherd  
swain?

Thus with his wife he spends the year,  
as blithe,  
As doth the King at every tide or slthe;  
And blither too,  
For Kings have wars and broils to take  
in hand,  
Where shepherds laugh and love upon  
the land.

Ah then, ah then,  
If country loves such sweet desires do gain,  
What lady would not love a shepherd  
swain?

Chorus

Now welcome Summer with thy sunné soft,  
That has this Winter's weather overthrown,  
And driven away the long nights black!  
Well have they causé for to gladden oft,  
Since each of them recovered hath  
his mate . . . .

Children's Cholo (16th Century)

While that the sun with his beamés hot,  
Scorched the fruits in vale and mountaln,  
Phillon the shepherd late forgot,  
Sitting beside a crystal fountain,  
In shadow of a green oak tree,  
Upon his pipe this song played he:  
'Adieu love, adieu love, untrue love,  
untrue love,  
Your mind is llight, soon lost for new  
love . . . .'

Baritone Solo (16th Century)

In a time of a Summer's day,  
The sun shone full merrily that tide,  
I took my hawk me for to play,  
My spaniel running by my side.  
A pheasant hen then did I see;  
My hounds put her soon to flight,  
I let my hawk unto her flee;  
To me it was a dainty slight.

My falcon flew fast unto her prey;  
My hound did run with glad cheer;  
But soon I spurned in my way;  
My leg was caught all in a briar.  
This briar forsooth it did me grieve,  
I wis it made me to think anew,  
For it bore writing in every leaf,  
This Latin word, 'Revertere'.

I hauled and pulled the briar me from,  
And read this word full merrily,  
My heart fell down unto my toe,  
That was before full likingly.  
I let my hawk and pheasant go;  
My spaniel fell down unto my knee;  
It took me with a sighing fare,  
This new lesson 'Revertere'.

Pleasure is mother of sinnés all,  
And nurse to every wicked deed;  
To much mischief she maketh men fall,  
And of sorrow the dance she doth lead.  
The hawk of youth is high of pride,  
And wildness maketh him wide to roam,  
And oft to fall in wicked ways;  
And then is best 'Revertere'.

III

Chorus (13th-14th Century)

Now shrinketh rose and lily-flower,  
That once bore that sweet savour,  
In Summer, that sweet tide.  
There is no queen so strong nor proud,  
Nor no lady so bright in bower,  
That Death shall not pass by . . . .

Tenor Solo

The other day  
I heard a mald  
Right piteously complain.

She said alway  
Without deny,  
Her heart was full of pain.

She said, alas!  
Without trespass  
Her dear heart was full of pain.  
'In every place  
I vow he has  
Forsaken me for a new.'

'Since he, untrue,  
Has chosen a new,  
And thinks with her to rest  
And will not rue  
And I so true,  
Wherefore my heart will burst.'

'Adieu, full sweet,  
Adieu, right meet  
To be a lady's heir.'  
With tears wet  
And eyes replete  
She said, 'Adieu, my dear—Adieu,  
Adieu . . .'

#### Soprano Solo

I loved a childé of this country,  
And so I thought he had loved me;  
Now myself the truth I see,  
That he is far.

He said to me he would be true,  
And change me for none other new;  
Now I sigh and am pale of hue,  
For he is far.

He said his word he would fulfil,  
Therefore I let him have all his will;  
Now I sigh and sorrow still,  
For he is far.

#### Children's Choir (14th Century)

Maiden in the moor lay,  
In the moor lay;  
Seven night full,  
Maiden in the moor lay,  
Seven night full and a day.

What was her food?  
The primérose and the violet.  
What was her drink?  
The cold water of the well-spring.  
What was her bower?  
The red rose and the lily-flower.

#### Chorus

Now shrinketh rose and lily-flower,  
That once bore that sweet savour,  
In Summer, that sweet tide.  
There is no queen so strong nor proud,  
Nor no lady so bright in bower,  
That Death shall not pass by . . .

## IV

#### Baritone Solo and Chorus (Early Medieval)

Winter wakeneth all my care,  
Now these leaves waxeth bare,  
Oft I sigh and sorrow sore  
When it cometh into my thought  
Of this Worlde's Jole, how it cometh all  
to naught.

Now it is, and now it fades,  
Also no man holds it near,  
It is as many truly say,  
All passeth but God's will,  
We all shall die though we like it ill.

All that grows falls into dust  
Now it falleth all at once.  
Jesu, let thy power be shown,  
And shield us from hell,  
For I know not whither I go, nor how long  
I here dwell.

The life of this world is ruled with wind,  
Weeping, darkness and pain;  
With wind we bloomen, with wind we  
depart,  
With weeping we comen, with weeping we  
pass,  
With pain we begynnen, with pain we enden,  
With dread we dwellen, with dread we  
wenden.  
Worldés Bliss ne last no throwe,  
It went and wit away anew.

#### Children's Choir (Early 15th Century)

I sing of a maiden that is makéless,  
King of all Kings to her son she ches.

He came all so still to his mother's bower,  
As dew in April that falleth on the flower.

He came all so still where his mother lay,  
As dew in April that falleth on the spray.

Mother and maiden was never none but she:  
Well may such a lady God's mother be.

#### Tenor Solo

Noel, Noell  
Out of your sleep arise and wake  
For God mankind now hath itake  
All of a maid without any make;  
Of all women she beareth the bell . . .

#### Soprano Solo

Ave Maris Stella,  
The Star on the Sea,  
Del Mater Alma,  
Blessed must she be . . .

#### Chorus (Dunbar, b. 1465)

Done is a battle on the dragon black!  
Our champion, Christ, confounded has his  
force,

The gates of hell are broken with a crack,  
The sign triumphal raised is of the Cross;  
The devil trembles with hideous voice,  
Souls are redeemed and to bliss can go.  
Christ with his blood our ransom does  
endorse.

Surrexit Dominus de Sepulchrol

#### Children's Choir

He came all so still to his mother's bower,  
As dew in April that falleth on the flower.

He came all so still where his mother lay,  
As dew in April that falleth on the spray . . .

#### Chorus

Now springs the spray! . . .  
Surrexit Dominus  
Deo Graclias.

#### Soll and Children's Choir, with Chorus (Early 15th Century)

Adam lay i-bounden,  
Bounden in a bond,  
Four thousand winters  
Thought he not too long.  
And all was for an apple,  
An apple that he took,  
As clerkés finden  
Written in their book.  
Ne had the apple taken been,  
The apple taken been  
Ne had never our Lady  
Have been Heaven's Queen.

Blessed be the time  
That apple taken was!  
Therefore we must sing,  
'Deo Graclias!'

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