

As You Like It

resonus

shakespeare songs

Nicky Spence
tenor

Malcolm Martineau
piano

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About Nicky Spence:

'[...] a voice of real distinction'
The Daily Telegraph

'Engaging and shining [...] highly nuanced and projected performances by Nicky Spence.'
Gramophone

About Malcolm Martineau:

'[...] one of the world's finest accompanists'
New York Observer

Franz Schubert (1797-1828)		Joseph Haydn (1732-1809)	
1. Hörch, hörch, die Lerch'	[1:34]	16. She never told her love	[3:21]
Roger Quilter (1877-1953)		Franz Schubert	
Three Shakespeare Songs, Op. 6		17. Trinklied	[0:45]
2. Come away, death	[2:37]	Hugo Wolf (1860-1903)	
3. O mistress mine	[1:24]	18. Lied des transferierten Zettel	[0:56]
4. Blow, blow, thou winter wind	[2:20]	Geoffrey Bush (1920-1988)	
Benjamin Britten (1913-1976)		19. It was a lover and his lass	[1:52]
5. Fancie	[0:52]	Alex Woolf (b. 1995)	
Francis Poulenc (1899-1963)		Three Tempestuous Tunes (2012) *	
6. Fancy	[1:50]	20. This is a very scurvy tune	[2:08]
Ernest Chausson (1855-1899)		21. Flout 'em and scout 'em	[0:35]
Trois chansons de Shakespeare, Op. 28		22. No more dams I'll make for fish	[1:10]
7. Chanson de clown	[3:29]	Dominick Argento (b. 1927)	
8. Chanson d'amour	[2:11]	from Six Elizabethan Songs	
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Franz Schubert		24. Dirge	[3:54]
10. An Sylvia	[2:44]	Mervyn Horder (1910-1998)	
Henry Purcell (1659-1695)		25. Under the greenwood tree	[1:22]
arr. Tippett/Bergmann		John Dankworth (1927-2010)	
11. If music be the food of love	[2:03]	26. Shall I compare thee to a summer's day?	[2:24]
12. An Epithalamium	[2:51]	27. The Compleat Works	[1:20]
Michael Tippett (1905-1998)		28. Dunsinane Blues	[2:56]
Songs for Ariel		Peter Dickinson (b. 1934)	
13. Come unto these yellow sands	[1:48]	from Schubert in Blue	
14. Full fathom five	[1:45]	29. Hark, hark, the lark	[1:55]
15. Where the bee sucks	[1:17]	Total playing time	[57:17]
* world premiere recording			



Nicky Spence

'Nicky Spence flatters the tenor lines'
The Financial Times

As You Like It: Shakespeare Songs

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.
The Merchant of Venice, Act 5 Scene 1

In the introduction to the 1966 volume of essays entitled *Shakespeare in Music*, the editor Phyllis Hartnoll, begins with this statement: 'There is probably no writer who has inspired more music from musicians of widely differing nationalities and dispositions, than Shakespeare'. Like no other national literary figure from around the world, William Shakespeare's reach and influence is truly international. And from incidental music intended to accompany his plays, through to song with texts from – or adapted from – the plays, to film, radio and television music, and full scale operas, the incredible scale of Shakespeare's reach in the musical world itself is difficult, if not impossible, to quantify. Scholars have listed over 20,000 musical works associated with Shakespeare, a list that surely contains many omissions, as well as being almost immediately outdated.

And now, approaching the 450th anniversary of the date of Shakespeare's birth, his output continues to enthrall and inspire composers

the world over, with no sign of abating. Since the end of the Second World War alone, several hundred operas and major musical works have been written that are based in some way on one of his numerous plays, with Benjamin Britten's *A Midsummer Night's Dream* and Michael Tippett – with references to *The Tempest* in *The Knot Garden* as well as incidental music for the play – being the most notable proponents from Britain, but with important contributions from Luciano Berio (1925-2003), Aribert Reimann (b. 1936) and more recently Thomas Adès (b. 1971) in his reworking of *The Tempest*. And of course mention should also be made of Leonard Bernstein's *West Side Story* as well as Cole Porter's *Kiss me Kate*.

Most notable composers of the art song and lieder have also set the words of Shakespeare at some point in their output, with the most notable aspect again the simply staggering breadth and diversity of works that have been produced as a result of one writer. And it is this eclectic aspect of Shakespearian music that is celebrated through the kaleidoscopic nature of the programme presented here – from Restoration Henry Purcell to the first outing of a set of songs penned by the young composer Alex Woolf in the months leading up to the recording itself, along with contributions from the Classical and Romantic eras, as well as post war and jazz interpretations.

The two earliest works on the album – *An Epithalamium* and *If music be the food of love* – are both by the Restoration composer Henry Purcell (1659-1695). A pioneer of English opera, he is often linked with the adaptation of The Tempest John Dryden (1631-1700) and William D'Avenant (1606-1668), but also composed the music for *Timon of Athens* and *The Fairy Queen*. The latter, a semi-opera reworking of *A Midsummer Night's Dream*, provides the source of the wedding song *An Epithalamium* ('Thrice happy lovers') while *If music be the food of love* is the first of two settings of the song for voice and keyboard. Both are here presented in their arrangements by Michael Tippett (1905-1998) and Walter Bergmann (1902-1998).

She never told her love was part of a collection of six settings of English texts published in London in 1795 by Joseph Haydn (1732-1809) – Haydn also incorrectly attributed another in the set to Shakespeare, *The Spirit's Song*. She never told her love is an unusual but effective setting of words spoken by Vila in the second act of *Twelfth Night*. Composed shortly afterwards, but with a unique and forward-looking musical language are three quite familiar settings of Shakespeare by Franz Schubert (1797-1828), *An Sylvia* D. 891, *Horch, horch, die Lerch'*

D. 889 and *Trinklied* D. 888. As the title suggests *Trinklied* is a compact and rousing drinking song with a text translated from the second act of *Anthony and Cleopatra*; Schubert wrote a number of drinking songs for male chorus and piano, however this one was composed in 1826 for solo voice. The song *Horch, horch, die Lerch'* (Hark, hark, the lark) is a setting of a German translation by August Wilhelm Schlegel (1767-1845) of words from the second act of *Cymbeline*, was intended to have only one verse, with the two additional verses sometimes heard being a later addition. A song of admiration for Silvia, *An Sylvia* is a charming strophic setting of German translation by August Wilhelm Schlegel (1767-1845) of a text from *The Two Gentleman of Verona*.

Close contemporaries, but with vastly differing musical styles were Hugo Wolf (1860-1903) and Ernest Chausson (1855-1899). Chausson's songs are of the unmistakably Romantic French late-nineteenth-century language that is typified by Gabriel Fauré (1845-1924) and Claude Debussy (1862-1918). In the *Trois Chansons de Shakespeare*, the French translation of Shakespeare's text by Maurice Bouchor (1855-1929) is only loosely based on the original, but the combination of music and the modified text provides three exquisite miniatures

('Chansons de clown', 'Chanson d'amour' and 'Chanson d'Ophèlie') that are full of emotion and provide hugely eventful and rich journeys in harmony. The compact and hugely lyrical nature of this set belie the sheer amount of music in the three songs.

While many of Wolf's songs are brooding yet intensely sophisticated, a lighter side is on display in *Lied des transferierten Zettel* – a translation by Schlegel of a text from the third act of *A Midsummer Night's Dream*, the minor key ingeniously adds to the comic and ironic nature of the song.

Known mainly as a composer of song, and with a quintessentially English pastoral style, Roger Quilter (1877-1953) composed the *Three Shakespeare Songs*, Op. 6 in 1905. These three songs were the first of some seventeen settings of Shakespeare by Quilter, and are possibly the most popular. Each of the three songs ('Come away, death', 'O mistress mine' and 'Blow, blow thou winter wind') displays superb word painting, while staying true to the nature of each text, despite the ambiguities of the final song, 'Blow, blow thou winter wind'.

Four close British contemporaries with hugely differing and individual styles – Benjamin

Britten (1913-1976), Michael Tippett (1905-1998), Geoffrey Bush (1920-1988) and Mervyn Horder (1910-1998) – add hugely to the kaleidoscopic nature of the disc. The busy setting of *Fancie* (with a text from *The Merchant of Venice*) by Britten was originally intended for unison voices and piano, with some *ad libitum divisi* at the words 'ding, dong bell', but works equally well as a song for solo voice. A interesting contrast is obtained by a segue into the 'Calme et mélancolique', and deceptively simple setting of the same words by Francis Poulenc (1899-1963). The two interpretations of the text could hardly be more different, but were both written in 1962 for Marion Harwood, along with a third setting for chorus by Zoltán Kodály (1882-1967).

Michael Tippett's Songs for Ariel, were taken from his incidental music for *The Tempest*, first performed in 1962 at London's Old Vic Theatre. For quite some time they were all that remained from the incidental music and while they were not for a specific voice, they were first performed in their separate form by countertenor and harpsichord the following year. Essentially a reworking of *The Tempest*, his opera *The Knot Garden* also makes references to these three songs. The three songs have three distinct themes, with 'Come unto these yellow sands' being a song of enticement, 'Full fathom five' a song of death and 'Where the bee sucks' a song of freedom.

A reasonably prolific composer of songs Geoffrey Bush also wrote an interesting Shakespearian entertainment for tenor, chorus and orchestra on *Twelfth Night* in 1950. With a text taken from the fifth act of *As You Like It*, *It was a lover and his lass* is a strapping and energetic song strophic and punctuated by a recurring refrain. *Under the greenwood tree* by Mervyn Horder is in complete contrast to this once again with a gentle yet persuasive and consistently lilting setting of the text from the second act of *As You Like It*.

Two of the Six Elizabethan Songs (no. 3 'Winter' and no. 4 'Dirge') by Dominick Argento (b. 1927) employ texts by Shakespeare. In slight contrast to title, 'Winter' is an almost furiously quick and boisterous setting, yet always full of character, while 'Dirge' is a setting of 'Come away, Death', that portrays the desolation of the text.

Already a winner of several composition prizes, including Cambridge Young Composer of the Year and the National Centre for Early Music Composers Award Alex Woolf (b. 1995) has had his works performed by Mark Elder and Antonio Pappano and in various major venues. Woolf composed *Three Tempestuous Songs* for Nicky Spence and, as the title suggests, they set three unusual but distinguishing and individual songs from the second and third acts of *The Tempest*.

Providing a completely contrasting view of Shakespeare settings are three varied songs from multi-faceted composer and musician John Dankworth (1927-2010). All three are jazz-inspired and were composed for his wife Cleo Laine, with whom he recorded and regularly performed a programme of Shakespeare settings. The first, *Shall I compare thee to a summer's day*, is a wistful and luxurious setting of the text from Sonnet 18. More tongue-in-cheek is the humorous setting of the titles of all of Shakespeare's plays in *The Complete Works*, while Dankworth's take on Macbeth in *Dunsinane Blues* allows the singer to act out some of the different characters of the play.

Complementing Dankworth's songs is the whimsical setting of 'Hark, hark the lark' by Peter Dickinson (b. 1934), taken from *Schubert in Blue*, his set of three humorous takes on Schubert songs. The set was commissioned by Meriel Dickinson and Christine Coshaw for the 150th anniversary of Schubert's death in 1978, and provide instantly recognisable and fun settings of the three Schubert songs included in this recital.

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Texts

Franz Schubert

1. Horch, horch die Lerch'

Horch, horch, die Lerch' im Ätherblau,
Und Phöbus, neu erweckt,
Tränkt seine Rosse mit dem Tau,
Der Blumenkelche deckt.
Der Ringelblume Knospe schleusst
Die goldnen Äuglein auf;
Mit allem, was da reizend ist,
Du süsse Maid, steh auf!

*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 Mary-buds begin
To ope their golden eyes:
With every thing that pretty is,
My lady sweet, arise.*

From *Cymbeline*, Act II, Scene 3
German by August Wilhelm Schlegel (1767-1845)

Roger Quilter

Three Shakespeare Songs, Op. 6

2. Come away, Death

Come away, come away, Death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it;

Come away, Death (continued)

My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there.

From *Twelfth Night*, Act II, Scene 4

3. O mistress mine

O mistress 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 sweetening;
Journeys end in lovers' meeting,
Ev'ry 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 kiss me, sweet and twenty;
Youth's a stuff will not endure.

From *Twelfth Night*, Act II, Scene 3

4. Blow, blow, thou winter wind

Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

Freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! sing heigh ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! the holly!
This life is most jolly.

From *As You Like It*, Act II, Scene 7

Benjamin Britten (1913-1976)

5. Fancie

Francis Poulenc (1899-1963)

6. Fancy

Tell me where is Fancie bred,
Or in the heart, or in the head?
How begot, how nourished?
Replie, replie.

Fancie (continued)

It is engendered in the eyes,
With gazing fed; and Fancie dies
In the cradle where it lies.
Let us all ring Fancie's knell:
I'll begin it, Ding, dong, bell.

From *The Merchant of Venice*, Act III, Scene 2

Ernest Chausson

Trois Chansons de Shakespeare, Op. 28

7. Chanson de clown

Fuis, mon âme, fuis! Je meurs sous les traits
De la plus cruelle des vierges.
Viens, ô mort! Qu'on m'étende à la lueur des cierges
Dans un cercueil de noir cyprès.
Qu'on m'en sevelisse loin d'elle
Dans le blême linceul couvert de branches d'if,
Qui, partageant mon sort, ami sûr mais tardif,
Du moins me restera fidèle.

Que pas une fleur, une pauvre fleur
Sur ma tombe ne soit semée;
Pour moi, que nul ami, que nulle voix aimée
N'ait des paroles de douleur.
Que je sois seul avec mes peines,
Et laissez au désert blanchir mes ossements,
De peur que sur ma tombe, hélas! les vrais amants
Ne versent trop de larmes vaines.

Adapted from *Twelfth Night*, Act II, Scene 4
by Maurice Bouchor (1855-1929)
(See track 2 for original English)

8. Chanson d'amour

Loin de moi, loin de moi ces lèvres que j'adore
Et dont le mensonge, hélas! fut si doux.
Ces beaux yeux que le ciel de mai prend
pour l'aurore
Ces yeux qui rendaient le matin jaloux.
Mais si malgré tout ma douleur te touche,
Ah! Rends-moi, rends-moi mes baisers,
Sceaux d'amour qui furent posés
En vain sur tes yeux, tes yeux et ta bouche.

*Take, o take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn:
But my kisses bring again;
Seals of love, but sealed in vain.*

Adapted from *Measure for Measure*,
Act IV, Scene 1 by Maurice Bouchor (1855-1929)

9. Chanson d'Ophélie

Il est mort ayant bien souffert, Madame;
il est parti; c'est une chose faite.
Une pierre à ses pieds et pour poser à sa tête
Un tertre vert.
Sur le linceul de neige à pleines mains semées
Mille fleurs parfumées,
Avant d'aller sous terre avec lui sans retour
Dans leur jeunesse épanouie
Ont bu, comme une fraîche pluie,
Les larmes du sincère amour.

Chanson d'Ophélie (continued)

*He is dead and gone, lady,
He is dead and gone;
At his head a grass-green
At his heels a stone.*

*Larded with sweet flowers
Which bewept to the grave did not
With true-love showers.*

Adapted from *Hamlet*, Act IV, Scene 5
by Maurice Bouchor (1855-1929)

Franz Schubert (1797-1828)
10. **An Sylvia**

Was ist Sylvia, saget an,
Dass sie die weite Flur preist?
Schön und zart seh' ich sie nahn,
Auf Himmels Gunst und Spur weist,
Dass ihr alles unterthan.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit
Und verweilt in süßer Ruh'.

Darum Sylvia, tön, o Sang,
Der holden Sylvia Ehren!

An Sylvia (continued)

Jeden Reiz besiegt sie lang,
Den Erde kann gewähren:
Kränze ihr und Saitenklang!

*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 Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.*

From *Two Gentlemen of Verona*, Act IV, Scene 2
German by Eduard von Bauernfeld (1802-1890)

Henry Purcell
arr. Tippett/Bergmann
11. **If music be the food of love**

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.

If music be the food of love (continued)

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.

Colonel Henry Heveningham (1651-1700)
after *Twelfth Night*, Act I, Scene 1

Henry Purcell
arr. Tippett/Bergmann
12. **An Epithalamium**

Thrice happy lovers, may you be
For ever, ever free,
From the tormenting devil, jealousy.
From all the anxious cares and strife,
That attends a married life:

Be to one another true,
Kind to her as she's to you.
And since the errors of the night are past,
May he be ever constant, she be ever chaste.

from *The Fairy Queen*, adapted from
A Midsummer Night's Dream

Michael Tippett (1905-1998)

Songs for Ariel

13. Come unto these yellow sands

Come unto these yellow sands,
Then take hands:
Curtsied when you have and kissed,
The wild waves whist:
Foot it feately here and there;
And, sweet sprites, the burthen bear.

Hark, hark!
Bow-wow.
The watch dogs bark;
Bow-wow.
Hark, hark!
I hear the strain of strutting chanticleer
Cry, Cock-a-diddle dow.

From *The Tempest*, Act I, Scene 2

14. Full Fathom Five

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, ding-dong bell.

From *The Tempest*, Act I, Scene 2

15. Where the bee sucks

Where the bee sucks there suck I:
In a cow-slip's bell I lie;
There I couch when owls do cry.
On a bat's back I do fly
After summer merrily,
Merrily, merrily shall I live now,
Under the blossom that hangs on the bough.

From *The Tempest*, Act V, Scene 1

Joseph Haydn (1732-1809)
16. **She never told her love**

She never told her love,
But let concealment, like a worm in the bud,
Feed on her damask cheek;
She sat, like Patience on a monument,
Smiling at grief.

From *Twelfth Night*, Act II Scene 4

Franz Schubert

17. **Trinklied**

Bacchus, feister Fürst des Weins,
Komm mit Augen hellen Scheins,
Uns're Sorg' ersäuf' dein Fass,
Und dein Laub uns krönen lass.
Füll' uns, bis die Welt sich dreht!

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

from *Anthony and Cleopatra*, Act II, Scene 7
German by Ferdinand von Mayerhofer (1798-1869)

Hugo Wolf (1860-1903)
18. **Lied des transferierten Zettel**

Die Schwalbe, die den Sommer bringt,
der Spatz, der Zeisig fein,
Die Lerche, die sich lustig schwingt
bis in den Himmel 'nein.

Der Kukuck, der der Grasmück'
so gern ins Nestchen heckt,
Und lacht darob mit arger Tück',
und manchen Ehemann neckt.

*The ousel cock, so black of hue,
With orange-tawny bill,
The thristle with his note so true,
The wren with little quill.*

Lied des transferierten Zettel (continued)

*The finch, the sparrow, and the lark,
The plain-song cuckoo gray,
Whose note full many a man doth mark,
And dares not answer nay.*

From *A Midsummer Night's Dream*, Act III, Scene 1

Geoffrey Bush (1920-1988)
19. **It was a lover and his lass**

It was a lover and his lass,
With a hey, and a ho, and a hey nonny no
That o'er the green cornfield did pass.
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye
With a hey, and a ho, and a hey nonny no,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
With a hey, and a ho, and a hey nonny no,
For love is crownéd with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

From *As You Like It*, Act V, Scene 3

Alex Woolf (b. 1995)

Three Tempestuous Tunes

20. This is a very scurvy tune

This is a very scurvy tune to sing at a man's funeral:
well, here's my comfort.
The master, the swabber, the boatswain and I,
The gunner and his mate
Loved Mall, Meg and Marian and Margery,
But none of us cared for Kate;
For she had a tongue with a tang,
Would cry to a sailor, Go hang!
She loved not the savour of tar nor of pitch,
Yet a tailor might scratch her where'er she did itch:
Then to sea, boys, and let her go hang!
This is a scurvy tune too, but here's my comfort.

From *The Tempest*, Act II, Scene 2

21. Flout 'em and Scout 'em

Flout 'em and scout 'em
Flout 'em and scout 'em
And scout 'em and flout 'em
Thought is free.

from *The Tempest*, Act III, Scene 2

22. No more dams I'll make for fish

No more dams I'll make for fish
Nor fetch in firing
At requiring;
Nor scrape trenchering, nor wash dish
'Ban, 'Ban, Cacaliban
Has a new master: get a new man.
Freedom, hey-day! Hey-day, freedom! Freedom,
hey-day, freedom!

From *The Tempest*, Act II, Scene 2

Dominick Argento (b. 1927)

from **Six Elizabethan Songs**

23. Winter

When icicles hang by the wall
And Dick the shepherd blows his nail
And Tom bears logs into the hall
And milk comes frozen home in pail,
When blood is nipp'd and ways be foul,
When nightly sings the staring owl, Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot

When all aloud the wind doth blow
And coughing drowns the parson's saw
And birds sit brooding in the snow
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
When nightly sings the staring owl, Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.

From *Love's Labours Lost*, Act V, Scene 2

24. Dirge

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Dirge (continued)

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

From *Twelfth Night*, Act II, Scene 4

Mervyn Horder (1910-1998)

25. Under the greenwood tree

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

From *As You Like It*, Act II, Scene 5

John Dankworth (1927-2010)

26. **Shall I compare thee to a summer's day?**

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

From *Sonnet No. 18*

John Dankworth

27. **The Compleat Works**

Henry the Fourth, Part One,
Cymbeline
Henry the Fourth, Part Two,
As You Like it,
Measure for Measure,
The Winter's Tale,
Troilus and Cressida,
A Midsummer Night's Dream,
The Merchant of Venice,
Richard the Second,
The Taming of the Shrew,
Then There's Romeo and Julietta

The Compleat Works (continued)

(Thirty more to do!)

Henry the Sixth, Part One,
Pericles,
Henry the Sixth, Part Two,
Coriolanus,
Henry the Eighth,
Comedy of Errors,
Timon of Athens,
Julius Caesar,
King Lear,
The Tempest,
Twelfth Night,
King John and Othello,
'Bout Nothing Much Ado,
Then there's Anthony and Cleopatra
(Cleo to you!)
Henry the Sixth, Part Three,
and Macbeth,
Henry the Fifth,
Merry Wives of Windsor,
Richard the Third,
Hamlet Prince of Denmark,
Titus Andronicus,
The Rape of Lucrece,
Two Gentleman of Verona,
The Sonnets,
Venus Adonis,
The Lover's Complaint,
The Passionate Pilgrim,
The Phoenix and Turtle,
All of 'em in except two that ain't,
All's Well that Ends Well,
Love Labour's Lost.

John Dankworth

28. **Dunsinane Blues**

"Macbeth"
Said an apparition "Shall never vanquished be until"
Said the apparition
"Great Birnam Wood to High Dunsinane Hill
Shall come against him. Mac said "That will
Never be, that'll never be I will not be afraid
of death and bane
Till Birnam Forest comes to Dunsinane."

Macduff

Marchin' with his army
Came toward Birnam Wood. Macbeth
Waited in his castle
And Malcolm said "Let evr'y soldier hew him
Down a bough and bear it before him,"
Macbeth that day was heard to say
"I will not be afraid of death and bane
Till Birnam Forest comes to Dunsinane."

Macbeth

Listened to a servant
"I look'd t'ward Birnam and anon"
Said the wretched servant
"Methought the wood began to move
May you see it coming, I say a moving grove."
Then quoth the Scot "The Spirit said 'Fear not
Till Birnam Wood do come to Dunsinane'.
And now a wood comes towards Dunsinane."

"Macbeth"

Said another apparition "Macbeth, beware
Macduff. Beware!"
Said another apparition

Dunsinane Blues (continued)

"Be bloody, bold and resolute and laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth" (did this disarm Macbeth!)
He said "Swords I smile at, weapons laugh to scorn
Brandished by a man that's of a woman born."

Macbeth

Fighting in a battle
Sighted Macduff who said "Despair"
Then (to put it my way)
"Now's the time for you to be a wary 'un:
I wasn't really born - it was a Caesarian."
Macbeth is said to have lost his head
But he never was afraid of death and bane
Till Birnam Forest came to Dunsinane.

John Dankworth

Peter Dickinson (b. 1927)
from **Schubert in Blue**

29. Hark, hark the lark

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 Mary-buds begin
To ope their golden eyes:
With every thing that pretty is,
My lady sweet, arise.

From *Cymbeline*, Act II, Scene 3



Nicky Spence

Hailed recently in the Daily Telegraph as ‘a voice of real distinction’, Nicky Spence is currently a Harwood Young Artist at English National Opera having trained at London’s Guildhall School of Music and Drama and the National Opera Studio.

2010-11 marked Nicky’s debut for some of the UK’s most distinguished opera houses including Opera North, Opera Holland Park, Scottish Opera and English National Opera. His roles include Tom Rakewell (*The Rake’s Progress*), Jaquino (*Fidelio*) for Opera Holland Park; Lampwick (*The Adventures of Pinocchio*), and Quint (*The Turn of the Screw*) for Opera North. Nicky also took the leading part of Brian in Nico Muhly’s Metropolitan Opera commission *Two Boys*, which received its world premiere at ENO. Earlier this year, he made his debut with New Zealand Opera in the role of Thomas Mason in Jenny McLeod’s opera *Hohepa*, followed by a return to ENO as Novice in David Alden’s new production of *Billy Budd*. Most recently, he gave his role debut as Tamino (*Magic Flute*) for Scottish Opera.

Concert performances include Act 1 of *Tristan and Isolde* with the BBC Scottish Symphony and Donald Runnicles, a Britten Song-Cycle Series in Aldeburgh and at Kings Place, Britten’s *Serenade for Tenor, Horn and Strings* with L’Orchestre National d’Ile de France under Gordan Nikolic, a Gala performance at the Royal Festival Hall and Mozart *Requiem* with the Cambridge Philharmonic. In recital, he has most recently appeared at the Leeds and Oxford Lieder

Festivals, and the Cambridge Summer Music Festival.

An experienced recording artist, Nicky attracted a long-term recording contract with Universal Classics. He has recently recorded a disc of Britten Songs with Malcolm Martineau (*Onyx*), and a disc of premiere Hoddinott recordings, which brought him extensive acclaim. Adding to his credentials in contemporary repertoire, his world-premiere recording of Mark-Anthony Turnage’s song cycle *A Constant Obsession* for Resonus Classics received uniformly excellent reviews. A CD of Eichendorff settings by Wolf, with Sholto Kynoch, is planned for later in the year.

Other future plans include his debut at the Metropolitan Opera, New York, recitals at the Amsterdam Concertgebouw, Perth Concert Hall, London’s Wigmore Hall, Purcell Room and The Forge, Handel’s *Messiah* for the Kathleen Ferrier Society, Mozart’s C minor Mass at Cadogan Hall, Finzi’s *Dies Natalis* with the BBC Concert Orchestra, a Hogmanay Gala in Glasgow, Steersman *The Flying Dutchman* for Scottish Opera and in concert with the CBSO and Andris Nelsons, Elgar’s *The Kingdom* with Cambridge Philharmonic, his Grange Park Opera debut as Chevalier in *Les Dialogues des Carmelites*, Don Ottavio (*Don Giovanni*) for New Zealand Opera and Steva (*Jenůfa*) for La Monnaie in Brussels.

www.nickyspence.com

Malcolm Martineau

Malcolm Martineau was born in Edinburgh, read Music at St Catharine's College, Cambridge and studied at the Royal College of Music.

Recognised as one of the leading accompanists of his generation, he has worked with many of the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Simon Keenlyside, Angelika Kirchschrager, Magdalena Kozena, Solveig Kringelborn, Jonathan Lemalu, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Lisa Milne, Ann Murray, Anna Netrebko, Anne Sofie von Otter, Joan Rodgers, Amanda Roocroft, Michael Schade, Frederica von Stade, Sarah Walker and Bryn Terfel.

He has presented his own series at the Wigmore Hall (a Britten and a Poulenc series and *Decade by Decade – 100 years of German Song* broadcast by the BBC) and at the Edinburgh Festival (the complete lieder of Hugo Wolf). He has appeared throughout Europe (including London's Wigmore Hall, Barbican, Queen Elizabeth Hall and Royal Opera House; La Scala, Milan; the Chatelet, Paris; the Liceu, Barcelona; Berlin's Philharmonie and Konzerthaus; Amsterdam's Concertgebouw and the Vienna Konzerthaus and Musikverein), North America (including in New York both Alice Tully Hall and Carnegie Hall),

Australia (including the Sydney Opera House) and at the Aix en Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg Festivals.

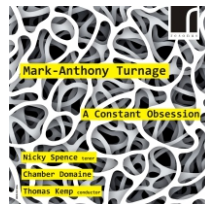
Recording projects have included Schubert, Schumann and English song recitals with Bryn Terfel (for Deutsche Grammophon); Schubert and Strauss recitals with Simon Keenlyside (for EMI); recital recordings with Angela Gheorghiu and Barbara Bonney (for Decca), Magdalena Kozena (for DG), Della Jones (for Chandos), Susan Bullock (for Crear Classics), Solveig Kringelborn (for NMA); Amanda Roocroft (for Onyx); the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten Folk Songs for Hyperion; the complete Beethoven Folk Songs for Deutsche Grammophon; the complete Poulenc songs for Signum; and Britten Song Cycles as well as Schubert's *Winterreise* with Florian Boesch for Onyx.

This season's engagements include appearances with Simon Keenlyside, Magdalena Kozena, Dorothea Röschmann, Susan Graham, Michael Schade, Thomas Oliemanns, Kate Royal, Christiane Karg, Florian Boesch and Anne Schwanewilms.

He was given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004, and appointed International Fellow of Accompaniment in 2009. Malcolm was the Artistic Director of the 2011 Leeds Lieder+ Festival.

www.martineau.info

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