



*Celebrate
Spring*
with
**St. Cecilia
Chamber Choir**

*Vaughan Williams: Three Shakespeare Songs, Stanford, Elgar, Parry,
Francis & Monteverdi ~ Sea Shanties ~ New Music by Todd Monsell*

SATURDAY, APRIL 28, NEWCASTLE

7:30 p.m. 2nd Congregational Church

SUNDAY, APRIL 29, CAMDEN

3:00 p.m., Congregational Church



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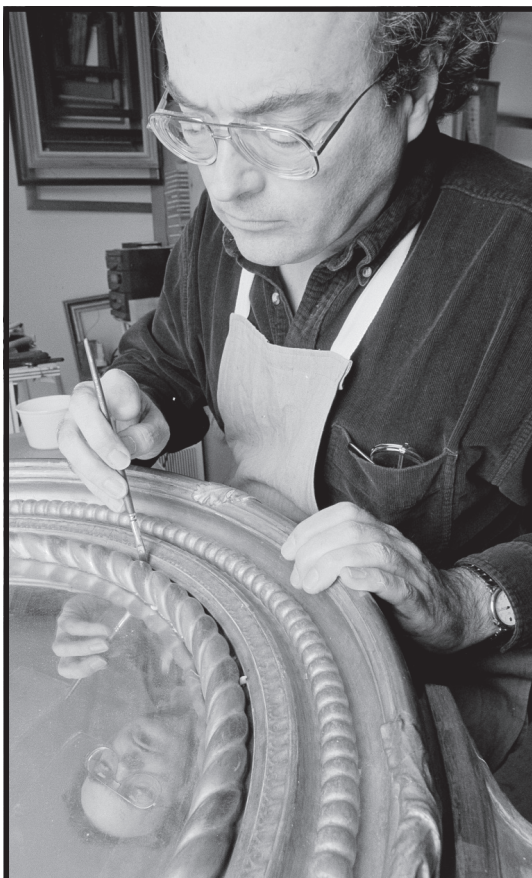


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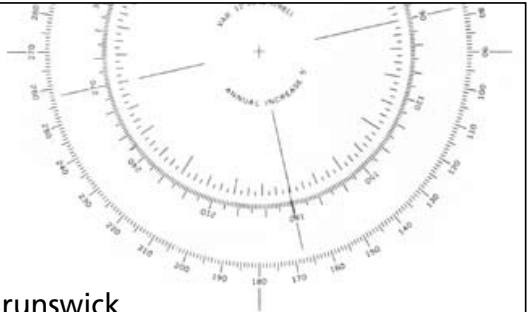
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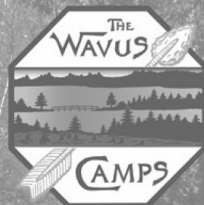
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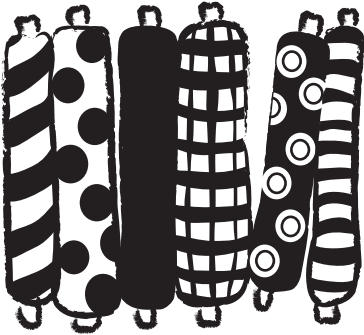


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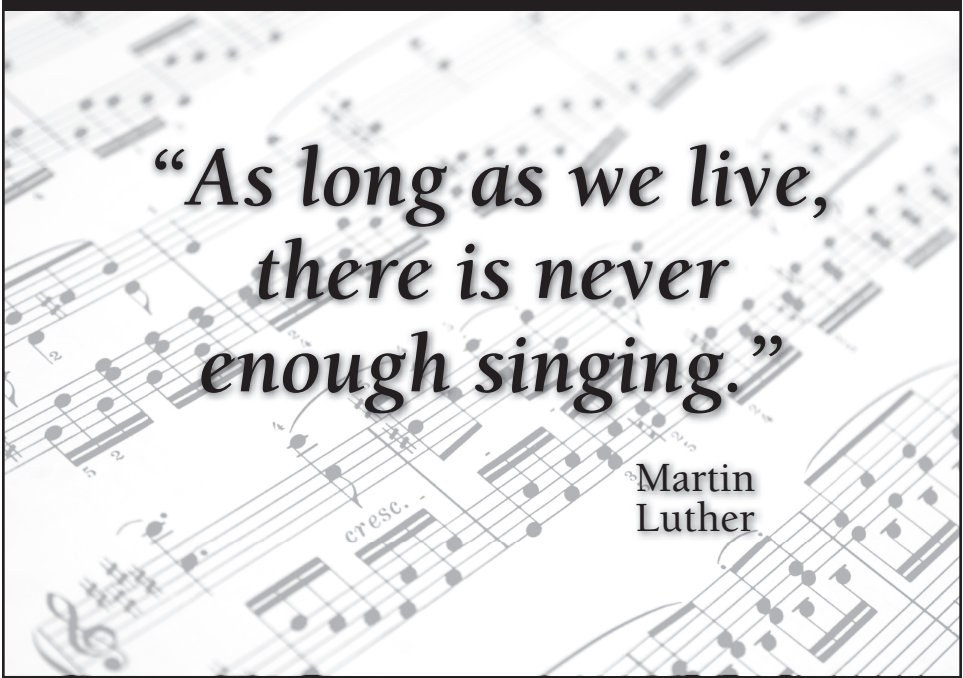
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St. Cecilia Chamber Choir

Linda Blanchard, Director

Celebrate Spring

Saturday, April 28, 2012

Second Congregational Church, Newcastle

Sunday, April 29, 2012

Congregational Church, Camden

My Beloved Spake Patrick Hadley
(1899-1973)

For the Beauty of the Earth John Rutter
b. 1945
Pam Van Siclen, flute

A Prayer in Spring Todd Monsell
b. 1976

For Winter's Ruins and Rains Are Over Richard Francis
b. 1969

For Lo, I Raise Up Sir Charles Villiers Stanford
(1852-1924)

Lux Aeterna – based on “Nimrod” from *Enigma Variations* Edward Elgar
(1857-1934)
Arr. John Cameron

Jerusalem C. Hubert H. Parry
(1848-1918)
Arr. Maurice Jacobson

Intermission

Revey venir du Printans Claude Le Jeune
(1528/30-1600)
Judy Falconer, recorder

Che se tu se'il cor mio Claudio Monteverdi
(1567-1643)

O Primavera Monteverdi

To Be Sung on a Summer Night on the Water 1 Frederick Delius
(1862-1934)

Three Shakespeare Songs Vaughan Williams
(1872-1958)
Full Fathom Five
The Cloud-Capp'd Towers
Over Hill Over Dale

Shakespeare Songs, Book III Matthew Harris
b. 1956
It Was a Lover and His Lass
O Mistress Mine! Olivia DeLisle, soloist

The Mermaid John Whitworth
b. 1921

The Drunken Sailor arr. Jonathan Willcocks
b. 1953

TEXTS AND TRANSLATIONS

My Beloved Spake

My beloved spake, and said unto me, Rise up, my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone; The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land; The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away.

— Song of Solomon Chapter 2, verses 10 – 13

For The Beauty of the Earth

For the beauty of the earth,
for the beauty of the skies,
for the love, which from our birth
over and around us lies:
Lord of all, to thee we raise
This our joyful hymn of praise.

For the beauty of each hour,
of the day and of the night,
[hill and] vale and tree and flower,
sun and moon and stars of light:
Lord of all, to thee we raise
This our joyful hymn of praise.

For the joy of [human] love,
brother, sister, parent, child,
friends on earth, and friends above,
for all gentle thoughts and mild:
Lord of all, to thee we raise
This our joyful hymn of praise.

For each perfect gift of thine
to our race so freely given,
graces human and divine,
flow'rs of earth and buds of heav'n:
Lord of all, to thee we raise
This our joyful hymn of praise.

— F.S. Pierpoint (1835-1917)



A Prayer in Spring

Oh, give us pleasure in the flowers to-day;
And give us not to think so far away
As the uncertain harvest; keep us here
All simply in the springing of the year.

Oh, give us pleasure in the orchard white,
Like nothing else by day, like ghosts by night;
And make us happy in the happy bees,
The swarm dilating round the perfect trees.

And make us happy in the darting bird
That suddenly above the bees is heard,
The meteor that thrusts in with needle bill,
And off a blossom in mid air stands still.

For this is love and nothing else is love,
The which it is reserved for God above
To sanctify to what far ends He will,
But which it only needs that we fulfill.

— Robert Frost (1874-1963)

For Winter's Rains and Ruins are Over

For winter's rains and ruins are over,
And all the season of snows and sins;
The days dividing lover and lover,
The light that loses, the night that wins;
And time remember'd is grief forgotten,
And frosts are slain and flowers begotten,
And in green underwood and cover
Blossom by blossom the spring begins.

Chorus from *Atalanta in Calydon*

— Algernon Charles Swinburne (1837-1909)

For Lo, I Raise Up

For lo, I raise up that bitter and hasty nation, which march through the breadth of the earth, to possess the dwelling places that are not theirs.

They are terrible and dreadful, their judgment and their dignity proceed from themselves.

Their horses also are swifter than leopards and are more fierce than the evening wolves, and their horsemen spread themselves, yea, their horsemen come from far.

They fly as an eagle that hasteth to devour, they come all of them for violence; their faces are set as the east wind, and they gather captives as the sand.

Yea, he scoffeth at kings, and princes are a derision unto him. For he heapeth up dust and taketh it.

Then shall he sweep by as a wind that shall pass over, and shall pass; and be guilty, even he whose might is his God.

Art not thou from everlasting, O Lord my God, mine Holy One?

We shall not die, O Lord, thou hast ordained him for judgment, and thou, O Rock, has established him for correction.

I will stand upon my watch, and set me upon the tower, and look forth to see what he will say to me, and what I shall answer concerning my complaint.

And the Lord answered me and said, The vision is yet for the appointed time, and it hasteth toward the end and shall not lie. Though it tarry, wait for it, because it will surely come.

For the earth shall be filled with the knowledge of the glory of the Lord, as the waters cover the sea.

But the Lord is in His holy temple: let all the earth keep silence before Him.

— Habakuk I

Lux Aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.

*Let perpetual light shine upon them, O Lord,
with your saints forever, for you are merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

— from the Requiem Mass

Jerusalem

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God,
On England's pleasant pastures seen?

And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic Mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds unfold!
Bring me my chariot of fire!

I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

— William Blake (1757-1827)

Reveye Venir du Printans

Refrain:

Reveye venir du Printans.
L'amoureu'z' et belle saizon.

*Here again comes the Spring,
The amorous and fair season.*

Le courant des eaus recherchant,	<i>The currents of water that seek</i>
Le canal d'été s'éclaircît:	<i>The canal in summer become clearer;</i>
Et la mer calme de ces flots,	<i>And the sea calms her waves,</i>
Amolit le triste courroux:	<i>Softens the sad anger.</i>
Le Canard s'égay' se plonjant,	<i>The duck, elated, dives in,</i>
Et se lave coint dedans l'eau	<i>And washes itself happily in the water.</i>
Et la grû' qui fourche son vol,	<i>And the crane breaks its path,</i>
Retraverse l'air et s'en va.	<i>Crosses back and flies away.</i>

Refrain

Refrain

Le Soleil éclaire luizant,
D'une plus seraine clairté:
Du nuage l'ombre s'enfuit,
Qui se ioû' et court et noircît
Et foretz et champs et coutaus,
Le labeur humain reverdît,
Et la prê' decouvre ses fleurs.
Refrain

*The sun shines brightly
With a most serene clarity:
From the cloud the shadow flies
And plays and runs and darkens
And forests and fields and hillsides,
Human labor makes green again,
And the prairie unveils its flowers.
Refrain*

De Venus le filz cupidon,
L'univers semant de ses trais,
De sa flamme va réchaufér.
Animaus, qui volet en l'air,
Animaus, qui rampet au chams
Animaus, qui naget auz eaus.
Ce qui mesmement ne sent pas,
Amoureux se fond de plaizir.
Refrain

*From Venus' son, Cupid,
The universe is seeded in milk,
Is warmed by his flames.
Animals that fly in the air,
Animals that slither in the fields,
Animals that swim in the seas,
Even the un sentient ones,
Once in love, are melted by pleasure.
Refrain*

Rion aussi nous: et cherchon
Les ébas et ieus du Printans
Toute chose rit de plaizir:
Sélebron la gaye saison,
Refrain

*So let us laugh: and let us seek out
The frolicking and the games of Spring
All the world laughs in pleasure:
Let us celebrate the happy season,
Refrain*

— Jean-Antoine de Baïf (1532-1589)

Che se tu Se'il Cor Mio

Che se tu se' il cor mio,
come se' pur malgrado
del ciel e de la terra,
qualor piangi e sospiri,
quella lagrime tue
son il mio sangue,
quei sospir il mio spirto
e quella pen'e quel dolor
che senti
son miei, non tuoi tormenti.

*If you are my beloved,
as you are in spite
of heaven and earth,
whenever you cry and sigh,
those tears of yours
are my blood.
those sighs are my spirit
and the pains and sadness
you feel
are my, not your, torments.*

— Giovanni Battista Guarini (1538-1612)

O Primavera

O primavera, gioventù de l'anno,
bella madre de' fiori,
d'erbe novelle e di novelli amori,
tu ben, lasso, ritorni,
ma senza i cari giorni
de le speranze mie.
Tu ben sei quella
ch'eri pur dianzi, sì vezzosa e bella;
ma non son io quel che già
un tempo fui,
sì caro a gli occhi altrui.

*O Spring, youth of the year,
beautiful mother of flowers,
of fresh herbs and new loves;
You are, alas, returned,
but without the dear days
of my hope.
You are as you were before,
so charming and beautiful,
but I am not as I was
in past times,
so dear in the eyes of others.*

— Giovanni Battista Guarini (1538-1612)

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:
[*Burthen Ding-Dong*]
Hark! now I hear them, —Ding-dong, bell.

The Tempest, Act I, Scene 2
— William Shakespeare (1564-1616)

The Cloud-Capp'd Towers

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

The Tempest, Act IV, Scene 1
— William Shakespeare (1564-1616)

Over Hill, Over Dale

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere,
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

A Midsummer Night's Dream, Act II, Scene 1
— William Shakespeare (1564-1616)

It Was a Lover and His Lass

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

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

As You Like It, Act V, Scene 3
— William Shakespeare (1564-1616)

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 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 kiss me, Sweet-and-twenty,
Youth's a stuff will not endure.

Twelfth Night, Act II, Scene 3
— William Shakespeare (1564-1616)

The Mermaid

Oh, 'twas in the broad Atlantic, mid the equinoctial gales,
That a young fellow fell overboard among the sharks and whales.
And down he went as a streak of light, so quickly down went he
Until he came to a mermaid at the bottom of the deep blue sea.

Refrain: Singing Rule Britannia, Britannia rules the waves
And Britons never, never, never shall be married
To a mermaid at the bottom of the deep blue sea.

She raised herself on her beautiful tail and gave him her soft wet hand;
"I've long been waiting for you my dear now welcome safe to land.
Go back to your messmates for the last time and tell them all from me
That you're married to a mermaid at the bottom of the deep blue sea."

Refrain

We sent a boat to look for him, expecting to find his corpse;
When up he came with a bang and a shout and a voice sepulchral hoarse:
"My comrades and my messmates, oh do not look for me,
For I'm married to a mermaid at the bottom of the deep blue sea."

Refrain

In my chest you'll find my half year's wage likewise a lock of hair.
This locket from my neck you'll take and bear to my young wife dear.
My carte de visite to my grandmother take. Tell her not to weep for me,
For I'm married to a mermaid at the bottom of the deep blue sea.

Refrain

The anchor was weighed, and the sails unfurled and the ship was sailing free,
When up we went to our cap-i-tan and our tale we told to he.
The captain he went to the old ship's side and out loud bellowed he:
"Be as happy as you can with your wife, my man,
at the bottom of the deep blue sea."

Refrain

Drunken Sailor

What shall we do with a drunken sailor,
What shall we do with a drunken sailor,
What shall we do with a drunken sailor, early in the morning?

Refrain:

Hoo-ray and up she rises, Hoo-ray and up she rises,
Hoo-ray and up she rises early in the morning.

Put him in the long boat until he's sober,
Put him in the long boat until he's sober,
Put him in the long boat until he's sober, early in the morning.

Refrain

Put him in the scuppers with a hose-pipe on him,
Put him in the scuppers with a hose-pipe on him,
Put him in the scuppers with a hose-pipe on him, early in the morning.

Refrain

Pull out the plug and wet him all over,
Pull out the plug and wet him all over,
Pull out the plug and wet him all over, early in the morning.

Refrain

Make him walk the plank and then keel-haul him,
Make him walk the plank and then keel-haul him,
Make him walk the plank and then keel-haul him, early in the morning.

Refrain

Shave his belly with a rusty razor,
Put him to bed with the captain's daughter,
Shave his belly with a rusty razor, early in the morning.

Refrain

PROGRAM NOTES

OLIVIA DE LISLE of Nobleboro is the newest Student Member of St. Cecilia Chamber Choir, having joined the alto section in January. Olivia is



a 2011 graduate of Lincoln Academy, where she sang in The Lincolnaires. In addition to her work with us, Olivia sings with a blues band locally. Next September she is headed to University of Southern Maine, where she will major in jazz vocals. Listen for Olivia's distinctive voice to be spotlighted in a short solo in "O Mistress Mine," text by William Shakespeare.

TODD MONSELL of Charleston, SC, holds degrees from Hamilton College and the University of New Hampshire and serves as Director of



Music at St. John's Lutheran Church in Charleston, where he is the organist and director of several choirs. He is also the Lower School music teacher at the Porter-Gaud School, where he directs the 85-voice Lower School Choir and a 30-voice select vocal ensemble.

Todd has been composing music for 10 years, but "A Prayer In Spring" is his first commissioned piece, and he is grateful to Linda Blanchard and the St. Cecilia Chamber Choir for this opportunity.

In July Todd will spend two weeks in Ireland studying traditional Irish music.

He and his wife Jessica are the parents of Julian, 4 and Cameron, 1. Ruth and Will Monsell are their proud grandparents.

ROBERT FROST's "A Prayer in Spring" appeared in his very first published volume, *A Boy's Will*, in 1913. At 37 years of age, Frost was a boy no longer, but had no fame or settled style as yet. This poem harks back to the conventions and topics of nineteenth-century poetry, with its formal syntax, its rhymed couplets and its theme celebrating the natural world without worrying about the future or God's plan. The image of the orchard trees' blooms "like ghosts by night" is a harbinger of Frost's mature style, memorably capturing in everyday language a glimpse of the natural world he knew so well, simultaneously suggesting its evanescence and its beauty.

— John Ward

RICHARD FRANCIS was born and raised in New York City, spending summers in the Berkshires. After earning his A.B. in Music from Bowdoin College and M.M. in Composition from University of Michigan School of Music, Ann Arbor, he settled permanently in Maine and resides in Damariscotta with his wife, Sandra, and baby daughter, Samantha. Francis teaches music at Merriconeag Waldorf School in Freeport and works freelance as a cellist and recording engineer. His numerous commissions have included works for the Bangor Symphony, the Cassatt String Quartet, Choral Art Society, St. Andrew's Church and the American Guild of Organists.

SIR CHARLES VILLIERS STANFORD (1852–1924) was an Irish composer, teacher and conductor. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. In 1882, aged 29, he was one of the founders of the Royal College of Music, where he taught composition for the rest of his life as well as being the professor of music at Cambridge. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition.

His unrivalled knowledge of contemporary music, together with his love and respect for earlier choral music, allowed him to make a major impact in the renaissance of English music in the late 19th century. First came the church services, almost symphonic in design, with meaty organ parts which gave new life to the almost extinct English choral tradition. Then, writing for the new upsurge of amateur choirs born of the Industrial Revolution, who joined together in large 'festivals', he re-vitalized the oratorio which had been the province of the privileged ruling classes. His works today continue to occupy a central place in the choral repertoire of Britain and the U.S.

“For Lo I Raise Up” is a powerful musical setting of a text from the prophet Habakkuk in the Hebrew Scriptures. Habakkuk (writing c. 600 B.C.E.) looked out on the history-making events of his day, chiefly the rise of the Chaldean Empire and their threat to Jerusalem. Habakkuk is primarily concerned about believing in God’s justice over a world that appears to be overwhelmingly unjust. The book is organized as a dialogue between the prophet and God in which Habakkuk challenges God’s power and plan. Over and over, Habakkuk is cautioned to be patient and have faith and he is finally content to commit the future to God, comforted by a larger vision of the divine purpose and its inevitable triumph, if not now, then hereafter: “Though it tarry, wait for it, because it will surely come.”
— Stephen White

SIR EDWARD WILLIAM ELGAR (1857–1934) was an English composer, many of whose works have entered the British and international classical concert repertoire. Among his best-known compositions are orchestral works including the *Enigma Variations* and the *Pomp and Circumstance Marches*, well-known to anyone who ever attended a commencement ceremony.

During the 1890s, Elgar gradually built up a reputation as a composer, chiefly of works for the great choral festivals of the English Midlands. At the age of forty-two, Elgar produced the *Enigma Variations*, which were premiered in London under the baton of the eminent German conductor Hans Richter. The large-scale work was received with general acclaim for its originality, charm and craftsmanship, and it established Elgar as the pre-eminent British composer of his generation. Elgar has been described as the first composer to take the gramophone seriously. Between 1914 and 1925, he conducted a series of acoustic recordings of his works. The introduction of the microphone in 1925 made far more accurate sound reproduction possible, and Elgar made new recordings of most of his major orchestral works.

“Lux Aeterna” is a choral setting of “Nimrod” from the *Enigma Variations* by contemporary English composer and arranger, John Cameron, utilizing the text from the traditional Latin Requiem Mass, a remarkably beautiful use of Elgar’s famous theme.

— Stephen White

SIR C. HUBERT H. PARRY

The last of Blake's so-called prophetic works, "**Jerusalem**" has intrigued literary scholars for some 200 years. Blake wrote the work as an epic poem and supplemented it with 100 illuminated engraved plates which illustrate the fall and subsequent salvation of humankind. "And did those feet in ancient time" is a short poem from the preface to this work, dated 1804. Today the best known section of this larger work is the hymn and anthem written by Sir Hubert Parry in 1916.

The poem was inspired by the apocryphal story that a young Jesus, accompanied by Joseph of Arimathea, travelled to what is now England during Jesus' youth. The legend is linked to an idea in the Book of Revelation describing a Second Coming, wherein Jesus establishes a new Jerusalem. The Christian Church in general, and the English Church in particular, used Jerusalem as a metaphor for Heaven, a place of universal love and peace.

In the most common interpretation of the poem, Blake implies that a visit of Jesus would briefly create heaven in England, in contrast to the "dark Satanic Mills" of the Industrial Revolution just getting under way in Blake's time. Analysts note that Blake asks four questions rather than asserting the historical truth of Christ's visit. According to this view, the poem says that there may, or may not, have been a divine visit, when there was briefly heaven in England. But that was then and now we are faced with the challenge of creating such a heaven on earth once again.

— Stephen White

CLAUDE LE JEUNE was an innovative composer in the turbulent era of the later 16th century in France. A Protestant, he worked with Jean-Antoine de Baïf, a virulent anti-Protestant Catholic who once wrote a sonnet eulogizing the famous massacre of Huguenot Protestants on St. Batholomew's Day in 1572; de Baïf's *academie de musique and de poesie*, had the express purpose of yoking musical and poetic composition more closely together. The text of "**Revecy venir du Printans**" is by de Baïf and celebrates the procreative activity of spring in the natural world. The fact that le Jeune and de Baïf worked together for years is a proof that sectarian differences need not destroy professional partnerships, although le Jeune was careful (and mostly successful) in disguising his faith when working in Paris at court.

— John Ward

CLAUDIO GIOVANNI ANTONIO MONTEVERDI (1567-1643) was an Italian composer, gambist, singer, court and church musician, husband, father, and finally a Roman Catholic priest. Monteverdi's work, often regarded as revolutionary, marked the transition from the Renaissance style of music to that of the Baroque period. He developed two individual styles of composition – the heritage of Renaissance polyphony and the new basso continuo technique of the Baroque. He was recognized as an innovative composer and enjoyed considerable fame in his lifetime. Monteverdi worked for the court of Mantua first as a singer and violist, then as music director. In 1599 Monteverdi married the court singer Claudia Cattaneo, who died in 1607. He and his wife had three children.

By 1613, he had moved to San Marco in Venice where, as conductor, he quickly restored the musical standard of both the choir and the instrumentalists. In 1632, he became a priest.

Until the age of forty, Monteverdi worked primarily on madrigals, composing a total of nine books. A **madrigal** is a secular part song without instrumental accompaniment, usually for four to six voices, making abundant use of contrapuntal imitation, popular especially in the 16th and 17th centuries. Madrigals originated in Italy during the 1520s. In this period, several humanistic trends converged which allowed the madrigal to flourish, such as a wider acceptance of secular music, the invention of the printing press, and the use of the vernacular Italian in music. Of all the composers of madrigals of the late 16th century, none was as central as Monteverdi. To him, the words must be “the mistress of the harmony.”

In the two madrigals being performed, the first, “**Che se tu se’ il cor mio,**” sings of the ambiguity and burden of romantic love while the second, “**O Primavera,**” celebrates spring and the mix of emotions that come with it.

— Stephen White



RALPH VAUGHAN WILLIAMS set three Shakespearean texts to music in 1951, two from *The Tempest* and one from *A Midsummer Night's Dream*. Ariel works magic for his master Prospero, the lord of the island, and sings "**Full Fathom Five**" to fool a young lord, just shipwrecked, into thinking that his father, the King of Naples, has been drowned in the tempest. In fact, the storm was an illusion and Vaughan Williams' music wonderfully conveys the mysterious quality of the island as well as the fluid relationship between the watery world and the human form. In productions of the play, the refrain ("**ding dong bell**") is often intoned or sung from many corners of the stage, suggesting a death knell tolling or sounds of a coastal bell-buoy. The second selection from *The Tempest* presents arguably the most famous lines in the play ("**We are such stuff as dreams are made on,/And our little life is rounded with a sleep.**"), for here Shakespeare through the character of Prospero seems to bid farewell to the magic of his stagecraft; *The Tempest* was the last play he wrote and the words just preceding these are "Our revels now are ended." The third selection, from *A Midsummer Night's Dream*, is sung by Puck (or Robin Goodfellow); like Ariel, Puck serves a master with magic tricks and pranks on the unsuspecting. Puck exemplifies the power and beauty of the natural world in all its minute functions. The speed and variety of the composition capture nicely Puck's winsome and playful qualities.

— John Ward

MATTHEW HARRIS chose two well-known songs, the first from *As You Like It* and the second from *Twelfth Night*. The first, "**It was a lover and his lass**," is performed by two pages who pop up on stage for this purpose alone. They serenade a bumpkin clown and his love with a very conventional encouragement to enjoy love in springtime. After they are done, the clown, Touchstone, calls the song "foolish" and criticizes the singers for keeping bad time. On occasion directors and actors have decided to perform this song badly in order to justify Touchstone's criticism. The second song, "**O Mistress Mine!**" is performed by the clown, Feste, in *Twelfth Night* to entertain two great buffoons, Sir Andrew Aguecheek and Sir Toby Belch. They love the song but have been drinking all night long and may not be expected to be astute music critics. Unquestionably, Harris's versions of these familiar ditties are vastly better music than the songs we have heard from up on the stage.

— John Ward

Founding Director Linda Blanchard also directs the Sheepscot Valley Chorus, is Director of Choirs at St. Andrew's Church, Newcastle, and prepares the chorus for the Conductors Retreat at Medomak. She has directed the Bowdoin College Chamber Choir, University of Michigan Residential College Choirs and Orpheus Singers, worked in Maine and Michigan as a church organist and choir director, taught junior high and high school chorus in Maine, taught voice at Bowdoin College, and worked extensively as a musical theater director. Ms. Blanchard earned her MA in Conducting from University of Michigan School of Music, Ann Arbor, and her BA in Music from Bowdoin College. She is recipient of the Susan Winchell Burnett Music Prize, the Abraham Goldberg Prize for Directing, and the St. Botolph Club Foundation Emerging Artist Grant. She studied orchestral conducting

with Gustav Meier and Zae Munn, and choral conducting with Theodore Morrison, Jerry Blackstone, and Robert Greenlee.



Organist Sean Fleming performs regularly with the Bowdoin Chorus, Coastal Chorale, Down East Singers, Lincoln Academy Lincolnaires, Lincoln Festival Chorus, Maine Friends of Music, Maine Pro Musica, Midcoast Community Chorus, St. Cecilia Chamber Choir, Sheepscot Valley Chorus, and Tapestry Singers. He also regularly accompanies many high

school and junior high festivals. He has worked with Ann Arbor Camerata, Bowdoin Chamber Choir, Bowdoin Summer Music Festival Chorus, Colby College Chorale, Oratorio Chorale, Renaissance Voices, University of Michigan Gilbert and Sullivan Society, University of Southern Maine Chorale, University of Southern Maine Chamber Singers, and Vox Nova Chamber Choir. Sean has directed or accompanied over sixty-five musical theater productions nationwide. Most recently he was the music director for "Sunday in the Park with George" with Heartwood Regional Theater Company, and "Little Shop of Horrors" at The Waldo Theater. An organ recitalist who has performed throughout the United States, Sean studied organ and piano with Ray Cornils, John Doney, Michael Lindsey, and Gerald McGee. For the past sixteen years he has served as organist at St. Andrew's Episcopal Church in Newcastle. He was the recipient of a 2009 St. Botolph Club Foundation grant award for achievements in music.

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Reception coordinators	Ruth Monsell, Pam VanSiclen, Cally Aldrich, John Cleary
Rehearsal space	St. Andrew's Church, Newcastle

The Mission of the St. Cecilia Chamber Choir is:

- To present outstanding performances of the very **best choral repertoire**;
- To provide challenging musical **opportunities for gifted local youth**;
- To support our community with **outreach programs**; and
- To **support Maine composers** through the commissioning of new music.

Since the Choir's inception, **eighteen gifted young students** have sung with us, many continuing to study music in college and beyond. In recent years the Choir has twice provided scholarship grants to young members of the Choir going on to college.

Community outreach concerts have benefited the Damariscotta Baptist Church Steeple Fund, the Great Salt Bay School lunch program, Skidompha Library, Round Top Center for the Arts, the Kennedy Leadership Center at Kieve, the historic Old German Church in Waldoboro, the historic St. John's Church in Dresden, and the Waldo Theater.

To date, we have performed **sixteen new works by Maine composers**, ten of which were especially composed for the Choir.

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Accompanist

Sean Fleming

Soprano

Cally Aldrich
Mary Benner
Jackie Merritt
Ruth Monsell
Natasha Salvo
Anna Shaw
Sarah Sproul
Pam Van Siclén

Alto

Olivia de Lisle
Sidney Harvey
Franciska
Needham
Nadine Raley
Judy Seredynski
Georgi Thompson
Nan White

Tenor

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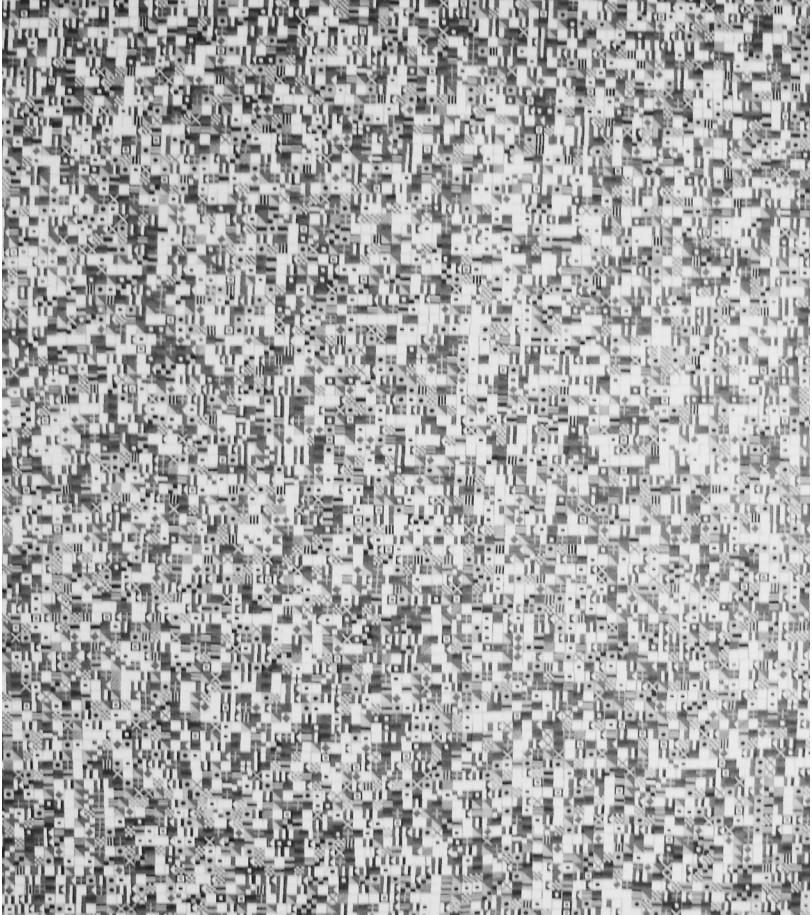
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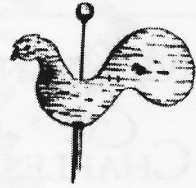
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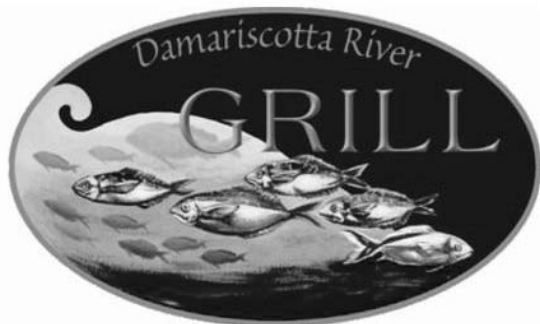
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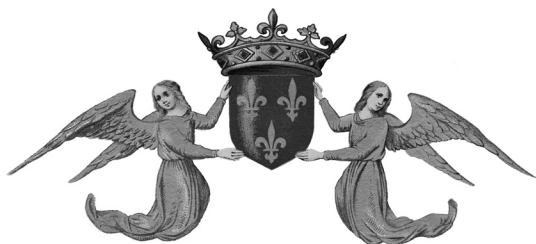
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