

**SHAKESPEARE IN MUSIC FESTIVAL**  
**Stratford-upon-Avon**  
**2 May to 5 May 2025**



***Roger Quilter: The Shakespeare Songs***  
***arranged by John Macfarlane for voice and string quintet***

***William Drakett, baritone***

**Jenny Sacha – violin, Alicja Humeniuk – violin, Vanessa McNaught – viola,**

**Christopher Allan – cello, Antonia Bakewell – double base**

	<u>Song</u>	<u>Play</u>	<u>Sung by</u>
1	It was a Lover and his Lass	<i>As You Like It</i>	Second Page
2	Blow, blow thou winter wind	<i>As You Like It</i>	Amiens
3	Under the Greenwood Tree	<i>As You Like It</i>	Amiens
4	Come away Death	<i>Twelfth Night</i>	Feste
5	O Mistress Mine	<i>Twelfth Night</i>	Feste
6	Hey, Ho, the Wind and the Rain	<i>Twelfth Night</i>	Feste
7	Who is Silvia?	<i>Two Gentlemen of Verona</i>	Proteus
8	How Should I your True Love know?	<i>Hamlet</i>	Ophelia
9	Sigh no more Ladies	<i>Much Ado about Nothing</i>	Balthasar
10	Tell me where is Fancy Bred?	<i>Merchant of Venice</i>	Portia
11	Orpheus with his Lute	<i>Henry VIII</i>	Katharine
12	When Daffodils begin to Peer	<i>The Winter's Tale</i>	Autolycus
13	Come unto these yellow sands	<i>The Tempest</i>	Ariel

14	Take, O take those lips away	<i>Measure for Measure</i>	Mariana
15	Fear no more the Heat of the Sun	<i>Cymbeline</i>	Guiderius and Argiragus
16	When Icicles hang on the Wall	<i>Love's Labour's Lost</i>	Ver and Hiems

Shakespeare's works have inspired many musical compositions in the course of nearly 500 years. The songs in his numerous plays were possibly sung to traditional tunes but it is known that at least two contemporary composers provided music for songs in *The Tempest*, Robert Johnston and Anthony Holborne. A boy soprano, John Wilson, working in the Globe theatre and very likely encountering the Bard, was prompted to write music for 'Take, O take those lips away'. He is perhaps the first composer to set a song in this genre.

There follows a long line of song settings from the plays. Ophelia's 'nonsense' songs have elicited responses from Berlioz, Brahms, Grainger, Parry, Saint-Saens and Strauss to name but a few. Many composers have but a single song to their credit (Arne, Britten, Bush, Coates, Delius, German, Horder, Moeran, Rubbra and Schumann for example), while others have written for choir (Vaughan Williams) and even for a soloist and small orchestra (Hugo Wolf). Composers who wrote more than a single song include Blitzstein, Catselnuovo-Tedesco, Finzi, Gerber, Gurney, Korngold, Rihm, Schubert and Sullivan. The contributions of Finzi and Gurney are for voice and ensemble, the others are for piano accompaniment.

Roger Quilter's sixteen extant Shakespeare songs were written over a period of forty-one years, a lifetime devoted to the Bard. Quilter selected his songs from twelve of Shakespeare's plays and a few of them he even orchestrated himself. Intriguingly, however, two other songs from Shakespeare known to have been composed by Quilter – Full Fathom Five and Where The Bee Sucks – have been lost. John Macfarlane's interest in Roger Quilter's songs is matched by his interest in Gerald Finzi's compositions. He has grouped five of his arrangements of Quilter songs under the title A Pretty Ring Time to serve as a companion piece to Finzi's well-known group of five songs entitled Let Us Garlands Bring. These Quilter songs have been slightly re-arranged here for string quintet – the accompaniment chosen for all the Quilter songs in today's programme, which will be played by our five instrumentalists drawn from the Orchestra of the Swan. John Macfarlane would also like to thank Valerie Langfield, Quilter's renowned biographer, who is attending the Festival today, for her detailed knowledge of this miniaturist lover of vocal music.



**William Drakett** studied singing under Prof. Konrad Jarnot at the Robert Schumann Conservatoire in Düsseldorf, following organ and harpsichord studies at the Royal Birmingham Conservatoire. His vocal studies have been further enriched by masterclasses with artists including Brigitte Fassbaender, Juliane Banse, Hans Eijsackers, Neal Davies, Eric Schneider, Christianne Stotijn & Henk Neven. William has a particular love of the art song repertoire, and enjoys collaborating with pianists including Hans Eijsackers, Benjamin Mead, Edward Picton-Turbervill, Simon Carrey & Reinild Mees. He now lives in Wells where he is a Vicar Choral in the choir of Wells Cathedral and continues his vocal studies privately with John Evans.