

Four Madrigals

The Silver Swan	ORLANDO GIBBONS 1583-1625
Sing We and Chant It	THOMAS MORLEY 1557-1603
In Crystal Towers	WILLIAM BYRD 1543-1623
Ha, Ha, This World Doth Pass	THOMAS WEELKES 1575-1623

In Elizabethan days the evenings often were spent singing madrigals, just as today we might play bridge. But madrigals necessitated the correct partners, i.e. voice-parts. These four madrigals represent the leading composers of Elizabethan England. 'The Silver Swan' tells of the old myth concerning the silence of the swan until death, when its song is at last sung. However, the feeling of the poet is that "more geese than swans now live, more fools, than wise". 'Sing We and Chant It' sings of the gaiety and the pleasure of youth. Byrd was the greatest composer of his day and his handling of polyphony in 'In Crystal Towers' is exemplary. Weelkes in his madrigal makes fun of the flattery he sees around him in Elizabethan England and concludes that flattery is what makes the world go round.

Two American Folk Songs

Tee Roo	arr. KUBIK
The Deaf Old Woman	arr. BRYANT

Four Negro Spirituals

Were You There?
Little David, Play on Your Harp
Water Boy
Joshua Fit de Battle of Jericho

Songs from <i>Porgy and Bess</i>	GEORGE GERSHWIN 1898-1937
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Summertime
I Got Plenty of Nuttin'

The Negro folk opera "Porgy and Bess" represents George Gershwin's last major work. The score is fresh and original and full of rich melodies and energetic rhythms, which are reflected in these two songs.