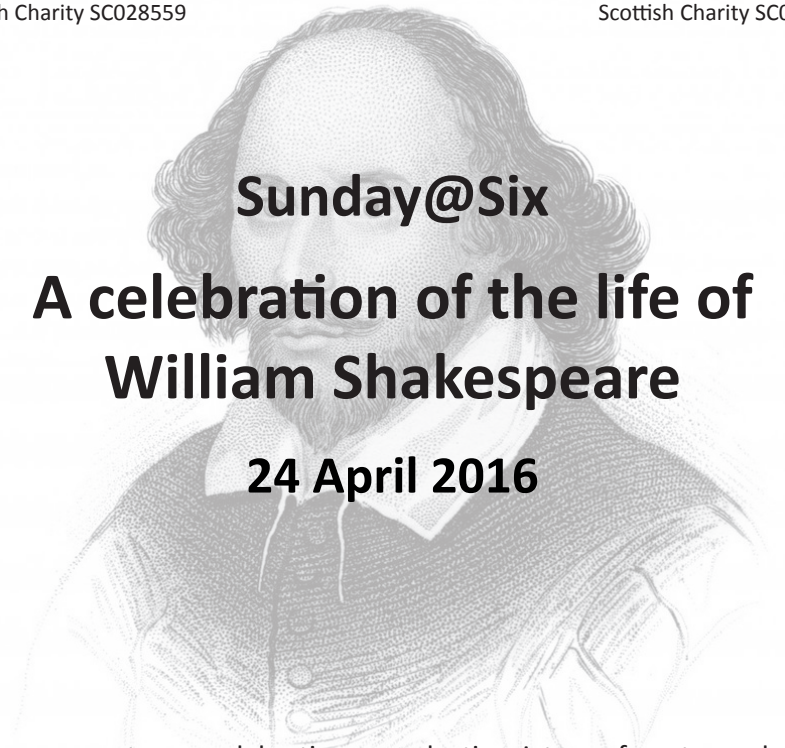




A partnership between

Rosyth
Methodist Church
Scottish Charity SC028559

St Margaret's
Scottish Episcopal Church
Scottish Charity SC028426



Sunday@Six
A celebration of the life of
William Shakespeare
24 April 2016

We welcome you to our celebration, an eclectic mixture of poetry and music reflecting on the contribution of the "Swan of Avon" to our literature and culture, which has been devised by Val Leslie. A special welcome to the members of Holy Trinity Youth Fellowship, who will be performing a sketch.

Grateful thanks to all those who are taking part tonight. Most of the music is being provided by members of the St Margaret's choir, but you will get a chance to sing the two congregational hymns.

Performance notes!

The context

Shakespeare's work very much reflects the culture and taste of his audience, so we find mentions of fashionable dances and popular music, as well as a great deal of blood and black humour. The political intrigues of his aristocratic patrons and their sensitivities also had to be catered for, so there's often more than a surface interpretation to be sought ...

The words

Many of Shakespeare's plots started with the books that he himself read, and his verse doubtless owes much to the words that he heard – the Prayer Book of 1547 and the Great Bible of 1539, and their successors, were imprinted on the Elizabethan mind by weekly compulsory church attendance. But these were not enough for his innovative mind: Shakespeare invented over 1,700 of our common words, and his quotations are memorable. We explore this in our sketch, and there's a 'graffiti' version of some of the best-known phrases on our back cover.

The music

In 1588 Nicholas Yonge published *Musica transalpina*, a collection of Italian madrigals fitted with English texts that touched off an explosive and colourful vogue for madrigal composition. Our programme includes four of these, while Campian's sacred song reflects another imported style, the French air.

Shakespeare's plays contain a number of songs, some with borrowed music and sometimes also borrowed words, others with tunes specially composed – we have an example of each – and there are many musical allusions in his plays, which we're illustrating as pieces for recorder duo.

Shakespeare has also inspired many composers over the past 400 years, with settings of both his original words and translations. We've chosen two settings by Gerald Finzi, premièred in 1942 and dedicated to Ralph Vaughan Williams. Thanks to Heather Kelsall for accompanying these.

The pictures

Shakespeare's plays have been the inspiration for many artists, and we'll be projecting a number of images selected by Allan Leslie.

Welcome

All **Lord, for the years** (StF 470) (tune *Lord of the years*)

Lord, for the years your love has kept and guided,
urged and inspired us, cheered us on our way,
sought us and saved us, pardoned and provided,
Lord of the years, we bring our thanks today.

Lord, for that word, the Word of life which fires us,
speaks to our hearts and sets our souls ablaze,
teaches and trains, rebukes us and inspires us,
Lord of the word, receive your people's praise.

Lord, for our land, in this our generation,
spirits oppressed by pleasure, wealth and care;
for young and old, for commonwealth and nation,
Lord of our land, be pleased to hear our prayer.

Lord, for our world; when we disown and doubt him,
loveless in strength, and comfortless in pain;
hungry and helpless, lost indeed without him,
Lord of the world, we pray that Christ may reign.

Lord for ourselves; in living power remake us,
self on the cross and Christ upon the throne;
past put behind us, for the future take us,
Lord of our lives, to live for Christ alone.

Introduction

Recorder duo La Volta

They bid us to the English dancing-schools, and teach lavoltas high ...
(Henry V: Act III, Scene v)

Madrigal Sing we and chant it (text anon.)

This 'ballet', a piece with a typical fa-la-la refrain, comes from Thomas Morley's collection published in 1595. Morley lived for a time in the same parish as Shakespeare, and a connection between the two has been long speculated, but never proven.

The Tempest

Act I, Scene ii

Ariel (invisible) enters, followed by Ferdinand (son of the drowned King of Naples). Ferdinand hears voices ...

The choir sing "Full Fathom Five" to the original tune by Robert Johnson arranged by Andrew Griffiths

Ferdinand is watched by Prospero (the rightful Duke of Milan, a magician) who talks about him to his daughter, Miranda.

People in love

Reading Sonnet 18
 "Shall I compare thee to a summer's day?"

Solo Who is Silvia?
 (from *The Two Gentlemen of Verona*, Act IV, Scene ii)
 (music by Gerald Finzi)

Reading "When daisies pied and violets blue"
 (Spring's poem from *Love's Labour's Lost* Act V, Scene ii)

Madrigals April is in my mistress' face (text anon.)
 Now is the month of maying (text after Orazio Vecchi)
 Amyntas with his Phyllis fair (text anon.)

A song sequence taking us through the summer months: a madrigal and a ballet from Morley's collections, and a madrigal by Francis Pilkington, an English composer, lutenist and singer at Chester Cathedral.

Much Ado About Nothing

Reading "Sigh no more, ladies, sigh no more"
 (Act II, Scene iii)

Recorder duo The Sick Tune and Light o' love

Beatrice has been asked by Hero "Do you speak in the sick tune?" Margaret seeks to cheer her up: "Clap's into 'Light o' love'; that goes without a burden: do you sing it, and I'll dance it." (Act III, Scene iv)

What's Shakespeare ever done for us?

Three students "in a pickle" ...

The Merry Wives of Windsor

Reading " ... how full of chollors I am"
(Act III, Scene i)

Recorder duo Fortune my foe

*"I see what thou wert, if Fortune thy foe were not, Nature thy friend.
Come, thou canst not hide it". Falstaff to Mistress Ford (Act III, Scene iii)*

A weary sprite

Choir Never weather-beaten sail
(words and music by Thomas Campian c.1613)

Reading "Tomorrow, and tomorrow, and tomorrow"
(from *Macbeth*, Act V, Scene v)

Solo Fear no more the heat o' the sun
(from *Cymbeline*, Act IV, Scene ii)
(music by Gerald Finzi)

Romeo and Juliet

Reading " ... if you with patient ears attend"
(The prologue)

Recorder duo Heartsease

In Act IV, Scene v, Peter is asked "Why 'Heart's ease?'" (a popular ballad about the joys of the carefree life). He replies: "O, musicians, because my heart itself plays 'My heart is full of woe'. O, play me some merry dump, to comfort me."

Prayers Two responses will be used:
 We give you thanks and praise
 Hear our prayer, O Lord

Reading Sonnet 24
 "Mine eye hath played the painter"

All Come to us, creative Spirit (StF 726) (tune: *Angel Voices*)

Come to us, creative Spirit,
in our Father's house,
every human talent foster,
hidden skills arouse,
that within your earthly temple
wise and simple
may rejoice.

Poet, painter, music-maker,
all your treasures bring;
artist, actor, graceful dancer,
make your offering;
join your hands in celebration!
Let creation
shout and sing!

Word from God eternal springing,
fill our minds, we pray,
and in all artistic vision
give integrity.
May the flame, within us burning,
kindle yearning
day by day.

In all places and for ever
glory be expressed
to the Son, with God the Father,
and the Spirit blest.
In our worship and our living,
keep us striving
towards the best.

Final curtain

Reading Puck's soliloquy
(from *A Midsummer Night's Dream* Act V, Scene ii)

Recorder duo Jig (from *Love's Labour's Lost*)

**Our next "Sundays@Six"
will be on the *third* Sunday of the month!**

**Do join us at 6.00pm on
15 May 2016**

Sunday@Six at the start of **Christian Aid** week will be an evening of films and food to raise awareness about and money for Christian Aid.

Morsheda is a young mother of four. Her husband has left. She has no land. No assets. No savings. And the only work she can get is backbreaking manual labour for as little as 74p a day. Her home has been flooded several times, and last August it flooded again. She's our neighbour, and she desperately needs our help.

Come and learn about more about Morsheda and help Christian Aid give her a new chance at life, a chance to build a better future ...

19 June 2016

You are warmly invited to join us for a **Songs of Praise** thanksgiving for Rosyth Flower Festival with hymns representing the floral displays.

You will find details of what we do and how to contact us on our websites:
www.stmargaretsrosyth.org.uk and www.rosythmethodist.org.uk

Some expressions that are part of Shakespeare's legacy

"KNOCK KNOCK! WHO'S THERE?" "HEART OF GOLD"
"SET YOUR TEETH ON EDGE" "SO-SO" "GOOD RIDDANCE"
"FAINT HEARTED" "SEEN BETTER DAYS"
"FIGHT FIRE WITH FIRE" "TOO MUCH OF A GOOD THING"
"WEAR YOUR HEART ON YOUR SLEEVE" "SEND HIM PACKING"
"NOT SLEPT ONE WINK" "COME WHAT MAY" "LAUGHING STOCK"
"THE GAME IS UP" "FOR GODDNESS'S SAKE"
"BATED BREATH" "WHAT'S DONE IS DONE" "FULL CIRCLE"
"VANISH INTO THIN AIR" "BE ALL/END ALL"
"IN A PICKLE" "OUT OF THE JAWS OF DEATH" "DEAD AS A DOORNAIL"
"FAIR / FOUL" "BRAVE MAKES YOUR HAIR NEW WORLD"
"NAKED TRUTH" "PLAY / PLAY" "STAND ON END"
"BREAK THE ICE" "BREAthed" "THE WORLD IS WILD"
"OFF WITH HIS HEAD" "LIE HIS LAST" "MY OYSTER" "GOOSE CHASE"
"LOW" "LOVE IS BLIND"
"HEART OF HEARTS" "A SORRY SIGHT" "A PIECE OF WORK"