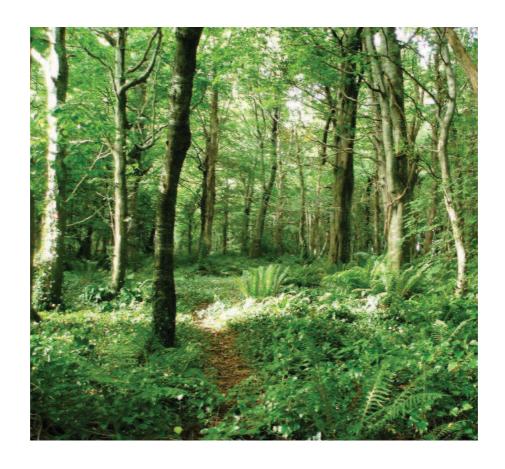
# THE HAZEL WOOD



A Dramatic Cantata for Mixed Choir (SATB), Brass Quintet and Organ

Phillip A. Cooke

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(2012)

#### PERFORMANCE NOTES

All manual and pipe indications are suggestions only and should be left to the discretion of the organist

Breath marks are suggestions only

The solo soprano in bb.154 – 163 can be taken by more singers if desired

Score in C.

The Hazel Wood was commissioned by the John Armitage Memorial for their 2013 concert season

For Ed Armitage and the John Armitage Memorial

First performed (in a recording) by the Choir of Selwyn College, Cambridge, conducted by Sarah MacDonald with Onyx Brass at Selwyn College Chapel, Cambridge on 10 - 11 January 2013.

World premiere: The massed choirs of Aberdeen, Edinburgh and St Andrew's Universities conducted by Michael Bawtree with The Red Note Ensemble at The Holy Trinity Church, St Andrews on 14 February 2013.

London premiere: Choir of Selwyn College, Cambridge, conducted by Nicholas Cleobury with Onyx Brass at St Bride's Church, Fleet Street, London on 20 March 2014

A recording of this piece is available on *Phillip Cooke: Choral Music* released on Regent Records, REGCD411

**Duration:** 12 minutes

**Cover photograph:** The Hazel Wood (Denise Gamble)

For more information: www.phillipcooke.com

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#### PROGRAMME NOTE

The Hazel Wood is a setting of W B Yeats's famous poem 'The Song of Wandering Aengus' from his 1899 collection *The Wind Among Reeds*. Like much of Yeats's work it is a heady mix of Celtic mythology, Christian allusions and personal reminiscences all of which appeal greatly to me as a composer. The Aengus of Yeats's poem was a god of Irish mythology who stayed forever young in a world of immortality and lived in a palace on what it today's River Boyne. As the story goes, he became sick with love for a young maiden he had glimpsed only once, and after years of searching he finally found her, but rather unhelpfully she had become a swan. He jumped into the water with her, became a swan and they lived happily ever after. In Yeats's version of the story the protagonist has become an old man by the end of the poem and looks back wistfully at his life, the final verse being more bittersweet then the preceding material.

I was taken by the inherent drama in Yeats's verse, from the passion and obsession of the opening lines ('a fire was in my head'), the years of searching, the revealing of the girl and then the final nostalgic reminiscences – it felt like a grand narrative, a story that had to be told, and one that would benefit from music. *The Hazel Wood* is in three distinct sections (which don't necessarily correlate to the verses of the poem): a twisting, polyphonic opening over a repeated pedal in the organ which then moves to a long second section with rapturous vocal phrases and powerful brass interjections, the final section is a variation on the opening with a serene coda for solo soprano and a capella chorus.

**PAC** 

#### **TEXT**

#### The Song of Wandering Aengus

I WENT out to the hazel wood, Because a fire was in my head, And cut and peeled a hazel wand, And hooked a berry to a thread; And when white moths were on the wing,

And moth-like stars were flickering out,

I dropped the berry in a stream And caught a [little] silver trout.

When I had laid it on the floor I went to blow the fire a-flame, But something rustled on the floor, And someone called me by my name: It had become a glimmering girl With apple blossom in her hair Who called me by my name and ran And faded through the brightening air.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.

W B Yeats (1865 – 1939)

### **FULL SCORE**

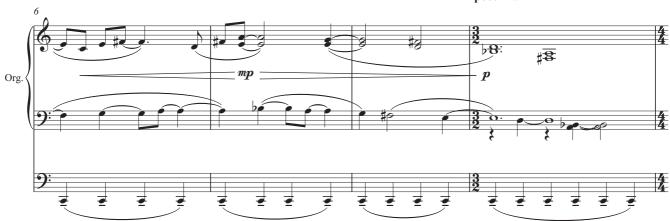
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PHILLIP A. COOKE (2012)

WILLIAM BUTLER YEATS (1865 - 1939)

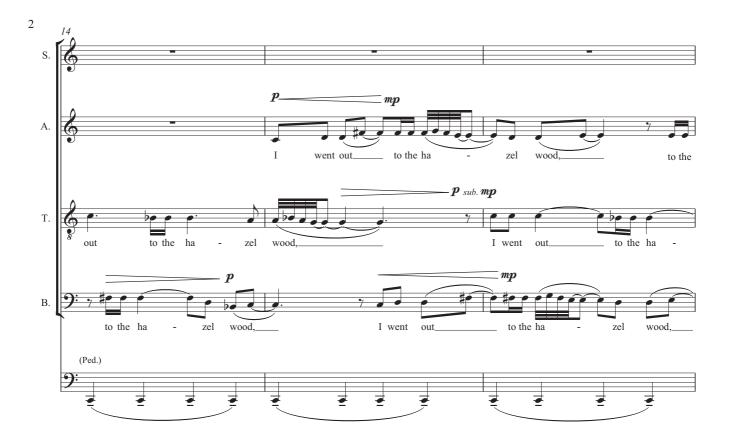
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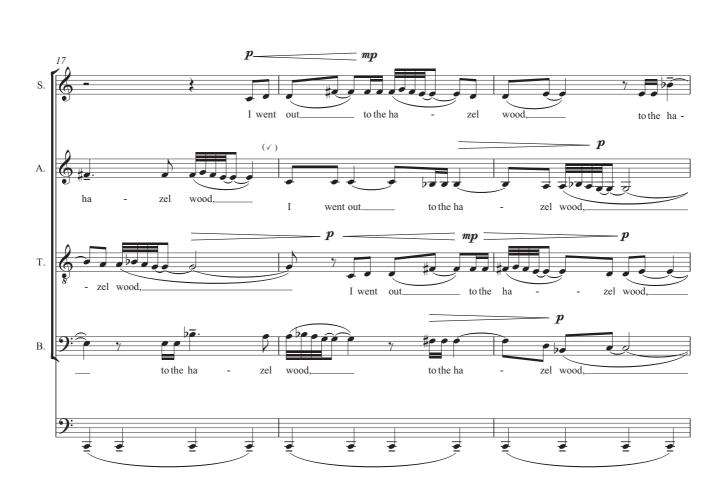






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Ancora più mosso (=c.72)

Subito meno mosso (=c.62)



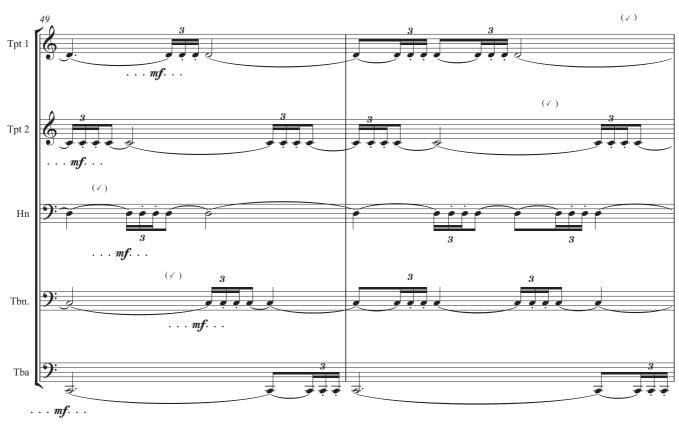










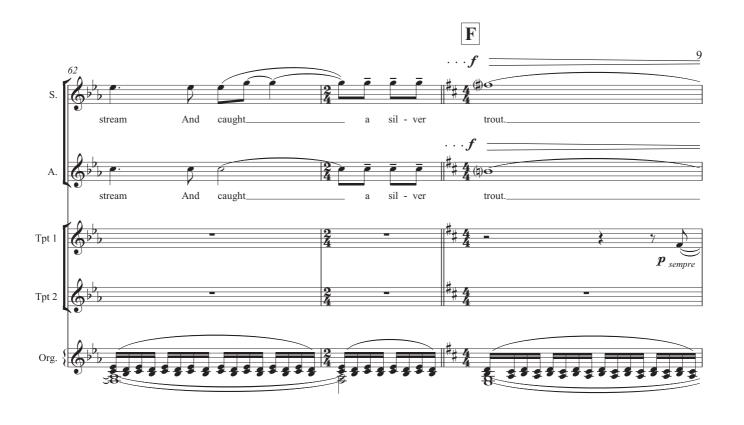
























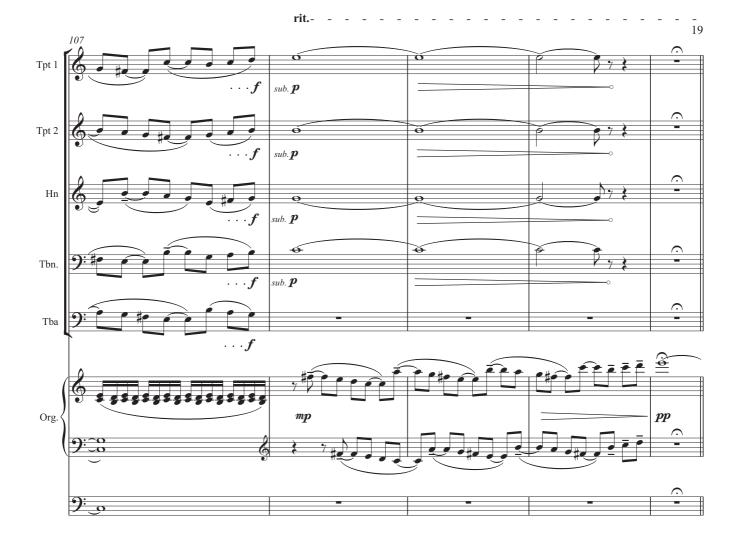






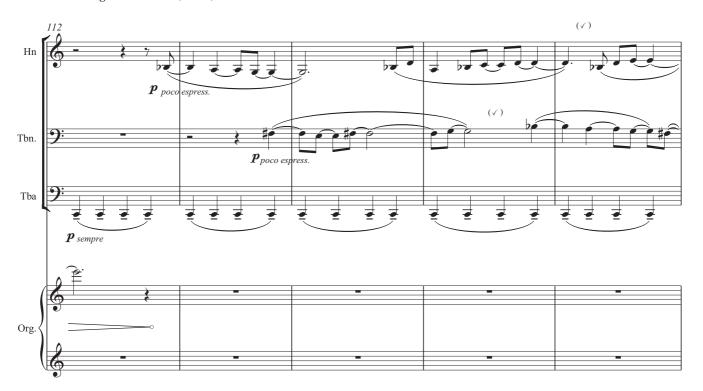








#### Adagio misterioso (=c.56)











#### Più mosso (=c.62)

poco a poco accel.-



24 **O** 

- Ancora più mosso (=c.72) are done,\_ till time and times are done,\_ till times are done, till time and times are and times are done, done, till time and times are till times are and times are done, till time and times are done, · · · **ff** = are done,\_ till time and times are done,\_\_\_ \_\_ till times are Tbn.  $oldsymbol{f}_{marc.}$ Tba Org.  $oldsymbol{f}$  marc.

accel. - -



\_ **ff**marcatiss.



\*Can be taken by more singers if desired



rit. al fine. - - - - - - - -



