



Alun Hoddinott CBE (1929-2008)

*Hoddinott*

bms  
BMS437CD

ALUN HODDINOTT: Landscapes - Song Cycles and Folksongs



**Claire Booth** Soprano  
**Nicky Spence** Tenor  
**Jeremy Huw Williams** Baritone

**Andrew Matthews-Owen and Michael Pollock**  
Piano

# ALUN HODDINOTT (1929-2008)

## Landscapes - Song Cycles and Folksongs

### World Première Recordings

Landscapes (Ynys Môn), Op.87 (1975) - Emyr Humphreys

- |                                   |      |
|-----------------------------------|------|
| 1 Mynydd Bodafon - <i>Andante</i> | 2:52 |
| 2 Din Lligwy - <i>Allegro</i>     | 3:04 |
| 3 Llys Dulas - <i>Vivace</i>      | 2:48 |
| 4 Traeth Bychan - <i>Adagio</i>   | 2:13 |
| 5 Hen Gapel - <i>Allegro</i>      | 2:45 |

Two Songs from Glamorgan (1990)

Traditional. English translation by Geraint Lewis.

- |  |      |
|--|------|
| 6 In Pontypridd my love doth dwell - <i>Andante</i>    | 2:01 |
| 7 Farewell to Llangyfelach - <i>Allegro non troppo</i> | 2:27 |

The Silver Hound, Op.121 (1985) - Ursula Vaughan Williams

- |                                     |      |
|-------------------------------------|------|
| 8 Prologue - <i>Andante</i>         | 1:33 |
| 9 Lullaby - <i>Moderato</i>         | 1:03 |
| 10 The Schoolboy - <i>Piu mosso</i> | 1:00 |
| 11 The Soldier - <i>Agitato</i>     | 1:36 |
| 12 The Lover - <i>Adagietto</i>     | 2:08 |
| 13 The Statesman - <i>Allegro</i>   | 1:15 |
| 14 The Old Man - <i>Adagio</i>      | 1:15 |
| 15 Epitaph - <i>Andante</i>         | 1:18 |

One Must Always Have Love, Op.152 No.3 (1994)

- |  |      |
|--|------|
| 16 Sonnet (Christina Rossetti) - <i>Moderato</i>   | 2:29 |
| 17 Daisy (Emily Dickinson) - <i>Allegro</i>        | 1:56 |
| 18 Tasmanian Poem (Alice Bliss) - <i>Andantino</i> | 1:22 |
| 19 The Ragged Wood (W.B.Yeats) - <i>Moderato</i>   | 2:31 |

Towy Landscape, Op.190 (2006) - John Dyer

10:33

- 20 *Moderato – Allegretto – Moderato – quasi Allegro – Alla Marcia – Andante*

Six Welsh Folksongs (1982)

Traditional. Translation by Rhiannon Hoddinott.

- |  |      |
|--|------|
| 21 Two Hearts Remain - <i>Allegretto</i> | 2:31 |
| 22 O Gentle Dove - <i>Moderato</i>       | 1:35 |
| 23 If She Were Mine - <i>Allegretto</i>  | 2:21 |
| 24 Ap Shenkin - <i>Allegro</i>           | 1:29 |
| 25 The Golden Wheat - <i>Andante</i>     | 2:29 |
| 26 Fairest Gwen - <i>Allegretto</i>      | 1:22 |

**Claire Booth** (soprano)

16-19 and 20

**Nicky Spence** (tenor)

1-15 and 21-26

**Jeremy Huw Williams** (baritone)

20

**Andrew Matthews-Owen** (piano)

1-26

**Andrew Matthews-Owen** (primo)

**Michael Pollock** (secondo)

20

## LANDSCAPES OF WALES - The Song Cycles of Alun Hoddinott

Alun Hoddinott was born in Bargoed, Glamorganshire on August 11, 1929 and grew up on the beautiful Gower peninsula to the west of Swansea. When he died there on March 11, 2008 he had dominated the musical scene in Wales for well over half a century. His unique achievement was fittingly recognised, in what would have been his 80th birthday year, when the new home of the BBC National Orchestra of Wales within the Wales Millennium Centre in Cardiff Bay was named BBC Hoddinott Hall in his honour. Hoddinott spent most of his professional life in Cardiff - initially as an undergraduate at the University (1946-9) and then as a lecturer at the Royal Welsh College of Music and Drama (1951-9) before returning to his alma mater as Lecturer (1959-67) and subsequently Professor and Head of Music from 1967 until 1987. In initial partnership with his great pianist friend John Ogdon this pivotal year 1967 also saw Hoddinott establishing the Cardiff Festival of 20th Century Music, a pioneering event which he directed until 1989. At the age of 60 he then retired from all administrative duties to concentrate exclusively on composition. As one of the most gifted, versatile and prolific composers of his generation internationally, Hoddinott contributed significant works to all genres - 10 symphonies, 6 operas, 13 piano sonatas, 5 string quartets, 6 violin sonatas, several large-scale choral canvases (notably *The Tree of Life*, *Sinfonia Fidei* and *The Legend of St.Julian*) and over 20 concerto-like scores for virtually every traditional instrument, including the cello concerto *Noctis Equi* for Mstislav Rostropovich in 1989. This disc brings together for the first time all his songs for high voice and piano (together with his last vocal work of all) and thus represents an important strand of his vast and prodigious output.

During his years as a student at Cardiff University and also with Arthur Benjamin in London, Hoddinott composed numerous songs which set a wide variety of poets writing in English - Romantics like Matthew Arnold, A.E.Housman, Walt Whitman, Shelley and Keats rubbing shoulders with Shakespeare and John Fletcher (an early favourite) and at another extreme C.Day Lewis and Edith Sitwell. But with the exception of the *Two Songs*, Op.2 (setting Fletcher for bass and piano) and the anonymous *Lullaby*, Op.4 No.1 (for medium voice and piano) both from 1950, all these early settings were withdrawn by the composer, so that we have to wait until 1975 for the first mature collection of songs for voice and piano - the set of *Landscapes* (*Ynys Mon*), Op.87 - which, perhaps significantly, continues an important collaboration with a fellow Welsh artist - the distinguished and versatile writer Emyr Humphreys (born 1919) who is a prolific novelist, poet and dramatist. Hoddinott and Humphreys first worked together in 1959 and again in 1964 when the latter was producing two plays by Saunders Lewis for the BBC in Wales - *Esther* (for radio)

and subsequently Blodeuwedd (for television) - for both of which Hoddinott was commissioned to write the incidental music. Then in 1968 Hoddinott set two texts by Humphreys - An Apple Tree and a Pig (for unaccompanied chorus) and Roman Dream (for soprano and ensemble, subsequently recorded by Dame Margaret Price) - so it was perfectly natural in 1975 to find the composer turning again to Humphreys for the first of three song cycles on which they were to work together, the others being Ancestor Worship (for baritone Stephen Roberts and piano in 1977) and Songs of Exile (for tenor Robert Tear and orchestra) in 1989.

The timing of this first cycle is interesting in that it comes hard on the heels of Hoddinott's first opera - *The Beach of Falesa*, a richly romantic score based on the short story by Robert Louis Stevenson - which was premiered by Welsh National Opera on March 21, 1974. This contained a major role for the Welsh baritone Sir Geraint Evans and the experience of writing for voices on a broad and dramatic scale seems to have encouraged Hoddinott then to explore solo vocal writing in its more intimate recital-based guise - and for another great Welsh singer, the tenor Stuart Burrows. He gave the first performance of *Landscapes* as part of a celebrity recital at the Reardon Smith Lecture Theatre in Cardiff on May 27, 1975 with the pianist John Samuel, followed by a radio broadcast a year later. As the subtitle *Ynys Mon* indicates, the five poems are meditations upon a variety of locations on the island of Anglesey, where Emyr Humphreys and his wife Elinor lived at the time. They explore topography, land and seascapes, history and pre-history, the natural world and the inevitable passage of time. Hoddinott's word setting follows the sense and scansion of the poetry with exemplary care and he succeeds in creating a vivid musical atmosphere for each poem. These are in no sense pastoral landscape songs related to an English tradition (or a Welsh one either for that matter) but establish instead an entirely individual vocal idiom within the stylistic parameters of Hoddinott's own distinctively coloured language. And it is perhaps not insignificant that concurrent with this song-cycle Hoddinott was planning a major orchestral triptych for the BBC which he also called *Landscapes* (Op.86) and which conjured in music the craggy grandeur of Snowdonia from the poetry of Sir T.H. Parry-Williams - the majestic mountain range of Eryri being the dramatic backdrop and mainland context for the entire southern coastline of Anglesey.

Two further solo works were written for Stuart Burrows - and both are settings of Welsh folksongs. The first collection, the *Six Welsh Folksongs*, selects some of the most familiar and popular from a rich and priceless heritage and was written in January 1982 for a series of performances later that year to be given by Burrows in a number of capital cities from Vienna to New York.

Although they can of course be sung to the traditional Welsh words they are more often than not given in the felicitous English translations specially crafted by the composer's wife Rhiannon. These were first sung in Wales on December 2, 1982 at the National Museum of Wales in Cardiff by tenor Maldwyn Davies with the piano part very suitably adapted for the harpist Caryl Thomas and they were also subsequently transposed by the composer for baritone. There are surprisingly few first-class arrangements of Welsh folksongs by Welsh composers and it is possible that Hoddinott seems here to take a discreet leaf from the example of Benjamin Britten when writing his famous settings for *Peter Pears* - they came to Cardiff at Hoddinott's invitation in 1970 to give a recital at the Festival (including the public premiere of part of Britten's *Who Are These Children?* Op.84) and quickly became great friends of the Hoddinotts. Pears famously wrote after a visit in 1972 - "I drove back to London next morning, with a wonderful present from Alun. He is a real Father Christmas of a man, and Rhiannon is just beautiful: she could start a Trojan War". But Hoddinott himself was a violinist and not a pianist and so his settings are in general less obtrusive in style than Britten's but just as subtle in effect - supporting but not drowning the vocal contour. Then in 1990 he selected two far less familiar songs from Glamorganshire to celebrate the 80th birthday of Sir Cennydd Traherne, whose ancestral home was the ancient and beautiful house *Coedarhydyglyn* just outside Cardiff in the fruitful Vale of Glamorgan and who was a long-serving and distinguished Lord-Lieutenant of Her Majesty in the county of Glamorgan. The premiere of the beautifully-realised *Two Songs* from Glamorgan was given at a special celebration in the Edwardian splendour of Cardiff City Hall's Assembly Rooms on December 12, 1990 when Stuart Burrows was again accompanied by John Samuel.

Another celebrated Welsh tenor - Kenneth Bowen - commissioned a cycle from Hoddinott in 1985 for performance at the Royal Academy of Music and for this the composer turned for his text to the poet Ursula Vaughan Williams (1911-2007, the great RVW's second wife and widow). They had already collaborated a year earlier on a work for the Camden Chamber Choir - a cantata called *Lady and Unicorn* - and the new piece sets a richly unified cycle of poems entitled *The Silver Hound*, which presents the life-journey of a man from Prologue, through his remaining Seven Ages, issuing in a poignant concluding Epitaph - his accumulation of memories likened to the incessant chasing of a hunting hound through his evanescent life. The author's poetic style is more florid and romantic than that of Emyr Humphreys but Hoddinott responds, paradoxically, with vocal lines of greater simplicity and sparseness - a tendency which reflects the general development of his idiom at the time. The decade between *Landscapes* in 1975 and *The Silver Hound* of 1985 had seen the composition of a further four operas - two one-acters for television



(The Magician and The Rajah's Diamond), one for children based on Hans Christian Andersen (What the Old Man Does is Always Right) and a full-scale grand opera from Thomas Hardy's novel The Trumpet-Major (the last three of these to libretti by Myfanwy Piper, the childrens' opera in 1977 at Fishguard also designed by her husband John, thus continuing a partnership long-established with Benjamin Britten at Aldeburgh and elsewhere). These very varied operas develop a mastery of stage-craft and vocal economy of gesture often yielding a new vein of lyricism, which trait can be heard very clearly in the seamless evolution and narrative unfolding of The Silver Hound, Op.121, whose premiere was given in the Duke's Hall at the RAM on January 6, 1986 when the pianist was the composer and teacher Roger Steptoe.

Even though Hoddinott composed only one set of songs for soprano and piano - One Must Always Have Love in 1994 - it would be wrong not to point here to two very significant earlier works of his for soprano and orchestra, the ravishing A Contemplation upon Flowers for Dame Felicity Palmer in 1976 (setting the metaphysical poets George Herbert, born in Montgomery Castle in 1593, and Henry King in a sequence designed by Myfanwy Piper) and the magisterial Symphony No.9: A Vision of Eternity (to poems by Blake and Shelley) written in 1992 for Dame Gwyneth Jones. The soprano cycle with piano however was not written with a specific voice in mind but was the result of an epistolary friendship with the American poet Alice Witherspoon Bliss, who had heard some of Hoddinott's music and so determined to commission from him a work in memory of her mother Evelyn Lee Witherspoon. The result was the set of Three Motets for chorus and organ (written in 1993) for which he chose suitably meditative words by Donne, Blake and 'Silurian' Welshman Henry Vaughan. Alice Bliss was so taken with the piece that she immediately commissioned another work - and for this soprano cycle Hoddinott wove poems by Christina Rossetti, Emily Dickinson and W.B. Yeats around a Tasmanian Poem by Bliss herself. A new sense of freedom and ecstasy informs the vocal writing here and following the US premiere in Georgia, the Welsh premiere of One Must Always Have Love, Op.152 No.3, was given by the gifted Welsh soprano Gail Pearson (and a student of Hoddinott's at Cardiff) with pianist Michael Pollock on June 27, 1998 at the Lower Machen Festival in St. Michael's Church, an idyllic country village on the north-eastern fringes of Cardiff in rural Monmouthshire.

Many of Hoddinott's later vocal works were commissioned by or written for the young Welsh baritone Jeremy Huw Williams, who in 1999 appeared as Emrys, the pit manager, in the documentary-style music-drama Tower (Hoddinott's last opera, produced by Opera Box in Swansea and on tour) - a moving and visceral recreation of the heroic struggle to buy the last working colliery in South Wales and which starred the famous Welsh opera-singer Robert Lloyd

as the charismatic Tyrone O'Sullivan who led the miners to a famous victory. A year earlier the 1998 Beaumaris Festival commissioned a work from Hoddinott for Jeremy Huw Williams and piano quintet which led to a setting of part of Grongar Hill, the glorious extended poem by John Dyer (1700-58). Not only was this a talismanic location at the heart of rural Carmarthenshire (near Llangathen and Aberglasney Gardens and just within sight of the new National Botanic Garden of Wales) and well-known to the Hoddinotts from their childhood years, but they had now just returned from Cardiff to live in West Wales, at Three Crosses on Gower and from where Grongar was but a short and favourite journey. Another source of inspiration was the special connection with John and Myfanwy Piper. At her suggestion in 1982, Piper provided illustrations for a special limited edition of Dyer's poem by the Stourton Press. He recalled in his Foreword to the volume that in youth he had thought of the Towy Valley's landscape (running from Llandovery down through Llandeilo to Carmarthen) as the mythical 'Promised Land' (it does in fact include a tiny hamlet called Bethlehem which for many years was the home of iconic Welsh Nationalist Leader and first Plaid Cymru MP Gwynfor Evans!) and that in the late 1930s he'd returned there to make a collage painting of Grongar Hill followed by a lithograph of neighbouring Castell Dryslwyn in the 1950s. With so many resonances in common - location, paintings and poem were a frequent source of discussion between the Hoddinotts and the Pipers during their many festive sessions together either at Maesawelon in Llysane near Cardiff or at Fawley Bottom Farmhouse just outside Henley - sessions however which were now to be no more. John Piper had died on June 28, 1992 and after a brave and energetic widowhood, Myfanwy followed him suddenly on January 18, 1997. Although never stated explicitly it would nevertheless be hard not to think of Grongar Hill, Op.168 (sadly not yet recorded) as a beautiful joint memorial to a remarkable creative couple and it is worth noting that John Piper eloquently described Grongar Hill as 'one of the best purely topographical poems in existence, because it is so visual. I return to it whenever I feel depressed about the countryside getting spoilt.'

Hoddinott himself returned to the poem a few years later in 2005-6 when the young Welsh pianist Andrew Matthews-Owen asked for a new work to be scored for soprano, baritone and piano duet - and with Claire Booth, Jeremy Huw Williams, himself and Michael Pollock in mind as the performers. The commission of Towy Landscape, Op.190 was funded by the Arts Council of Wales in partnership with the PRS Foundation and the premiere was given in Swansea during the Crwth Chamber Music Series at the historic Brunswick Church on September 30, 2006 by these artists in the composer's presence. The London premiere followed at The Warehouse, London on December 6, 2007 as part of the Cutting Edge Series under the auspices for the BMIC (now Sound and Music).

It is hardly surprising that the abundant riches of Dyer's poem Grongar Hill (cast throughout in octosyllabic couplets) with its many associations should have triggered a new setting of different lines from within it by Hoddinott, and he was especially inspired by the exciting new possibilities of blending two voices with a piano duet accompaniment. He finds six contrasted sections to set - varying the vocal conjunctions accordingly - and though he did not think of this as his last vocal work there is a particular poignancy in that these very local and personal words should have been his envoi to a lifetime of writing for the human voice.

Although Hoddinott realised in 2007 that his final orchestral score - Taliesin - had reluctantly, but inevitably, to be his musical swansong, he retained a strong creative vision for the future, which included a ballet with a vocal part for the National Dance Company of Wales and much more beyond. Our regret at these unrealised projects should however be tempered by the extraordinary richness of the musical treasure-trove which Hoddinott left for posterity. I think now of the magical landscape overlooking the Duad valley from the restored farmhouse of Llwynalennig (where Alun's ashes rest) at Alltwalis to the north of Carmarthen and which Rhiannon - and her son Ceri and family - can view and ponder as they listen to this haunting yet powerful final vocal canvas. Here is a legacy which enshrines not only the spirit of the most all-encompassing Welsh composer to date but also the distinctive perspective which he translated into music - the personal becoming the universal in a manner unique to both composer and his muse.

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# LANDSCAPES (Ynys Môn) Op. 87 (Emyr Humphreys b. 1919))

## MYNYDD BODAFON

This is a complex mountain  
Older than the Alps  
Worn down with keeping  
The Harlech dome in its place  
The Boss of our island shield

We must show it respect  
Take off our shoes  
And use the path like a carpet  
A cloak of heather  
Hides the northern side  
From the wind across the sea

But facing the mainland  
The old outcrops frown towards Arfon  
And warn the stone tents  
Of an army of sleeping mountains  
Never to move.

## DIN LLIGWY

Did they ever have time to garden?  
I mean the builders of this village fortress  
Four circles a square a rectangle  
And maybe a defensive wall

An old woman sleeps on straw  
Outside the stone hut  
And sees Orion's belt  
A glittering bracelet  
Above the tops of the trees  
A bracelet lost on earth  
But found again in heaven

Did they ever have time to garden?  
Between the nervous watch on the sea  
And the feverish hunting  
Did they grow flowers?

A thoughtful man from the hut circles  
Ventures alone to the deserted beach  
Unarmed except for a stick

With this he touches a jellyfish  
As big as a shield  
He scars it with his stick and mutters 'to be so cold  
And still to be alive'

Four circles of stone a square a rectangle  
Dead like the ghost of a leaf in a dying fire  
Someone has planted daffodils among you  
And in springtime  
They are flowers on all your graves.

### LLYS DULAS

The tide has left a mirror on the shore  
Into which the sky can smile

The lady of the manor  
Long since dead  
Built a refuge on the rocky island  
And left food and drink there  
For any shipwrecked mariner  
But ships for us  
Are toys on the horizon  
And only rats live on her island

The lady of the manor  
Long since dead  
Built a dovecote  
As beautiful as a baptistery  
To be reflected in the tidal mirror  
But there are no doves  
And only rats live in her dovecote

The house itself among the trees  
Is now decaying  
The minstrel gallery  
She had built with love is broken  
And from the music room  
Comes the clamour of caged birds  
That from time to time  
Are also attacked by rats.

### TRAETH BYCHAN

Love easily finds its way  
Along this rocky shore  
And the blue of the sea  
Is easily reflected in her eyes

The path is practised  
To receive the footsteps of lovers  
In the wild hedge  
The flowers offer themselves  
To lovers' hands

Distress and disappointment  
Like the salt on the wind  
Are widely dispersed  
The little waves  
Are laughter

And at the water's edge  
There is a glass mirror  
For smiles and reconciliation

### HEN GAPEL

On the green headland  
A single ruin stands above the sea  
In springtime it seems the skylark's chapel  
Because he soars above it  
Weaving lanes of song  
High into the well of heaven

In winter the cold ruin  
Knows only the wind and the rain  
Behind the thick wall  
Half starved sheep shelter  
The hermit's cell is empty  
The alter a fallen stone

We have counted the stones  
And measured them  
But nothing can teach them to sing  
Except the skylark  
When he rises again  
Like a new prayer  
To the presence of the sun  
A high strong song  
From the dried foundation of faith

### TWO SONGS OF GLAMORGAN

Traditional.  
English translation by Geraint Lewis.

1. In Pontypridd dwells my true love  
In Pontypridd my turtle-dove  
In Pontypridd my heart doth beat  
And in the church our souls shall meet.

I listen to the river's flow  
Within my heart true love does grow  
My cart to market will I take  
Oh come to me my pretty Kate.

2. Oh Llangyfelach fare thee well  
And all the girls who there do dwell  
I'm on my way to East and West  
To see if here or there is best.

I marched in step with all my might  
Till Cowbridge town was well in sight  
And there the men were full of sport  
Enlisting for the Duke of York

I turned inside to seal my fate  
Where gold and silver filled my crate  
The fifes and drums called out their tune  
And so I joined the light dragoons

If any ask who made the song  
Tell them the truth and tell no wrong  
A fair young maid who hopes to see  
Her own true love back home and free

THE SILVER HOUND, OP. 121 (Ursula Vaughan Williams 1911-2007)

PROLOGUE

Memory is my silver hound stalking days that  
time has hidden,  
Searching for a past that's lost in shadows grown  
as thick as grass.  
Give him courage, let him pass,  
Find the secret and forbidden,  
Open graves and free each ghost.  
Let my seven selves be found quarry for my  
silver hound

LULLABY

I was a cradled child who woke to see the stars  
I thought that I could touch the sky beyond the  
window bars.  
I heard the song of rain,  
I laughed with the morning light,  
I smelled the budding leaves of spring,  
And knew that sleep was night.  
The bough was rocked by wind,  
The treetop cradle fell.  
I knew the cold of sudden fear but had no words  
to tell

THE SCHOOLBOY

When learning came,  
Tall as a giant, talking of centuries,  
Showing me measure,  
Weight and volume,  
Teaching me dimension,  
Brining me languages,  
Laying before me all of man's achievement.

I was amazed by all these opened doors,  
Enchanted by the music and the stories.  
But being young I often turned away,  
Calling my friends to come with me to play.

THE SOLDIER

Look in the mirror,  
Soldier, soldier.  
What do you see?

My share of pride,  
Of courage,  
Of duty and victory.

Look at the prisoners,  
Soldier, soldier.  
What do you see?

My own reflection,  
My wounds, my hunger, my enemy.

Look at the shrouded,  
Soldier, soldier.  
What do you see?

My shadow,  
My brother,  
My youth,  
My loss,  
All history.

THE LOVER

My love has no measure but the words of other  
lovers  
Yet my hope is boundless,  
Garlanded and certain.

I give my promise,  
I give my truth  
I commit my years to you with joy.  
I ask nothing – I ask everything.

Do you understand this,  
Beauty,  
As I speak to you in the words of other lovers?

THE STATESMAN

I have served,  
So now I may command.

I have listened,  
Now is the time to speak.  
I have endured,  
Now I offer justice.

Rich, let me remember poverty.  
Fortunate,  
Let me become wise.  
Steel should not forget the pain of fire to which  
it owes its strength.

THE OLD MAN

I am my own ghost now,  
Dreams are my company.  
Saplings I set are forest trees.  
Love is an echo,  
Hope is a shadow.  
I sit with a rug across my knees while  
small birds feed on my window ledge.

EPITAPH

What was your quarry,  
Silver hound?  
The dead man's name means little here.  
What did you find, ranging through time,  
His joy?  
His power?  
His youth?  
His fear?  
Did seven selves make one man whole?



SONNET

(Christina Rossetti 1830-1894)

I wish I could remember that first day,  
First hour, first moment of your meeting me,  
If bright or dim the season, it might be  
Summer or winter for aught I can say;  
So unrecorded did it slip away,  
So blind was I to see and to foresee,  
So dull to mark the budding of my tree  
That would not blossom yet for many a May.  
If only I could recollect it, such  
A day of days! I let it come and go  
As traceless as a thaw of bygone snow;  
It seem'd to mean so little, meant so much;  
If only now I could recall that touch,  
First touch of hand in hand--Did one but know!

DAISY

(Emily Dickinson 1830-1886)

The daisy follows soft the sun,  
And when his golden walk is done,  
Sits shyly at his feet.  
He, waking, finds the flower near.  
"Wherefore, marauder, art thou here?"  
"Because, sir, love is sweet!"

We are the flower, Thou the sun!  
Forgive us, if as days decline,  
We nearer steal to Thee,--  
Enamoured of the parting west,  
The peace, the flight, the amethyst,  
Night's possibility!

TASMANIAN POEM

(Alice Bliss b.1925)

Like a lighted house on a hill  
You stand steadfast and firm  
And I cling to the thought of you.  
Though I fly  
Spring into flight, scattering my thought  
arrows abroad.  
My gleaming shafts of thoughts that descend  
like burning sparks.  
But into that light house creeps nocturnal fog.  
And for that reason I flee you.

THE RAGGED WOOD

(W.B. Yeats 1865-1939)

O hurry where by water among the trees  
The delicate-stepping stag and his lady sigh,  
When they have but looked upon their images -  
Would none had ever loved but you and I!

Or have you heard that sliding silver-shoed  
Pale silver-proud queen-woman of the sky,  
When the sun looked out of his golden hood? -  
O that none ever loved but you and I!

O hurry to the ragged wood, for there  
I will drive all those lovers out and cry -  
O my share of the world, O yellow hair!  
No one has ever loved but you and I.

TOWY LANDSCAPE, OP. 190 (John Dyer 1699-1757)

Scena for soprano, baritone and piano duet.

Fancy! Nymph, that loves to lye  
On the lonely Eminence,  
Darting Notice thro' the Eye,  
Forming Thought, and feasting Sense,  
Thou! That must lend Imagination Wings,  
And stamp Distinction, on all wordly Things  
Come, and with thy various Hues,  
Paint and adorn thy Sister Muse  
Now, while the Sun's hot Coursers, bounding high;  
Shake Lustre, on the Earth, and burn along the Sky.

Thou, awful Grongar,  
In whose mossy cells sweetly musing quiet dwells  
Thou awful Grongar  
Deep beneath whose shado'wy side  
Oft my sick Mind serene Refreshment took  
Near the cool winding of some bubbling brook  
There have I pensive press'd the grassy Bed  
Strayed my charm'd eyes o'er Towy's wandering Tide  
Swift as a start of thought,  
From Wood to mead Glancing from dark to bright from vale to hill.

Widening beneath the Mountain's bushy brow  
The unbounded landskip softens off below  
No skreeny vapours intervene  
But the splendid scene  
Does nature's smiling face all open show  
In the mix'd glowings of the tinctur'd bow  
And gently changing into soft and light,  
Expands immensely wide and leads the journeying sight.

White on the rugged cliffs old castles rise,  
And shelter'd villages lie warm and low,  
Close by the streams that at their bases flow.  
Each watery face bears pictur'd words and skies,  
Whereas the surface curls when breezes rise,  
Faint fairy Earthquakes tremble to the eyes.  
Up thro' the Fforest's gloom distinguish'd bright  
Tops of high buildings catch the light.  
The quick'ning Sun a show'ry Radiance,  
Sheds and lights up all the Mountain's heads.  
Gilds the fair Fleeces of the distant flocks,  
And glittering plays betwixt the broken rocks.  
Deep at its base, In Towy's bordering Flood,  
Its bristly sides are shagg'd with sullen wood.  
Thick round the ragged walls pale ivy creeps.  
Whose circling arms the nodding fabrick keeps,  
While both combine to check th'insulting wind.  
As friends in danger,  
Mutual comfort find.

Once a proud palace a seat of kings,  
Now 'tis the raven's bleak abode,  
And shells in marbly damp the inbred toad.  
The prince's tenure in his roofs of gold,  
Ends like the peasant's homelier hold.  
Life's but a road,  
And he who travels right,  
Treats fortune as an in and rests his night.

Here while on humble Earth unmark'd I lie,  
I subject Heav'n and Nature to my eye.  
Solid my joys and my free thoughts run high.  
To sooth my ear those waters murmur deep.  
To shade my eye these bowry Woodbines creep.  
Wanton to yield me sport these Birds fly low,  
And a sweet chase of Harmony bestow.  
Like me too yon sweet stream serenely glides,  
Just views and quits the charms which tempt its sides.  
Calmly regardless hastening to the sea,  
As I thro' life shall reach Eternity.

## SIX WELSH FOLKSONGS

Traditional. English translations by Rhiannon Hoddinott.

### TWO HEARTS REMAIN

The girl I love lives far away  
Across the silver sea,  
And I am longing for the day  
When she comes back to me.

Her smile is lovelier than the dawn  
With all its beauty rare,  
That she should love me, so forlorn,  
Is joy beyond compare.

Riches are vain and inconstant,  
Beauty will wither and wane,  
But love so pure Will aye endure,  
While our two hearts remain.

And now for love of her I pine,  
How sad it was to part,  
Where'er she walks seems ground divine  
To my poor aching heart.

For ev'ry day my choice I bless  
My love I'll never rue,  
Her gentle voice, her sweet caress,  
She's constant, fair, and true.

Riches are vain and inconstant,  
Beauty will wither and wane,  
But love so pure Will aye endure,  
While our two hearts remain.

### O GENTLE DOVE

O gentle dove with soft grey wings  
Come be my faithful servant,  
And hasten, hasten to the one  
For whom my love is constant.

When you find her  
Whisper to her  
Tell her of a yearning lover,  
Spent with weeping,  
Rent with longing,  
A heart burning with love undying,  
May Heav'n forgive the beauteous maid,  
my happiness destroying.

While jaunting to the fair one day  
My heart with gladness singing,  
I chanced upon the fairest maid  
So light of step and winning.

When I saw her  
Straight I loved her,  
At such beauty gazed in wonder,  
Eyes beguiling,  
Smile bewitching,  
Her sweet and gentle ways enchanting,  
An angel she must truly be,  
so deep a love inspiring.

### IF SHE WERE MINE

If she were mine and loved me true  
With all her heart, sincerely,  
I would not of her wealth partake  
Lest I should love less dearly.

Her beauty and her gentle smile,  
Her charms by all commended,  
She must be mine, and mine alone,  
Until our days are ended.

If she were mine and loved me true  
I would cherish her forever,  
Her name is music to my ears,  
To please I would endeavour.

But should I doubt her constancy  
Or found that she pretended,  
I would not wish her to be mine  
Until my days are ended.

### AP SHENKIN

His name was Ap Shenkin, he lived all alone,  
Light hearted and blithe in a cottage of stone,  
Despite some sweet glances and simpering  
smiles  
He spurned all advances and feminine wiles.

His horses, his barley, his fields and his gold  
attracted some lively young women, I'm told,  
But long did he ponder, and wisely he thought,  
Not wishing to squander that love is not bought!

So therefore Ap Shenkin, his name will endure,  
Instead of a wedding, he shared with the poor  
All his horses, his barley, his fields and his gold,  
O'er hill and o'er valley the tale will be told.

His skill as a huntsman was known far and wide,  
His luck as a fisherman never denied,  
He was canny and kindly, and handsome and  
strong,  
His voice rang out clearly in verse and in song.

Fond maidens adoring, all others refused,  
Surveyed him with longing, their poor hearts  
bruised,  
Yet love's sweet contentment he never desired,  
Of beauty's enchantment he easily tired.

So therefore Ap Shenkin, his name will endure,  
Instead of a wedding, he shared with the poor  
All his horses, his barley, his fields and his gold,  
O'er hill and o'er valley the tale will be told.

### THE GOLDEN WHEAT

I'm a fond and foolish youth  
Love's lonely vigil keeping,  
And though I tend the golden wheat  
Another does the reaping.

Hear me then, let love prevail,  
And we'll rejoice together,  
For ev'ry day, my dearest one,  
You seem to grow still fairer.

With each day your beauty grows,  
Or else my love must blind me,  
By Him who blessed you with such grace,  
Show me, your servant, mercy.

Lift your head, look in my eyes,  
Give me your hand, sweet maiden,  
Without your love, I'll surely die  
With grief and sorrow laden.

### FAIREST GWEN

Your beauty is renowned,  
Fairest Gwen, Fairest Gwen,  
In you all charms abound,  
Fairest Gwen.

Together we could wander  
Towards my castle yonder,  
While our two hearts grow fonder,  
Will you venture, Fairest Gwen?

Will you my true love be,  
Fairest Gwen, Fairest Gwen,  
And venture forth with me,  
Fairest Gwen?

Across the dark'ning meadows  
Where mountains cast their shadows  
Above the mullioned windows,  
Will you venture, Fairest Gwen?

Within those castle walls,  
Fairest Gwen, Fairest Gwen,  
There's light when darkness falls,  
Fairest Gwen.

There's warmth in wintry weather  
And joy for us together  
If you be mine forever  
Will you venture, Fairest Gwen?

### Claire Booth (soprano)

Claire Booth has established an international reputation as one of the most talented and versatile singers of her generation both in opera and concert in repertoire ranging from the operas of Handel and Mozart to complex scores written in the 20th and 21st centuries. Her busy concert career has included appearances with the CBSO, the CSO, the BBCSO, the BBCSSO, the Netherlands Radio Orchestra, The London Sinfonietta, the Ensemble Intercontemporain, the AAM and the Kings Consort, working throughout the UK and Europe with conductors including Sakari Oramo, Ilan Volkov, Martyn Brabbins, Markus Stenz and Edward Gardner.

Highlights include her debut performance of 'Pierrot Lunaire' with Pierre Boulez at the Luzern International Festival, Handel's 'L'Allegro il Penseroso ed il Moderato' at the Theatre des Champs Elysées, Stravinsky Songs with the CBSO and Sakari Oramo, Britten's 'Les Illuminations' with the BBCSO and Jukka-Pekka Saraste and Haydn's Nelson Mass with the CBSO and Andris Nelsons. She makes regular appearances at the Wigmore Hall having performed there in recital with Graham Johnson, in Handel programmes including Daphne (Apollo e Daphne) and The Messiah with Christian Curnyn and the Early Opera Company and performances ranging from Dvorak to Elliott Carter with the Nash Ensemble.

Her discography includes Webern cantatas with the Philharmonia/Kraft for Naxos, Pallas (Eccles 'The Judgement of Paris') with the Early Opera Company/Curnyn for Chandos, Bedford's 'On voit tout en aventure' with the London Sinfonietta/Knussen for London Sinfonietta Live and a disc of 20th century song with Huw Watkins for the NMC Songbook.

### Nicky Spence (tenor)

Born in Scotland, Nicky studied at the National Opera Studio as their youngest singer, having come from the GSMD where he completed his Opera Studies with distinction under the tutelage of John Evans.

A tenor in demand from a young age, Nicky's voice and personality attracted the young Scotsman a long-term recording contract with Universal Classics and increasing recognition on stage, radio and television as a presenter and performer alike having contributed to tours and Platinum Selling disks the world over.

The winner of the Bruce Millar/ Gullivar Opera Prize, Nicky is an artist in diverse repertoire both in Opera and Song ranging from Handel and Mozart to Donizetti, Britten and Jonathan Dove

having collaborated with the finest artists and orchestras including Dame Kiri Te Kanawa and Plácido Domingo, across some of the world's most major platforms. A proud Britten-Pears Young Artist, Georg Solti and Samling Scholar, his other awards include the Kathleen Ferrier Young Singer's Bursary Award, the Concordia Barthel Prize, a Young Classical Performer of the Year nomination at the Classical Brit Awards and a place in the final of the Gold Medal at the Guildhall School.

Other recordings include a Britten Recital disc with Malcolm Martineau (Onyx), a Schumann Project with Graham Johnson (Hyperion) and the premiere recording of the Title role in MacFarren's Opera Robin Hood.

#### **Jeremy Huw Williams (baritone)**

The Welsh baritone Jeremy Huw Williams studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo. He made his debut with Welsh National Opera as Guglielmo (*Così fan tutte*) and has since appeared in more than fifty operatic roles. He has given performances at major venues in North and South America, Australia, Hong Kong, and most European countries.

In France he has sung the roles of Olivier (*Capriccio*), Papageno (*Die Zauberflöte*), George (*Of Mice and Men*), Guglielmo (*Così fan tutte*), Shchekalov (*Boris Godunov*), Baritone (*Hydrogen Jukebox*) and title role *Till Eulenspiegel* by Karetnikov for L'Opéra de Nantes, and Sebastian (*The Tempest*) for L'Opéra du Rhin in Strasbourg and Mulhouse. In Italy he has sung the role of Nixon (*Nixon in China*) at the opera house in Verona and the Ferryman (*Curlew River*) at the opera houses of Pisa and Trento. In Greece he has sung the role of Chou En-lai (*Nixon in China*) for Greek National Opera. In Belgium he has sung the role of Marcello (*La Bohème*) for Zomeropera. In Norway he has sung the role of Papageno (*Die Zauberflöte*) for Vest Norges Opera and Serezha (*The Electrification of the Soviet Union*) for Opera Vest. In Austria he has sung the role of Dr Pangloss (*Candide*) at the Konzerthaus in Vienna, a role that he repeated at the Musikfest Bremen in 2009, and will sing in Munich in 2011. In the USA he has sung the role of Lukash (*The Good Soldier Schweik*) for Long Beach Opera.

He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He frequently records for BBC Radio 3 (in recital, and with the BBC NOW, CBSO, BBC SO, BBC

SSO, BBC Philharmonic and BBC CO), and has made many commercial recordings, including eight solo discs of songs.

He appeared at the opening gala of the Wales Millennium Centre, and received the inaugural Sir Geraint Evans Award from the Welsh Music Guild, given annually to a person or persons who have made a significant contribution to Welsh music in any one year or recent years.

He won the classical music category in the 2008 Creative Wales Awards and was awarded an Honorary Fellowship by Glyndwr University in October 2009 for services to music in Wales.

#### **Andrew Matthews-Owen (piano)**

Born in Wales, Andrew Matthews-Owen studied at the Royal Academy of Music supported by the RAM Trust, Coutts Bank, Sir Edward Heath and S4CWales Television. Before this he gained an MMus from Trinity College of Music and a BMus from Cardiff University. He has also worked privately with Eugene Asti, Christine Croshaw and Roger Vignoles.

Competative successes include the Sir Henry Richardson Award for Accompanists (MBF), John Ireland Trust Prize, Elisabeth Schumann Lieder Prize and the Ryan Davies Memorial Award.

Andrew's own passionate interest in music education is reflected through his work at Trinity College of Music, London.

Andrew now specialises in vocal accompaniment, partnering some of the UK's leading singers on the concert platform (and as a coach) at venues including the Wigmore Hall, Purcell Room, National Portrait Gallery, Warehouse (Cutting Edge Series), Birmingham Symphony Hall and St David's Hall. Also on BBC Television and Radio. Singers with whom he has worked include Claire Booth, Helen Field, Katie Van Kooten, John Mac Master and Nicky Spence.

Fast establishing a reputation in contemporary music, Andrew has given premieres of works by composers including Michael Berkeley, Philip Cashian, Alun Hoddinott and Arlene Sierra. Forthcoming premieres feature works by Laurence Crane, Jonathan Dove and Simon Holt in concerts with Claire Booth, Katie Van Kooten, percussionist Joby Burgess and the Brodowski Quartet.

Andrew is Artistic Director of the Louise Blouin Concert Series.



**Michael Pollock (piano)**

Michael gained a music degree from Magdalen College, Oxford, and then studied accompaniment with Roger Vignoles at the Royal College of Music. Singers whom he has partnered in recital include Dame Anne Evans, Dame Kiri Te Kanawa, Katarina Karnéus, Christopher Maltman, Dennis O'Neill, Ailish Tynan and Bryn Terfel. He has acted as official accompanist for the BBC Cardiff Singer of the World Competition, and his recordings include recital discs with Rebecca Evans, Nuccia Focile and Anthony Michaels-Moore. He is increasingly in demand as a vocal coach for young singers at various conservatoires, as well as for the Young Artists Programmes of several national opera companies.

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**THE BRITISH MUSIC SOCIETY**

**President: John McCabe CBE**

The aim of the British Music Society is to encourage and renew international enthusiasm for much British music of the last 150 years or so which often appears these days to be undeservedly neglected. The Society endeavours to achieve this aim through the dissemination of recordings and printed publications issued under its own imprint, and the promotion of lecture-recitals and live concert performances for which the Society acts as sponsor.

The Society's recordings, listed in a Catalogue of Recordings, are produced on three labels: the BMS main label and its subsidiary BMS Historic label, both available for general sale as well as to members (the latter at discounted rates); and the secondary *Environs* label normally made available only to members. Recordings of piano music of Lennox Berkeley and John McCabe have both received *Gramophone Critics' Choice* awards, as has the BMS Historic release of Noel Mewton-Wood's famed performances of piano concertos by Bliss, Stravinsky and Shostakovich. The BMS recordings programme is now supported by funds received from the Michael Hurd Bequest.

The BMS publishes annually one Journal (*British Music*) and four Newsletters (*News*), which are distributed free to members. It also publishes Monographs and other occasional books - listed in a Catalogue of Publications - which members may purchase at discounted rates.

The Society's principal live-music activity has been its biennial BMS Awards competition, open to young musicians studying at one of the eight major British music colleges. Other occasional concerts and musical events are also held.

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