



Fallen to Dust

James Newby baritone
Joseph Middleton piano



DOVE, Jonathan (b. 1959)

- 1 All you who sleep tonight Words by Vikram Seth (*Peters Edition*) 1'58

BUTTERWORTH, George (1885–1916)

- 2 Requiescat Words by Oscar Wilde 3'07

CLARKE, Rebecca (1886–1979)

- 3 The Seal Man Words by John Masefield (*Hawkes & Son*) 5'13

FINZI, Gerald (1901–56)

- 4 The Clock of the Years Words by Thomas Hardy (*Boosey & Hawkes*) 4'53

Let Us Garlands Bring Words by William Shakespeare (*Boosey & Hawkes*) 14'39

- 5 I. Come away, come away, death 3'23
6 II. Who is Silvia? 1'28
7 III. Fear no more the heat o' the sun 5'11
8 IV. O Mistress Mine 1'49
9 V. It was a lover and his lass 2'31

arr. IRELAND, John (1879–1962)

- 10 The Three Ravens Words & melody: Trad. (*The John Ireland Trust*) 3'46

GURNEY, Ivor (1890–1937)

- 11 **By a Bierside** Words by John Masefield 4'12

ELGAR, Edward (1857–1934)

- 12 **Pleading**, Op. 48 No. 1 Words by Arthur L. Salmon 2'47

VAUGHAN WILLIAMS, Ralph (1872–1958)

- 13 **The Sky Above the Roof** Words by Mabel Dearmer (*Boosey & Hawkes*) 2'46

SOMERVELL, Arthur (1863–1937)

A Shropshire Lad Words by A. E. Housman (*Boosey & Hawkes*) 21'59

- 14 I. Loveliest of Trees, the Cherry now 2'10
15 II. When I was one-and-twenty 1'03
16 III. There pass the careless people 1'30
17 IV. In summer-time on Bredon 3'03
18 V. The Street sounds to the Soldiers' tread 1'54
19 VI. On the idle hill of Summer 2'28
20 VII. White in the moon the long road lies 3'13
21 VIII. Think no more, Lad, laugh, be jolly 1'35
22 IX. Into my Heart an Air that kills 2'00
23 X. The Lads in their hundreds 2'25

arr. **BRITTEN, Benjamin** (1913–76)

24 Tom Bowling Words & melody by Charles Dibdin (*The Britten Estate*) 4'25

GURNEY, Ivor

25 Dearest, when I am dead Words by W. E. Henley 1'37

LEHMANN, Liza (1862–1918)

26 Henry King Words by Hilaire Belloc (*Chappell & Co.*) 2'48

WALLEN, Errollyn (b. 1958)

27 About Here Words by Errollyn Wallen (*Peters Edition*) 4'37

CHARLES, Wolseley (1889–1962)

28 The Green-eyed Dragon Words by Greatrex Newman (*Boosey & Hawkes*) 3'46

TT: 84'47

James Newby *baritone*

Joseph Middleton *piano*

This is a very long SACD, and the last track starts after 80'00 minutes. On some players playing the last track alone could be a problem. In such cases please start at the second last track and let the machine play through.

James Newby and Joseph Middleton open their recital with *All you who sleep tonight*, the last of Jonathan Dove's thirteen settings of aphoristic poems from Vikram Seth's collection of the same title. Dove's cycle was first performed in 1996 at the Almeida Theatre by Nuala Willis and the composer. The theme of the final song is that of several in the collection: loneliness.

George Butterworth enrolled at the Royal College of Music in 1910 but left after one year, restless and without focus. When war broke out in 1914, it 'gave him something to do', as one commentator put it. In September 1915 he went into the trenches and was killed at the Battle of the Somme on 5th August 1916, aged 31. *Requiescat* is a numb little poem that expresses Oscar Wilde's grief at the death of his younger sister Isola. Wilde kept a lock of her hair in an envelope on which he inscribed their interlinked initials.

Rebecca Clarke's *The Seal Man* (1922) is a haunting setting of a passage by John Masefield from the final page of 'The Seal Man', a supernatural story from the collection *A Mainsail Haul*. Masefield's story tells of a seal-man – the son of a woman and a human wraith turned seal – and his love for a young girl. To protect her from the seal-man, her parents shut her up at home but one evening, when he calls for her, she leaves the house to join him.

Gerald Finzi's setting of Thomas Hardy's *The Clock of the Years* dates from the early 1930s and mirrors powerfully the anguish of the poem, especially in the way the melody climbs an octave and a half at 'Cease! It is enough!' The poem was written in 1916, four years after the death of Hardy's wife Emma. Hardy had poured out his feelings about her in the twenty-one poems that were published as *Poems of 1912–13*, and continued to do so, as in 'The Clock of the Years' from *Moments of Vision and Miscellaneous Verses* (1917).

Finzi's *Let Us Garlands Bring* was published in 1942 and dedicated to Ralph Vaughan Williams. The songs, settings of five Shakespeare poems, are the most popular of Finzi's output, arranged by the composer to give contrast and variety. 'Come away, come away,

death', from *Twelfth Night*, is characterized by a solemn procession of semitone chords at the key words, which accords perfectly with the atmosphere of the poem. The lilting music of 'Who is Silvia?' with its Scotch-snap rhythms is the ideal accompaniment for the poem that Thurio sings in Act IV of *The Two Gentlemen of Verona*. 'Fear no more the heat o' the sun' sets the celebrated dirge from Act IV of *Cymbeline* to a sort of solemn sarabande; 'O Mistress Mine', one of Feste's songs from *Twelfth Night*, dates from 1942, when Finzi was working in the Ministry of War Transport, a job that he detested:

I have managed to do a pleasant light, troubadorish setting of 'O mistress mine'... But it has taken me more than 3 months to do its four pages. So you'll know that I'm still baulked, thwarted, fretted, tired, good for nothing and utterly wasting my time in this dismal occupation.

'It was a lover and his lass', the song sung by Touchstone in Act V of *As you like it*, is set to a syncopated rhythm, and brings the work to a close.

The text of John Ireland's *The Three Ravens* appears in Thomas Ravenscroft's folk song collection *Melismata* (1611) but is clearly much older. Marked *In free time (moderato)*, this is a poignant setting of a sinister poem, characterized by an accompaniment of increasing intensity.

By a Bierside, a poem from Masfield's play *Pompey the Great*, is one of five songs composed by Ivor Gurney in the trenches during the First World War. Particularly memorable is the unusual sequence of chords that punctuates the vocal line at 'Death makes the lovely soul to wander'. Setting the poem from memory during August 1916, Gurney misremembered some fourteen of Masfield's words. *Dearest, when I am dead* [☒] is one of Gurney's juvenilia, composed when the composer was 18 in 1908. It sets a touching poem by W. H. Henley – a tribute to his wife who nursed him through years of painful tubercular arthritis.

Of Edward Elgar's 70 or so published songs, very few are settings of poets of recognized pedigree, and it seems that on the whole he preferred to set minor poetry. *Pleading*

is a case in point: Arthur Salmon, a minor Edwardian poet, took the liberty of sending Elgar in 1908 a book of verses in the hope that he might react positively – which he did, by selecting ‘Pleading’, one of his most heartfelt songs.

Ralph Vaughan Williams’s *The Sky Above the Roof* sets a translation by Mabel Dearmer of Verlaine’s *Le ciel est, par-dessus le toit, si bleu*. Dearmer had proposed her text to the composer but, according to Ursula Vaughan Williams, her husband was less than keen on the idea. However, ‘going up to his study one afternoon he saw how hideously untidy it was and realized that he must either tidy up or write the song, so he wrote the song.’

A Shropshire Lad, published by A. E. Housman at his own expense in 1896, had by 1902 sold only 1,500 copies. It was, therefore, a pioneering achievement by Arthur Somervell to condense the volume into ten songs and publish the cycle as early as 1904 at a time when Housman’s poetry was still far from widely known. His song-cycle was premièred in 1905 by Harry Plunket Greene, the baritone who ten years earlier had given the first complete performance in England of Schumann’s *Dichterliebe*.

The similarities between Somervell’s *A Shropshire Lad* and *Dichterliebe* are striking. Heine’s *Lyrisches Intermezzo*, the collection from which Schumann fashioned his cycle, contains 65 poems, compared to Housman’s 63 in *A Shropshire Lad*. Both poets deal with unrequited love in first person lyrics, both favoured poems of two or three stanzas, and both attracted the attention of numerous composers. *A Shropshire Lad*, like *Dichterliebe*, ends in tragedy, and Housman’s rambling narrative is telescoped by Somervell into ten vivid episodes. In the first song, ‘Loveliest of Trees’, the hero, aged twenty, feels love stir in his heart, as he observes the beauty of nature around him. In ‘When I was one-and-twenty’ a year or more has passed and he regrets having given his heart away, a theme that is dwelt on in the third song. ‘In summer-time on Bredon’ suggests that his sweetheart died in childbirth, and Nos 5 and 6 show him responding to the call to arms, as he decides to join up to forget his grief. In the seventh song, ‘White in the moon the long road lies’, he sets out, like Schubert’s *Winterreise* hero, at the dead of

night, alone. ‘Think no more, Lad, laugh, be jolly’ describes his attempts to drink and dance away his sorrow, but the jollity is empty, and the feigned insouciance fools no one. In the ninth song, ‘Into my Heart an Air that kills’, Somervell makes magical use of thematic cross-reference when he repeats, note for note, the opening ‘Loveliest of Trees’, a semitone lower and this time, according to the composer’s own footnote, to be played ‘much slower’. The effect is as overwhelming as Schumann’s reprises in *Dichterliebe*, and conjures up in the dying man’s mind those images of blossoming cherry and woodland ride that he will never see again. The final song praises ‘The lads that will die in their glory and never be old’ – a sentiment dear to the Victorians, which Somervell sets to a hymn-like tune, marked *Allegretto ma con molto espressione*.

Benjamin Britten’s realisation of Charles Dibdin’s *Tom Bowling*, which the composer and Peter Pears had performed many times during the 1950s, was first published in 2001. Dibdin’s song originally formed part of a ‘table entertainment’ called *The Oddities* (1790), a beguiling collection of songs characterized by both heroism and trenchant social observation.

Liza Lehmann was blessed with a keen sense of humour, as shown by her 1912 settings of Hilaire Belloc’s *Four Cautionary Tales and a Moral* – ‘Rebecca’ (who slammed doors for fun and perished miserably), ‘Jim’ (who ran away from his Nurse, and was eaten by a Lion), ‘Matilda’ (who told lies, and was burned to death), ‘Charles Augustus Fortescue’ (who always did what was right, and so accumulated an immense fortune) and ‘Henry King’ which, according to the composer, should be ‘sung in a snivelling manner; much overcome’.

Errollyn Wallen, the Belize-born British composer, has written prolifically in a huge variety of styles – a manifestation of the motto of her own group, Ensemble X: ‘We don’t break down barriers in music [...] we don’t see any.’ She is the first black woman to have a work performed at the Proms and her output includes operatic, orchestral, chamber and vocal works. *About Here* was composed in 1999.

Wolsey Charles (1889–1962) was a British composer and pianist who often

accompanied Stanley Holloway in the 1930s; Greatrex Newman (1892–1984) was a songwriter and screenwriter, who collaborated on a number of well-known musical comedies such as *Mr Cinders* (1928) and *Lady Luck* (1948). Charles and Newman's *The Green-eyed Dragon* was published in 1926 and has in recent years been performed with great success by both cabaret and art song singers.

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The British baritone **James Newby** is a former BBC New Generation Artist and Rising Star for the Orchestra of the Age of Enlightenment. He was nominated by the Barbican Hall for the European Concert Hall Organisation Rising Star scheme, appearing in recitals at prestigious venues throughout Europe.

A recipient of the Richard Tauber Prize for best interpretation of a Schubert Lied at the 2015 Wigmore Hall/Kohn International Song Competition, Newby has since enjoyed a close relationship with the Hall, one highlight being a performance of *Die schöne Müllerin* with Simon Lepper.

Released in 2020, James Newby's début solo disc *I Wonder as I Wander* with pianist Joseph Middleton was the winner of a Diapason d'Or Découverte and described in *Gramophone* magazine as 'a performance that sets the tone, announcing Newby as an impressive artist'. As a member of the ensemble of the Staatsoper Hannover from 2019 to 2022 he made important role débuts as Eddy in Mark-Anthony Turnage's *Greek*, Guglielmo in *Così fan tutte* and the title role in *Eugene Onegin*.

In concert, James Newby has appeared with the BBC Symphony Orchestra and BBC National Orchestra of Wales as well as the London Philharmonic Orchestra, Cincinnati Symphony Orchestra, Orchestra of the Age of Enlightenment, Orchestra of the Eighteenth Century and Gabrieli Consort. He studied at Trinity Laban Conservatoire with Alison Wells and at Guildhall School of Music with Robert Dean, with whom he continues to work.

The highly acclaimed pianist **Joseph Middleton** specialises in the repertoire of chamber music and song. Alongside the world's finest singers, he appears at major venues including Wigmore Hall, New York's Lincoln Center, the Amsterdam Concertgebouw, Wiener Musikverein, Hamburg's Elbphilharmonie, Pierre Boulez Saal in Berlin, Kölner Philharmonie, Musée d'Orsay, Oji Hall Tokyo and festivals in Aix-en-Provence, Aldeburgh, the BBC Proms, Edinburgh, San Francisco, Heidelberger Frühling, Schubertiade Hohenems and Schwarzenberg, Seoul and Vancouver. He has enjoyed partnerships with Sir Thomas Allen, Louise Alder, Ian Bostridge, Marianne Crebassa, Dame Sarah Connolly, Iestyn Davies, Angelika Kirchschrager, Dame Felicity Lott, Mauro Peter, Dorothea Röschmann, Fatma Said and Carolyn Sampson. Joseph Middleton is director of Leeds Lieder, musician in residence and a bye-fellow at Pembroke College Cambridge and a fellow of and professor at his alma mater, the Royal Academy of Music. He has a fast-growing and award-winning discography and is heard frequently in his own series on BBC Radio3. He was the recipient of the Royal Philharmonic Society's Young Artist of the Year Award in 2017.

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James Newby und Joseph Middleton eröffnen ihr Rezital mit *All you who sleep tonight* (All' ihr, die ihr heut' Nacht schlaft), der letzten von Jonathan Doves dreizehn Vertonungen aphoristischer Gedichte aus Vikram Seths gleichnamiger Sammlung. Doves Zyklus wurde 1996 im Almeida Theatre von Nuala Willis und dem Komponisten uraufgeführt. Das Thema des letzten Liedes ist das gleiche wie das etlicher anderer dieser Sammlung: Einsamkeit.

George Butterworth schrieb sich 1910 am Royal College of Music ein, verließ es aber nach einem Jahr, ruhelos und ohne Ziel. Als 1914 der Krieg ausbrach, „gab es für ihn etwas zu tun“, wie einmal bemerkt wurde. Er ging im September 1915 in die Schützengräben und fiel am 5. August 1916 im Alter von 31 Jahren in der Schlacht an der Somme. *Requiescat* (Sie möge ruhen) ist ein klammes, kurzes Gedicht, das Oscar Wilde Trauer über den Tod seiner jüngeren Schwester Isola zum Ausdruck bringt. Wilde bewahrte eine Locke ihres Haares in einem Umschlag auf, den er mit ihren ineinander verschlungenen Initialen versah.

Rebecca Clarkes *The Seal Man* (1922) ist die eindringliche Vertonung eines Abschnitts aus der letzten Seite von „The Seal Man“, einer übernatürlichen Geschichte aus John Masefields Sammelband *A Mainsail Haul*. Masefield erzählt von einem Robbenmann – dem Sohn einer Frau und eines Menschengestes, der sich in eine Robbe verwandelt hat – und seiner Liebe zu einem jungen Mädchen. Um sie vor dem Robbenmann zu schützen, sperren ihre Eltern sie zu Hause ein, doch als er eines Abends nach ihr ruft, verlässt sie das Haus, um sich mit ihm zu vereinigen.

Gerald Finzis Vertonung von Thomas Hardys *The Clock of the Years* (Die Uhr der Jahre) stammt aus den frühen 1930er Jahren und spiegelt eindringlich den Schmerz des Gedichts wider, insbesondere in der Art und Weise, wie die Melodie bei „Cease! It is enough!“ („Halte ein! Es ist genug!“) anderthalb Oktaven ansteigt. Das Gedicht wurde 1916 geschrieben, vier Jahre nach dem Tod von Hardys Ehefrau Emma. Hardy hatte seine Gefühle für sie in den einundzwanzig Gedichten ausgedrückt, die als *Poems of 1912–13* veröffentlicht wurden, und tat dies auch weiterhin, wie in „The Clock of the

Years“ aus *Moments of Vision and Miscellaneous Verses* (1917).

Finzis *Let Us Garlands Bring* (Lasst Kränze uns darreichen) wurde 1942 veröffentlicht und Ralph Vaughan Williams gewidmet. Die fünf Shakespeare-Vertonungen sind die populärsten Lieder in Finzis Schaffen und wurden vom Komponisten im Hinblick auf Kontrast und Abwechslung zusammengestellt. „Come away, come away, death“ (Komm herbei, Tod) aus *Was ihr wollt* ist durch eine feierliche Prozession von Halbtonakkorden auf den Schlüsselwörtern gekennzeichnet, die perfekt mit der Stimmung des Gedichts harmoniert. Die beschwingte Musik von „Who is Silvia?“ (Wer ist Silvia?) mit ihren lombardischen Rhythmen ist die ideale Begleitung für das Gedicht, das Thurio im 4. Akt von *Zwei Herren aus Verona* singt. „Fear no more the heat o’ the sun“ (Fürchte nicht mehr Sonnenglut) versieht den berühmten Klagegesang aus dem 4. Akt von *Cymbeline* mit einer Art feierlicher Sarabande; „O Mistress Mine“ (O Herrin mein), eines von of Festes Liedern aus *Was ihr wollt* stammt aus dem Jahr 1942, als Finzi im Ministerium für Kriegstransport arbeitete – eine Tätigkeit, die er hasste:

Ich habe eine angenehm leichte, troubadeske Vertonung von „O mistress mine“ zustande gebracht ... Aber ich habe mehr als drei Monate gebraucht, um die vier Seiten zu komponieren. Du wirst also wissen, dass ich immer noch genervt, frustriert, müde, zu nichts zu gebrauchen bin und meine Zeit in dieser trostlosen Beschäftigung vergeude.

„It was a lover and his lass“ (Ein Liebster und sein Mädels), das Lied, das Probstein im 5. Akt von *Wie es euch gefällt* singt, beschließt mit seinem synkopischen Rhythmus diesen Zyklus.

Der Text von John Irelands *The Three Ravens* (Die drei Raben) findet sich in Thomas Ravenscrofts Volksliedsammlung *Melismata* aus dem Jahr 1611, ist aber zweifellos erheblich älter. Versehen mit der Vortragsanweisung *In freiem Zeitmaß (moderato)*, handelt es sich um eine ergreifende Vertonung eines düsteren Gedichts, die sich durch eine Begleitung von zunehmender Intensität auszeichnet.

By a Bierside (An einer Bahre), ein Gedicht aus Masefields Tragödie *Pompey the Great*, ist eines von fünf Liedern, die Ivor Gurney während des Ersten Weltkriegs in

den Schützengräben komponierte. Besonders markant ist die ungewöhnliche Akkordfolge, die die Gesangslinie bei „Death makes the lovely soul to wander“ (Der Tod lässt die holde Seele wandern) unterbricht. Als er das Gedicht im August 1916 aus dem Gedächtnis vertonte, schlichen sich vierzehn irrtümlich erinnerte Worte ein. *Dearest, when I am dead* (Liebste, wenn ich tot bin) [☒] ist eines von Gurneys Jugendwerken, das er 1908 im Alter von 18 Jahren komponierte. Das berührende Gedicht von W. H. Henley – ist eine Hommage an seine Frau, die ihn in den Jahren seiner schmerzhaften tuberkulösen Arthritis pflegte.

Unter Edward Elgars etwa 70 veröffentlichten Liedern finden sich nur sehr wenige Vertonungen namhafter Dichter, und es scheint, als habe er in der Regel unscheinbare Gedichte vorgezogen. *Pleading* (Flehen) ist ein typisches Beispiel hierfür: Arthur Salmon, ein unbedeutender Edwardianischer Dichter, nahm sich 1908 die Freiheit, Elgar ein Buch mit Versen zu schicken, in der Hoffnung, er möge positiv reagieren – was auch geschah: Elgar wählte „Pleading“ aus und schuf daraus eines seiner gefühlvollsten Lieder.

Ralph Vaughan Williams' *The Sky Above the Roof* (Der Himmel über dem Dach) vertont eine von Mabel Dearmer angefertigte Übersetzung von Verlaines *Le ciel est, par-dessus le toit, si bleu*. Dearmer hatte dem Komponisten ihren Text vorgeschlagen, doch laut Ursula Vaughan Williams war ihr Mann von der Idee nicht sonderlich angetan. Als er jedoch „eines Nachmittags in sein Arbeitszimmer ging, sah er, wie schrecklich unaufgeräumt es war, und ihm wurde klar, dass er entweder aufräumen oder das Lied schreiben musste – und so schrieb er das Lied.“

Der Gedichtband *A Shropshire Lad* (Ein Bursche aus Shropshire), von A. E. Housman 1896 auf eigene Kosten veröffentlicht, verkaufte bis 1902 nur 1.500 Exemplare. Es war daher eine Pioniertat von Arthur Somervell, den Band auf zehn Lieder zu kürzen und diesen Zyklus bereits im Jahr 1904 zu veröffentlichen, zu einer Zeit, als Housmans Dichtung noch weithin unbekannt war. Sein Liederzyklus wurde im Jahr 1905 von Harry Plunket Greene uraufgeführt, dem Bariton, der zehn Jahre zuvor Schumanns *Dichterliebe* in England erstmals zyklisch aufgeführt hatte.

Die Ähnlichkeiten zwischen Somervells *A Shropshire Lad* und der *Dichterliebe* sind frappierend. Heines *Lyrisches Intermezzo* – die Sammlung, aus der Schumann seinen Zyklus zusammenstellte – enthält 65 Gedichte, Housmans *A Shropshire Lad* 63. Beide Dichter thematisieren die unerwiderte Liebe in der ersten Person, beide bevorzugten Gedichte mit zwei oder drei Strophen, und beide zogen die Aufmerksamkeit zahlreicher Komponisten auf sich. *A Shropshire Lad* endet wie die *Dichterliebe* tragisch, und Housmans weitläufige Erzählung wird von Somervell in zehn plastischen Episoden gebündelt. Im ersten Lied, „Loveliest of Trees“ (Der Bäume schönster), spürt der zwanzigjährige Held die Liebe in seinem Herzen, während er die ihn umgebende Schönheit der Natur betrachtet. In „When I was one-and-twenty“ (Als ich einundzwanzig war) ist ein Jahr oder mehr vergangen und er bedauert, sein Herz verschenkt zu haben – ein Thema, das im dritten Lied aufgegriffen wird. „In summer-time on Bredon“ (Zur Sommerzeit in Bredon) deutet an, dass seine Geliebte im Kindbett gestorben ist, und Nr. 5 und 6 schildern, wie er dem Ruf zu den Waffen folgt und einzurücken beschließt, um seinen Kummer zu vergessen. Im siebten Lied, „White in the moon the long road lies“ (In weißem Mondschein liegt der lange Weg), macht er sich wie Schuberts Winterreisender auf den Weg, inmitten der Nacht, allein. „Think no more, Lad, laugh, be jolly“ (Grüble nicht länger, Bursche, lache, sei fröhlich) beschreibt seine Versuche, den Kummer trinkend und tanzend zu vergessen, doch die Fröhlichkeit ist hohl, und die scheinbare Unbekümmertheit täuscht niemanden. Im neunten Lied, „Into my Heart an Air that kills“ (Eine tödliche Brise durchweht mein Herz), macht Somervell auf magische Weise Gebrauch von thematischen Querverweisen, wenn er Note für Note das den Zyklus eröffnende „Loveliest of Trees“ wiederholt – einen Halbton tiefer und nunmehr, wie der Komponist in einer Fußnote vermerkt, „viel langsamer“ vorzutragen. Die Wirkung ist ebenso überwältigend wie bei Schumanns Reprisen in der *Dichterliebe*; vor den Augen des Sterbenden beschwört sie jene Bilder von Kirschblüte und Waldesfrische herauf, die er nie wiedersehen wird. Das letzte Lied preist „The lads that will die in their glory and never be old“ (Die Burschen, die in der Blüte ihres Ruhms sterben und

nie alt sein werden) – ein Gefühl, das den Viktorianern am Herzen lag und für das Somervell eine hymnische Melodie mit der Vortragsangabe *Allegretto ma con molto espressione* findet.

Benjamin Britten's Fassung von Charles Dibdins *Tom Bowling*, das der Komponist und Peter Pears in den 1950er Jahren oft aufgeführt hatten, wurde erstmals 2001 veröffentlicht. Dibdins Lied war ursprünglich Teil eines „Table entertainments“ (so der Sammelbegriff für die im 17./18. Jahrhundert beliebten Bühnenshows von Alleinunterhaltern) mit dem Titel *The Oddities* (Kuriositäten; 1790), einer hinreißenden Sammlung von Liedern, die sich sowohl durch Heroismus als auch durch bissige Gesellschaftskritik auszeichnen.

Liza Lehmann hatte einen ausgeprägten Sinn für Humor, wie ihre Vertonungen von Hilaire Belloc's *Four Cautionary Tales and a Moral* (Vier abschreckende Geschichten und eine Moral) aus dem Jahr 1912 zeigen: „Rebecca“ (die aus Spaß Türen zuschlug und elendig zugrunde ging), „Jim“ (der vor seiner Amme weglief, und von einem Löwen gefressen wurde), „Matilda“ (die Lügen ausheckte und verbrannt wurde), „Charles Augustus Fortescue“ (der immer das Richtige tat und so ein immenses Vermögen anhäufte) sowie „Henry King“, der, so die Komponistin, „auf schluchzende, ziemlich überwältigte Art“ gesungen werden solle.

Errollyn Wallen, die in Belize geborene britische Komponistin, hat eine Vielzahl von Werken in unterschiedlichsten Stilen geschrieben, worin sich das Mottos ihrer eigenen Gruppe – Ensemble X – manifestiert: „Wir überwinden keine Schranken in der Musik [...] – wir sehen keine“. Sie ist die erste Schwarze, die bei den Proms aufgeführt wurde, und ihr Schaffen umfasst Opern, Orchesterwerke, Kammer- und Vokalmusik. *About Here* wurde 1999 komponiert.

Wolseley Charles (1889–1962) war ein britischer Komponist und Pianist, der in den 1930er Jahren häufig Stanley Holloway begleitete; Greatrex Newman (1892–1984) war ein Songwriter und Drehbuchautor, der an einer Reihe bekannter Musikkomödien wie *Mr. Cinders* (1928) und *Lady Luck* (1948) mitwirkte. *The Green-eyed Dragon* (Der

grünäugige Drache) von Charles und Newman wurde 1926 veröffentlicht und in jüngerer Zeit mit großem Erfolg sowohl im Cabaret wie im Konzertsaal aufgeführt.

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Der britische Bariton **James Newby** war „BBC New Generation Artist“ und „Rising Star“ des Orchestra of the Age of Enlightenment. Er wurde von der Barbican Hall für das „Rising Star“-Programm der European Concert Hall Organisation nominiert und gibt Liederabende in renommierten Konzertsälen ganz Europas.

Als Preisträger des Richard-Tauber-Preises für die beste Interpretation eines Schubert-Lieds bei der Wigmore Hall/Kohn International Song Competition 2015 ist Newby der Wigmore Hall seither eng verbunden; ein Höhepunkt war die Aufführung von *Die schöne Müllerin* mit Simon Lepper.

James Newbys 2020 veröffentlichtes Solo-Debüt *I Wonder as I Wander* mit dem Pianisten Joseph Middleton wurde mit dem „Diapason d’Or Découverte“ ausgezeichnet und in der Zeitschrift *Gramophone* als „maßstabsetzende Interpretation, die Newby als beeindruckenden Künstler präsentiert“, beurteilt. Als Mitglied des Ensembles der Staatsoper Hannover von 2019 bis 2022 hatte er wichtige Rollendebüts wie Eddy in Mark-Anthony Turnages *Greek*, Guglielmo in *Così fan tutte* und die Titelrolle in *Eugen Onegin*.

Im Konzertsaal ist James Newby mit dem BBC Symphony Orchestra und dem BBC National Orchestra of Wales sowie mit dem London Philharmonic Orchestra, dem Cincinnati Symphony Orchestra, dem Orchestra of the Age of Enlightenment, dem Orchestra of the Eighteenth Century und dem Gabrieli Consort aufgetreten. Er studierte am Trinity Laban Conservatoire bei Alison Wells und an der Guildhall School of Music bei Robert Dean, bei dem er bis heute zusammenarbeitet.

Der gefeierte Pianist **Joseph Middleton** hat sich auf das Kammermusik- und Lied-repertoire spezialisiert. Zusammen mit den besten Sängerinnen und Sängern der Welt tritt er in bedeutenden Konzertsälen wie der Wigmore Hall, dem New Yorker Lincoln Center, dem Amsterdamer Concertgebouw, dem Wiener Musikverein, der Hamburger Elbphilharmonie, dem Pierre-Boulez-Saal in Berlin, der Kölner Philharmonie, dem Musée d'Orsay, der Oji Hall in Tokio sowie bei Festivals in Aix-en-Provence, Aldeburgh, den BBC Proms, Edinburgh, San Francisco, dem Heidelberger Frühling, der Schubertiade Hohenems und Schwarzenberg, Seoul und Vancouver auf. Er hat mit Sir Thomas Allen, Louise Alder, Ian Bostridge, Marianne Crebassa, Dame Sarah Connolly, Iestyn Davies, Angelika Kirchschräger, Dame Felicity Lott, Mauro Peter, Dorothea Röschmann, Fatma Said und Carolyn Sampson zusammengearbeitet. Joseph Middleton ist Leiter des Festivals „Leeds Lieder“, „Musician in Residence“ und Bye-Fellow am Pembroke College Cambridge sowie Fellow und Professor an seiner Alma Mater, der Royal Academy of Music. Er kann auf eine rasch wachsende und preisgekrönte Disko-graphie blicken und ist mit seiner eigenen Sendereihe häufig auf BBC Radio 3 hören. 2017 wurde er mit dem „Young Artist of the Year Award“ der Royal Philharmonic Society ausgezeichnet.

www.josephmiddleton.com

James Newby et Joseph Middleton ouvrent leur récital avec *All you who sleep tonight*, le dernier de treize arrangements de poèmes aphoristiques de Jonathan Dove de la collection du même titre de Vikram Seth. Le cycle de Dove a été créé en 1996 au théâtre Almeida par Nuala Willis et le compositeur. Le thème de la dernière chanson est celui de plusieurs dans ce recueil : la solitude.

George Butterworth entra au Royal College of Music en 1910 et le quitta un an plus tard, agité et sans concentration. L'éclatement de la guerre en 1914 « lui donna quelque chose à faire » comme s'exprima un commentateur. En septembre 1915, il alla dans les tranchées et fut tué à la bataille de la Somme le 5 août 1916 à l'âge de 31 ans. *Requiescat* est un petit poème engourdi qui exprime le chagrin d'Oscar Wilde à la mort de sa sœur cadette Isola. Wilde garda une mèche de ses cheveux dans une enveloppe dans laquelle il inscrivit leurs initiales entrelacées.

The Seal Man (1922) de Rebecca Clarke est un arrangement hantant d'un passage de John Masefield tiré de la dernière page de « The Seal Man », une histoire surnaturelle tirée de la collection *A Mainsail Haul*. L'histoire de Masefield parle d'un homme-phoque – le fils d'une femme et d'un spectre devenu phoque – et de son amour pour une jeune fille. Pour la protéger de l'homme-phoque, ses parents l'enferment chez eux mais un soir, quand il l'appelle, elle quitte la maison pour le rejoindre.

L'arrangement de Gerald Finzi de *The Clock of the Years* de Thomas Hardy date du début des années 1930 et traduit avec force l'angoisse du poème, surtout par la manière dont la mélodie monte d'une octave et demie à « Cease ! It is enough ! » Le poème date de 1916, quatre ans après le décès d'Emma, la femme de Hardy. Hardy avait épanché ses sentiments pour elle dans les 21 poèmes publiés comme *Poems of 1912–13* et il continua de le faire dans « The Clock of the Years » tiré de *Moments of Vision and Miscellaneous Verses* (1917).

Let Us Garlands Bring de Finzi sortit en 1942 et est dédié à Ralph Vaughan Williams. Les chansons, des arrangements de cinq poèmes de Shakespeare, sont les plus populaires de la production de Finzi, arrangées par le compositeur pour apporter contraste

et variété. « Come away, come away, death », tiré de *Twelfth Night*, se caractérise par une procession solennelle d'accords de demi-tons sur les paroles importantes, ce qui concorde parfaitement avec l'atmosphère du poème. Avec ses rythmes lombards, la musique cadencée de « Who is Silvia ? » est l'accompagnement idéal pour le poème que Thurio chante dans le 4^e acte de *The Two Gentlemen of Verona*. « Fear no more the heat o' the sun » présente le célèbre chant funèbre du 4^e acte de *Cymbeline* comme une sorte de sarabande solennelle ; « O Mistress Mine », l'une des chansons de Feste de *Twelfth Night* date de 1942, quand Finzi travaillait au ministère du transport de guerre, un poste qu'il détestait :

J'ai réussi à faire un arrangement léger, de type troubadour, de « O mistress mine »... Mais les quatre premières pages m'ont demandé plus de trois mois de travail. Vous saurez donc que je suis encore découragé, contrarié, énervé, fatigué, bon à rien et que je perds absolument mon temps à cette triste occupation.

« It was a lover and his lass », la chanson chantée par Touchstone dans le 5^e acte de *As you like it*, est ici arrangée avec un rythme syncopé et met fin à l'œuvre.

Le texte de *The Three Ravens* de John Ireland apparaît dans le recueil de chansons populaires *Melismata* (1611) de Thomas Ravenscroft mais est nettement plus ancien. Marqué *In free time (moderato)*, il s'agit ici d'un arrangement intense d'un poème sinistre, caractérisé par un accompagnement d'une acuité qui va toujours en augmentant.

By a Bierside, un poème de la pièce *Pompey the Great* de Masfield, est l'une de cinq chansons composées par Ivor Gurney dans les tranchées au cours de la Première Guerre mondiale. La suite inhabituelle d'accords, particulièrement mémorable, ponctue la ligne vocale à « Death makes the lovely soul to wander ». Arrangeant le poème de mémoire en août 1916, Gurney se souvint mal d'environ 14 paroles de Masfield. *Dearest, when I am dead* [☒], est une œuvre de jeunesse de Gurney qu'il composa en 1918 âgé de 18 ans. Elle met en musique un touchant poème de W. H. Henley, un hommage à sa femme qui le soigna au cours d'années d'une douloureuse arthrite tuberculeuse.

Des 70 chansons environ publiées d'Edward Elgar, très peu sont des arrangements de poètes à la réputation connue et il semble dans l'ensemble qu'Elgar préférât travailler avec de la poésie mineure. *Pleading* en est un tel exemple : Arthur Salmon, un poète édouardien de second ordre, prit la liberté d'envoyer un livre de poésie à Elgar en 1908 dans l'espoir qu'il réagisse positivement – ce qu'il fit d'ailleurs, en choisissant « *Pleading* », l'une de ses chansons les plus sincères.

The Sky Above the Roof de Ralph Vaughan Williams est un arrangement en musique d'une traduction de Mabel Dearmer de « Le ciel est, par-dessus le toit, si bleu » de Verlaine. Dearmer avait proposé son texte au compositeur mais, selon Ursula Vaughan Williams, son mari était tout autre qu'heureux de l'idée. Cependant, « en montant à sa salle de travail un après-midi, il vit quel désordre y régnait et il comprit qu'il devait ou bien y faire un bon ménage ou écrire la chanson ; il écrivit donc la chanson. »

A Shropshire Lad, que A. E. Housman publia à ses propres frais en 1896, n'avait vendu que 1500 copies en 1902. C'est pourquoi c'était une réalisation pionnière d'Arthur Somervell de condenser le volume en dix chansons et de publier le cycle en 1904 déjà à un moment où la poésie de Housman était encore loin d'être bien connue. Son cycle de chansons fut créé en 1905 par Harry Plunket Greene, le baryton qui, dix ans plus tôt, avait donné la première exécution complète en Angleterre des *Dichterliebe* de Schumann.

Les ressemblances entre *A Shropshire Lad* de Somervell et *Dichterliebe* sont frappantes. *Lyrisches Intermezzo* de Heine, la collection de laquelle Schumann composa son cycle, renferme 65 poèmes, et *A Shropshire Lad* en compte 63. Les deux poètes traitent de l'amour non partagé dans de la poésie à la première personne, préféraient des poèmes de deux ou trois strophes et attirèrent l'attention de nombreux compositeurs. Comme *Dichterliebe*, *A Shropshire Lad* se termine en tragédie et le récit décousu de Housman est télescopé par Somervell en dix épisodes expressifs. Dans la première chanson, « *Loveliest of Trees* », le héros de vingt ans sent l'amour agiter son cœur quand il observe la beauté de la nature autour de lui. Dans « *When I was one-and-twenty* », un an environ

s'est écoulé et il regrette d'avoir donné son cœur, un thème qui habite la troisième chanson. « In summer-time on Bredon » suggère que sa bien-aimée est morte en couches et les 5^e et 6^e chansons le montrent répondant à l'appel aux armes quand il décide de s'enrôler pour oublier son deuil. Dans la 7^e chanson, « White in the moon the long road lies », il se met en marche comme le héros de *Winterreise* de Schubert, au cœur de la nuit, seul. « Think no more, Lad, laugh, be jolly » décrit ses essais d'oublier son chagrin dans l'alcool et la danse mais la gaieté est vide et la feinte insouciance ne dupe personne. Dans la 9^e chanson, « Into my Heart an Air that kills », Somervell fait un usage magique de recouplement thématique quand il répète, note par note, l'initiale « Loveliest of Trees » un demi-ton plus bas et, cette fois-ci, selon la note de bas de page du compositeur même, jouée « beaucoup plus lentement ». L'effet est aussi irrésistible que les reprises dans *Dichterliebe* de Schumann et évoque dans l'esprit du mourant ces images de cerisier en fleur et de balade en forêt qu'il ne revivra plus jamais. La chanson finale fait l'éloge de « The lads that will die in their glory and never be old » – un sentiment cher aux victoriens, auquel Somervell donne un air hymnique marqué *Allegretto ma con molto espressione*.

Tom Bowling de Charles Dibdin, que Benjamin Britten arrangea et exécuta plusieurs fois avec Peter Pears dans les années 1950, fut publiée pour la première fois en 2001. La chanson de Dibdin fit originalement partie d'un « table entertainment » intitulé *The Oddities* (1790), une collection séduisante de chansons caractérisées par l'héroïsme et une observation sociale aiguë.

Liza Lehmann était douée d'un sens aigu de l'humour, comme le montrent ses arrangements de 1912 de *Four Cautionary Tales and a Moral* d'Hilaire Belloc – « Rebecca » (qui claquait les portes pour le plaisir et mourut misérablement), « Tim » (qui s'enfuit de sa nourrice et fut dévoré par un lion), « Matilda » (qui disait des mensonges et mourut dans les flammes), « Charles Augustus Fortescue » (qui faisait toujours le bien et accumula ainsi une immense fortune) et « Henry King » qui, selon le compositeur, devrait être chanté « in a snivelling manner ; much overcome » [de manière larmoyante ; très vaincu].

Errollyn Wallen, la compositrice britannique née à Bêlize, est prolifique dans une grande variété de styles – une manifestation de la devise de son propre groupe, Ensemble X : « Nous ne faisons pas sauter de barrières en musique [...] nous n'en voyons aucune. » Elle est la première femme noire dont une œuvre a été jouée aux Proms et sa production compte des opéras, œuvres pour orchestre, musique de chambre et vocale. *About Here* date de 1999.

Wolseley Charles (1889–1962) était un compositeur et pianiste britannique qui a souvent accompagné Stanley Holloway dans les années 1930 ; l'auteur-compositeur et scénariste Greatrex Newman (1892–1984) participa à plusieurs comédies musicales bien connues comme *Mr Cinders* (1928) et *Lady Luck* (1948). La chanson *The Green-eyed Dragon* de Charles et Newman fut publiée en 1926 et a été chantée avec grand succès par des chanteurs de cabaret et de chansons.

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Le baryton britannique **James Newby** est un ancien BBC New Generation Artist and Rising Star pour l'Orchestra of the Age of Enlightenment. Il fut mis en nomination par le Barbican Hall pour le programme Rising Star de l'European Concert Hall Organisation ; il s'est produit en récital dans des salles prestigieuses partout en Europe.

Récipiendaire du prix Richard Tauber pour la meilleure interprétation d'un lied de Schubert au Concours international de chant du Wigmore Hall / Kohn, Newby collabore étroitement avec le Hall, où un sommet a été une exécution de *Die schöne Müllerin* avec Simon Lepper.

Sorti en 2020, son disque de débuts comme soliste *I Wonder as I Wander* de James Newby avec le pianiste Joseph Middleton a gagné un Diapason d'Or Découverte et le magazine *Gramophone* en a écrit : « une exécution qui donne le ton et qui annonce Newby comme un artiste qui fait impression ». Membre du Staatsoper Hannover de 2019 à 2022, il a chanté d'importants rôles de débuts tels Eddy dans *Greek* de Mark Anthony

Turnage, Guglielmo dans *Così fan tutte* et le rôle principal d'*Eugène Onéguine*.

En concert, James Newby s'est produit avec l'Orchestre symphonique de la BBC et l'Orchestre national de la BBC du Pays de Galles ainsi que l'Orchestre philharmonique de Londres, l'Orchestre symphonique de Cincinnati, Orchestra of the Age of Enlightenment, Orchestra of the Eighteenth Century et Gabrieli Consort. Il a étudié au Trinity Laban Conservatoire avec Alison Wells et à la Guildhall School of Music avec Robert Dean avec lequel il continue de travailler.

Le pianiste **Joseph Middleton**, spécialisé en musique de chambre et en accompagnement de lieder, s'est mérité les plus grands éloges. En compagnie des meilleurs chanteurs du monde, il joue et accompagne aux Wigmore Hall, Lincoln Center de New York, Concertgebouw d'Amsterdam, Musikverein de Vienne, Elbphilharmonie de Hambourg, Salle Pierre Boulez à Berlin, Philharmonie de Cologne, Musée d'Orsay, Oji Hall de Tokyo et aux festivals d'Aix-en-Provence, Aldeburgh, Proms de la BBC, Edimbourg, San Francisco, Frühling d'Heidelberg, Schubertiade Hohenems et Schwarzenberg, Séoul et Vancouver. Il travaille en partenariat avec Sir Thomas Allen, Louise Alder, Ian Bostridge, Marianne Crebassa, Dame Sarah Connolly, Iestyn Davies, Angelika Kirchschlager, Dame Felicity Lott, Mauro Peter, Dorothea Röschmann, Fatma Said et Carolyn Sampson. Joseph Middleton est directeur de Leeds Lieder, musicien résident et « bye-fellow » du Pembroke College à Cambridge ainsi que « fellow » et professeur à son alma mater, l'Académie Royale de Musique. Sa discographie prisée augmente rapidement et il est fréquemment entendu dans sa propre série sur les ondes de Radio 3 de la BBC. Il est récipiendaire de la Royal Philharmonic Society's Young Artist of the Year Award en 2017.

www.josephmiddleton.com

Jonathan Dove

1 All you who sleep tonight

All you who sleep tonight
Far from the ones you love,
No hand to left or right,
And emptiness above –

Know that you aren't alone.
The whole world shares your tears,
Some for two nights or one,
And some for all their years.

Words by Vikram Seth

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George Butterworth

2 Requiescat

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.

All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.

Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.

Coffin-board, heavy stone,
Lie on her breast.
I vex my heart alone,
She is at rest.

Peace, peace, she cannot hear
Lyre or sonnet,
All my life's buried here,
Heap earth upon it.

Words by Oscar Wilde

Rebecca Clarke

3 The Seal Man

And he came by her cabin to the west of the road, calling.
There was a strong love came up in her at that,
and she put down her sewing on the table, and 'Mother,' she says,
'There's no lock, and no key, and no bolt, and no door.
There's no iron, nor no stone, nor anything at all
will keep me this night from the man I love.'

And she went out into the moonlight to him,
there by the bush where the flowers is pretty, beyond the river.
And he says to her: 'You are all of the beauty of the world,
will you come where I go, over the waves of the sea?'
And she says to him: 'My treasure and my strength,' she says,
'I would follow you on the frozen hills, my feet bleeding.'

Then they went down into the sea together,
and the moon made a track on the sea, and they walked down it;
it was like a flame before them. There was no fear at all on her;
only a great love like the love of the Old Ones,
that was stronger than the touch of the fool.
She had a little white throat, and little cheeks like flowers,
and she went down into the sea with her man,
who wasn't a man at all.

She was drowned, of course.
It's like he never thought that she wouldn't bear the sea like himself.
She was drowned, drowned.

Words by John Masefield

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Gerald Finzi

4 The Clock of the Years

*A spirit passed before my face;
the hair of my flesh stood up.*

And the Spirit said,
'I can make the clock of the years go backward,
But am loth to stop it where you will.'

And I cried, 'Agreed
To that. Proceed:
It's better than dead!'

He answered, 'Peace'
And called her up – as last before me;
Then younger, younger she grew, to the year

I first had known
Her woman-grown,
And I cried, 'Cease! –

'Thus far is good –
It is enough – let her stay thus always!
But alas for me – He shook his head:

No stop was there;
And she waned child-fair,
And to babyhood.

Still less in mien
To my great sorrow became she slowly,
And smalled till she was nought at all
In his checkless griff;
And it was as if
She had never been.

'Better', I plained,
'She were dead as before! The memory of her
Had lived in me; but it cannot now!
And coldly his voice:
'It was your choice
To mar the ordained.'

Words by Thomas Hardy

Gerald Finzi

Let Us Garlands Bring

5 I. Come away, come away, death

Come away, come away, death
And in sad cypress let me be laid;
Fly away, fly away, breath;

I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!

My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet

My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

6 II. Who is Silvia?

Who is Silvia? what is she?
That all our swains commend her?
Holy, fair, and wise is she.
The heavens such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia, let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

7 III. Fear no more the heat o' the sun

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownèd be thy grave!

8 IV. O Mistress Mine

O mistress mine, where are you roaming?
O stay and hear, your true love's coming
That can sing both high and low.
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty;
Youth's a stuff will not endure.

9 V. It was a lover and his lass

It was a lover and his lass,

With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass.

In springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,

With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In springtime...

This carol they began that hour,

With a hey, and a ho, and a hey nonino,
How that life was but a flower
In springtime...

And therefore take the present time

With a hey, and a ho, and a hey nonino,
For love is crown'd with the prime
In springtime...

Texts: William Shakespeare

arr. John Ireland

10 The Three Ravens

There were three ravens sat on a tree,
Down a-down, hey down, hey down.
They were as black as they might be,
With a down.

Then one of them said to his make:
'Where shall we our breakfast take?'
With a down, derrie, derrie, derrie down, down.

Down in yonder green field,
Down a-down, hey down, hey down,
There lies a knight slain under his shield;
With a down.

His hounds they lie down at his feet,
So well they their master keep.
With a down, derrie, derrie, derrie down, down.

His hawks they fly so eagerly,
Down a-down, hey down, hey down,
There's no fowl dare him come nigh.
With a down.

Down there comes a fallow doe,
As great with young as she might go.
With a down, derrie, derrie, derrie down, down.

She lift up his bloody head,
Down a-down, hey down, hey down,
And kissed his wounds that were so red.
With a down.

She got him upon her back
And carried him to earthen lake.
With a down, derrie, derrie, derrie down, down.

She buried him before the prime,
Down a-down, hey down, hey down,
She was dead herself ere evensong time.
With a down.
God send every gentleman
Such hounds, such hawks and such a leman*.
With a down, derrie, derrie, derrie down, down.

Words: Trad.

*leman: lover, sweetheart (from Middle English)

Ivor Gurney

ii By a Bierside

This is a sacred city, built of marvellous earth.
Life was lived nobly there to give such Beauty birth
Beauty was in that heart and in that eager hand.
Death is so blind and dumb, death does not understand.
Death drifts the brain with dust and soils the young limbs' glory.
Death makes justice a dream and strength a traveller's story.
Death makes the lovely soul to wander under the sky.
Death opens unknown doors. It is most grand to die.

Words by John Masefield

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Edward Elgar

12 Pleading

Will you come homeward from the hills of Dreamland,
Home in the dusk, and speak to me again?
Tell me the stories that I am forgetting,
Quicken my hope, and recompense my pain?

Will you come homeward from the hills of Dreamland?
I have grown weary, though I wait you yet;
Watching the fallen leaf, the faith grown fainter,
The mem'ry smoulder'd to a dull regret.

Shall the remembrance die in dim forgetting
All the fond light that glorified my way?
Will you come homeward from the hills of Dreamland,
Home in the dusk, and turn my night to day?

Words by Arthur L. Salmon

Ralph Vaughan Williams

13 The Sky Above the Roof

The sky above the roof
Is calm and sweet:
A tree above the roof
Bends in the heat.

A bell from out the blue
Drowsily rings:
A bird from out the blue
Plaintively sings.

Ah God! A life is here,
Simple and fair,
Murmurs of strife are here
Lost in the air.

Why dost thou weep, O heart,
Poured out in tears?
What hast thou done, O heart,
With thy spent years?

Words by Mabel Dearmer after Paul Verlaine

Arthur Somervell

A Shropshire Lad

14 I. Loveliest of Trees, the Cherry now

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

15 II. When I was one-and-twenty

When I was one-and-twenty
I heard a wise man say,
'Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free.'
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
'The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue.'
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

16 III. There pass the careless people

There pass the careless people
That call their souls their own:
Here by the road I loiter,
How idle and alone.

His folly has not fellow
Beneath the blue of day
That gives to man or woman
His heart and soul away.

17 IV. In summer-time on Bredon

In summer-time on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away;
'Come all to church, good people;
Good people come and pray.'
But here my love would stay.

And I would turn and answer
Among the springing thyme,
'Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time.'

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown,
And went to church alone.

They toll'd the one bell only,
Groom there was none to see,
The mourners follow'd after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum,
'Come all to church, good people.' –
O noisy bells, be dumb;
I hear you, I will come.

18 V. The Street sounds to the Soldiers' tread

The street sounds to the soldiers' tread,
And out we come to see:
A single redcoat turns his head,
He turns and looks at me.

My man, from sky to sky's so far,
We never crossed before;
Such leagues apart the world's ends are,
We're like to meet no more.

What thoughts at heart have you and I,
We cannot stop to tell;
But dead or living, drunk or dry,
Soldier, I wish you well.

19 VI. On the idle hill of Summer

On the idle hill of summer,
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.

Far and near and low and louder,
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.

East and west on fields forgotten
Bleach the bones of comrades slain,
Lovely lads and dead and rotten;
None that go return again.

Far the calling bugles hollo,
High the screaming fife replies,
Gay the files of scarlet follow:
Woman bore me, I will rise.

20 VII. White in the moon the long road lies

White in the moon the long road lies,
The moon stands blank above;
White in the moon the long road lies
That leads me from my love.

Still hangs the hedge without a gust,
Still, still the shadows stay:
My feet upon the moonlit dust
Pursue the ceaseless way.

The world is round, so trav'lers tell,
And straight though reach the track,
Trudge on, trudge on, 'twill all be well,
The way will guide one back.

But ere the circle homeward hies
Far, far must it remove:
White in the moon the long road lies
That leads me from my love.

21 VIII. Think no more, Lad; laugh, be jolly

Think no more, lad; laugh, be jolly;
Why should men make haste to die?
Empty heads and tongues a-talking
Make the rough road easy walking,
And the feather pate of folly
Bears the falling sky.

Oh, 'tis jesting, dancing, drinking
Spins the heavy world around.
If young hearts were not so clever,
Oh, they would be young for ever;
Think no more; 'tis only thinking
Lays lads underground.

Think no more, lad...

22 IX. Into my Heart an Air that kills

Into my heart an air that kills
From yon far country blows:
What are those blue remembered hills,
What spires, what farms are those?

That is the land of lost content,
I see it shining plain,
The happy highways where I went
And cannot come again.

23 X. The Lads in their hundreds

The lads in their hundreds to Ludlow come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face and the handsome of heart,
And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk to them friendly and wish them farewell
And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan;
And brushing your elbow unguessed-at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.

Words by A. E. Housman

arr. Benjamin Britten

24 Tom Bowling

Here, a sheer hulk, lies poor Tom Bowling,
The darling of our crew;
No more he'll hear the tempest howling,
For death has broached him to.
His form was of the manliest beauty,
His heart was kind and soft.
Faithful below, Tom did his duty,
And now he's gone aloft.

Tom never from his word departed,
His virtues were so rare;
His friends were many and true-hearted,
His Poll was kind and fair:
And then he'd sing so blithe and jolly,
Ah! many's the time and oft;
But mirth is turned to melancholy,
For Tom is gone aloft.

Yet shall poor Tom find pleasant weather,
When He, who all command,
Shall give, to call life's crew together,
The word to pipe all hands:
Thus death, who kings and tars despatches,
In vain Tom's life hath doffed;
For though his body's under hatches,
His soul is gone aloft.

Words by Charles Dibdin

Ivor Gurney

25 Dearest, when I am dead

Dearest, when I am dead,
 Make one last song for me:
Sing what I would have said
 Righting life's wrong for me.

Tell them how, early and late,
 Glad ran the days with me,
Seeing how goodly and great,
 Love, were your ways with me.

Words by William Ernest Henley

Liza Lehmann

26 Henry King

The Chief Defect of Henry King
Was chewing little bits of String.
At last he swallowed some which tied
Itself in ugly Knots inside.

Physicians of the Utmost Fame
Were called at once; but when they came
They answered, as they took their Fees,
'There is no cure for this disease.'

'Henry will very soon be dead.'
His Parents stood about his Bed
Lamenting his Untimely Death,
When Henry, with his latest Breath,

Cried – 'Oh, my Friends, be warned by me,
That Breakfast, Dinner, Lunch and Tea
Are all the Human Frame requires...'
With that the Wretched Child expires.

Words by Hilaire Belloc

Errollyn Wallen

27 About Here

I sit upon the hillside.
Among the redwood trees.
I ask for nothing special but a glimpse of the
moon in the sun.
A rare moon.

... just grateful for the air out here
And a view of heaven,
Such a view of heaven.

I sit upon the hill.

I sit upon this hilltop,
I hear coyotes cry.
The life behind me pales.

Somehow up here,
Soon I know there'll be a full moon,
A new moon up here.

I sit upon the hillside.
Among the redwood trees.
Among the scattered stars
I see a full moon,
A blue moon

Up here

Words by Errollyn Wallen

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Wolseley Charles

28 The Green-eyed Dragon

Once upon a time lived a Fair Princess
Most beautiful and charming;
Her Father, the King, was a wicked old thing,
With manners most alarming.
And always on the front door mat,
A most ferocious Dragon sat,
It made such an awful shrieking noise
So all you little girls and boys...
Beware, take care,
Of the Green-eyed dragon with the 13 tails,
He'll feed, with greed
On little boys, puppy dogs and big fat snails.
Then off to his lair each child he'll drag,
And each of his 13 tails he'll wag
Beware, take care
And creep off on tip toes.
Then hurry up the stairs,
And say your prayers,
And duck your heads, your pretty curly heads,
Beneath the clothes, the clothes, the clothes.

That Dragon he lived for years and years,
But he never grew much thinner.
For lunch, he'd try a Policeman pie,
Or a roast M.P. for dinner;
One brave man went 'round with an axe
And tried to collect his income tax
The Dragon he smiled with fiendish glee,
Then sadly murmured 'R.I.P.' ...
Beware, take care...

That Dragon went down to the kitchen one day
Where the Fair Princess was baking;
He ate, by mistake, some rich plum cake
Which the Fair Princess was making,
That homemade cake, he could not digest,
He moaned and he groaned, and at last went west –
And now his ghost, with bloodshot eyes
At midnight clanks his chains and cries...
Beware, take care...

Words by Greatrex Newman

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Instrumentarium:

Steinway D-274, No. 597020, built 2014

Recording Data

Recording: 31st January–3rd February 2022 at the Sendesaal, Bremen, Germany
Producer and sound engineer: Elisabeth Kemper
Piano technician: Wolfgang Wiese

Equipment: BIS's recording teams use microphones from Neumann, DPA and Schoeps, audio electronics from RME, Lake People and DirectOut, MADI optical cabling technology, monitoring equipment from B&W, STAX, AKG and Sennheiser, and Sequoia and Pyramix digital audio workstations.
Original format: 24-bit/96 kHz

Post-production: Editing and mixing: Elisabeth Kemper

Executive producer: Robert Suff

Booklet and Graphic Design

Cover text: © Richard Stokes 2023
Translations: Horst A. Scholz (German); Arlette Lemieux-Chené (French)
Photos of James Newby: © Anna Peschke
Typesetting, lay-out: Andrew Barnett (Compact Design)

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