

SUNDAY 17 FEBRUARY 2013 at 3pm  
KING'S COLLEGE CHAPEL, TAUNTON



# GREAT BRITAIN –

# GREAT BRITTEN!



*Inspirational home-grown music  
celebrating the centenary of  
Benjamin Britten's birth*

## SOMERSET CHAMBER CHOIR

GREG TASSELL tenor

RICHARD PEARCE piano & organ

GRAHAM CALDBECK conductor



Music by **BRITTEN, ELGAR,  
GRAINGER, PARRY, STANFORD,  
VAUGHAN WILLIAMS and WALTON**

Picture: Britten at Crag House by Roland Haupt. Image courtesy of www.britten100.org

## PROGRAMME

[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)

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# Welcome...

## *from the trustees of Somerset Chamber Choir*

Following the great success of the 2012 Olympics we can look back on the year as a notable one, and we Brits can surely do so with some pride. It is hard to let such a memorable year pass so we hope we can extend it just a little longer by bringing you a programme of works by some of our most notable British composers and, unusually for Somerset Chamber Choir, a concert sung predominantly in our native language!

In contrast, however, later this year the choir is to visit Berlin to join with the Berliner Kantorei in two joint performances of Haydn's *Die schöpfung* (sung in German), perhaps better known to us as *The Creation* - although a challenge, it is one that we hope to reciprocate when the Berliner Kantorei join us for our summer concert in Wells Cathedral in 2014 to celebrate our 30th anniversary when we hope to perform a work that is quintessentially English!

Before then, our annual musical pilgrimage to Wells Cathedral this July promises a real musical treat, offering a tantalising mix of music under the theme 'Last Words' - two of Mozart's last compositions (his *Requiem* and *Ave verum corpus*) set alongside beautiful and affecting works by James MacMillan, including his *Seven Last Words from the Cross* - more details about this concert can be found on the back cover of this programme.

In his introduction below, Graham has truly whetted your musical appetite for this afternoon's concert and we do hope you will sit back, relax and feast on the delights of what is to come. From our point of view, 'Britain at its best again ... 2013 and beyond?' We leave you to judge!

LIN WINSTON  
Chair of Trustees

## *Introduction by Graham Caldbeck*

**Britten 100**, the international celebration begun in September 2012 and lasting until August 2014, represents an unprecedented collaboration of the worlds of performing arts, publishing, broadcasting, film, academia and heritage, brought together to mark the centenary of the birth of **Benjamin Britten** (St Cecilia's Day - 22 November, 1913). This worldwide sequence of events not only marks the composer's importance as a leading figure in British cultural history, but also emphasizes his truly global status as one of the most important cultural figures of the 20th century.

Within the UK, notable events include performances of all the composer's operas, an ongoing singing project involving 75,000 school children, countless orchestral and vocal performances, and even the minting of a new 50p coin depicting the composer. Find out more about Britten 100 at [www.britten100.org](http://www.britten100.org)

The **Somerset Chamber Choir** is delighted to join this celebration. In an engaging programme of sacred and secular music, some of Britten's most accessible works are placed alongside music by other important members of our musical 'Team GB'.

Three works composed before Britten was born are included - **Stanford** *Beati quorum via*, **Elgar** *The Spirit of the Lord* and **Grainger** *Brigg Fair* - alongside **Parry** *My soul, there is a country* (composed shortly after Britten was born) and two works by his older contemporaries - **Walton** *Set me as a seal* and **Vaughan Williams** *Three Shakespeare Songs*.

Britten's own choral and vocal music are represented by some of the earliest solo songs and arrangements written for his life partner, Peter Pears; two works composed specifically and separately for men's and for women's voices, and a work unpublished and unperformed in its entirety in the composer's lifetime.

Over the years, the Somerset Chamber Choir has performed a significant number of Britten's works, including *A Hymn to the Virgin* (1930, rev. 1934), *A New Year Carol* (from *Friday Afternoons* - 1935), *The Company of Heaven* (1937), *A Ceremony of Carols* (1942), *Hymn to St Cecilia* (1942), *Rejoice in the Lamb* (1943), *Festival Te Deum* (1944), *A Shepherd's Carol* (1944), *St Nicolas* (1948), *A Wedding Anthem* (1949), *Jubilate Deo in C* (1961) and *Cantata Misericordium* (1963).

These performances have steadily built up the choir's engagement with and understanding of Britten's music, prior to today's special celebratory concert.

The Somerset Chamber Choir is proud to be the recipients of a generous grant from the Britten-Pears Foundation ([www.brittenpears.org](http://www.brittenpears.org)) in support of this concert.

Please note that photography (with or without flash) and/or recording of any sort during the performance is forbidden without the prior written consent of Somerset Chamber Choir

The right is reserved, without incurring liability, to substitute artists and to vary the programme for reasons beyond our control, although these details are correct at the time of going to print.



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*After the concert, the choir looks forward to meeting members of the Friends Scheme and their guests in the Woodard Room (access through the side door at the rear of the chapel).*



## Great Britain - Great Britten!

**Stanford** (1852-1924) **Beati quorum via** (from *Three Latin Motets* c.1890, publ.1905)  
*Choir*

**Elgar** (1857-1934) **The Spirit of the Lord** (from *The Apostles* 1903)  
*Choir with Richard Pearce organ*

**Britten** (1913-76) **Missa Brevis** (1959)  
The ladies of Somerset Chamber Choir  
Beccy Elderton *soprano*; Luisa De Gregorio *alto*  
Richard Pearce *organ*

**Walton** (1902-83) **Set me as a seal upon thine heart** (1938)  
*Choir* - Helen Rook *soprano* & Nick Bowditch *tenor*

**Britten** **Canticle I: My beloved is mine** (1947)  
Greg Tassell *tenor* & Richard Pearce *piano*

**Britten** **A.M.D.G.** (1939)  
*Choir*

### —— INTERVAL (15 minutes) ——

**Parry** (1848-1918) **My soul, there is a country** (1914)  
*Choir*

**Grainger** (1882-1961) **Brigg Fair** (1906)  
*Choir with Greg Tassell tenor*

**Vaughan Williams** (1872-1958) **Three Shakespeare Songs** (1951)  
*Choir*

**Britten** **The Ballad of Little Musgrave and Lady Barnard** (1943)  
The gentlemen of Somerset Chamber Choir  
Richard Pearce *piano*

**Britten** **English Folksong Arrangements** (1941-46)  
The Foggy Foggy Dew (*Suffolk*)  
The Trees They Grow so High (*Somerset*)  
The Lincolnshire Poacher  
O Waly, Waly (*Somerset*)  
Oliver Cromwell (*Suffolk*)

Greg Tassell *tenor* & Richard Pearce *piano*

**Britten** **Old Joe has gone fishing** (from *Peter Grimes* 1945)  
*Choir with Greg Tassell tenor & Richard Pearce piano*



## Programme notes & texts

### Stanford

#### Beati quorum via (from *Three Latin Motets*)

Between 1874 and 1893, Irish-born Charles Villiers Stanford was Organist at Trinity College, Cambridge. He took up the post whilst still a Classics undergraduate at Queens' College (Cambridge had no undergraduate music degree at this time). His famous set of *Three Latin Motets*, Op.38, were dedicated to Trinity College choir and his successor as Organist, Alan Gray. Of all Stanford's anthems and motets, these are the most regularly sung. Although not published until 1905, the motets were in fact composed much earlier, although the precise date of composition of each motet is not known. However, from a letter of 1891, we know that they were already in the hands of Alfred Littleton at Novello: 'Don't forget to send my Latin introits back if you don't want to publish them', Stanford requested; 'I have no other scores, and we use them pretty frequently.' It is quite likely that one or more of the motets was sung on special feast days, perhaps as a grace before dinner.



The Stanford scholar, Jeremy Dibble, has written: "For the small amount of text used for *Beati quorum via*, Stanford makes fertile use of sonata principles, not least in the exquisitely understated recapitulation where the original alternation of upper and lower voices is transformed into a richer, polyphonic texture. The imitative accumulation of voices in the coda is also quite lovely."

Stanford taught many composers at the Royal College of Music while he was a professor there, including Samuel Coleridge Taylor, Gustav Holst, Ralph Vaughan Williams, Arthur Bliss, Gordon Jacob, George Dyson, Edgar Bainton, and Britten's two most influential teachers – John Ireland and Frank Bridge. Stanford could thus be said to be one of the chief founding fathers (along with Sullivan, Parry and Elgar) of the important late 19th – mid 20th century line of British composers, and so this famous motet makes a fitting opening item for this afternoon's programme.

Beati quorum via integra est:  
qui ambulant in lege Domini.

*Blessed are they whose way of life is wholesome:  
who walk in the law of the Lord.*

(Psalm 119: 1)



### Elgar

#### The Spirit of the Lord (from *The Apostles*)

*The Spirit of the Lord* forms the Prologue of Elgar's oratorio *The Apostles*, first heard at Birmingham Town Hall on 14 October 1903. In 1907 this chorus was published separately by Novello as part of a series of oratorio choruses suitable for church use. Described by Jaeger, Elgar's publisher friend (and 'Nimrod' in the *Enigma Variations*), as a '*chorus mysticus*', the composer uses it to introduce many of the musical themes and motifs used throughout the oratorio. Thus, when performed separately, this chorus appears particularly varied in its invention. After a deeply felt, mystical introduction, the chorus enters *pianissimo* in unison, later broadening out into expressive choral harmonies. At the words 'and recovering of sight', Elgar quotes from his earlier oratorio *The Light of Life*. Elgar's

wonderful melody to the words 'To give unto them that mourn a garland for ashes' leads to another broad, life-affirming one in triple time, 'For as the earth bringeth forth her bud', appearing first in the sopranos and then taken up *forte* by the full choir. The movement ends with a modified reprise of the opening theme, sung very quietly.

*The Spirit of the Lord is upon me,  
because He hath anointed me to preach the Gospel to the poor:  
He hath sent me to heal the broken-hearted,  
to preach deliverance to the captives and recovering of sight to the blind,  
to preach the acceptable year of the Lord;  
To give unto them that mourn a garland for ashes, the oil of joy for mourning,  
the garment of praise for the spirit of heaviness;  
That they might be called trees of righteousness,  
the planting of the Lord, that He might be glorified.*

*For as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth;  
So the Lord God will cause righteousness and praise to spring forth before all the nations.  
The Spirit of the Lord is upon me, because He hath anointed me to preach the Gospel.*

Sir Edward Elgar after various Biblical texts, including Isaiah 61



## Britten

### Missa Brevis in D

Britten's setting of the *Missa Brevis* was composed over the course of only a few days in 1959 to mark the retirement of George Malcolm (harpsichordist, organist and conductor) from the post of Master of the Music at Westminster Cathedral. Britten was keen to celebrate the vigorous and exciting 'continental' sound which Malcolm cultivated in the Westminster choristers and which Britten much preferred to the cooler tones characteristic of the Anglican tradition. The composer was well pleased with the choristers' performance, writing that '*the whole choir sang with a brilliance and authority which was staggering*'. Britten had already explored (one might almost say 'reinvented') the sound of treble voices in *A Ceremony of Carols* (1943) and had also used children's voices to great effect in *A Boy was Born* (1932-33), *St Nicolas* (1948), *Let's make an opera* (1949) and *Noyes Fludde* (1957). Although the *Missa Brevis* was written down very quickly,

Imogen Holst has said that Britten had thought deeply about the music for more than six months prior to this. The work explores sounds soon to be used in *War Requiem*, particularly what Stephen Arthur Allen describes as 'the plangent writing ... and ... mystical sensibility which, whilst enhancing the liturgical texts, also seems to stand outside them.' (from 'Britten and the world of the child': *The Cambridge Companion to Benjamin Britten* ed. Mervyn Cooke, OUP 1999). The Mass is scored for three-part choir and organ, with a soloist drawn from each part. This afternoon's performance, by female voices, is a 21st-century example of equal opportunity in action!

Each movement of Britten's setting has a strong personality of its own and yet, overall, the work is highly unified in its musical invention. Much of the material is derived from the 10th century plainsong intonation which opens the *Gloria*, and from the interval of a descending perfect fourth. The brief central *Christe* section of the opening *Kyrie* inverts the material already heard. This is just one of the many moments when Britten's compositional logic achieves an apparently 'effortless' unity. The *Sanctus* rings out a vivid, bell-like theme, using all the twelve pitches available within an octave, divided among the three vocal lines against the solid foundation of an organ pedal low D. Two soloists, singing at first separately and then in canon, weave a contrasting and deliberately naive *Benedictus*. A truncated version of the *Sanctus* material then completes the movement. The work ends with a disturbing setting of the *Agnus Dei* in which a relentlessly repetitive bass ostinato, acidly dissonant semitonal interjections from the organ and the increasingly intense, sequence of falling vocal phrases climb inexorably towards an anguished climax. At this climactic point the voices tumble over each other before collapsing onto a final, inconclusive (and sceptical?) *pianissimo* plea for peace.

#### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

#### Gloria

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe,  
Domine Deus, Agnus Dei, Filius Patris,  
qui tollis peccata mundi;  
miserere nobis.  
Qui tollis peccata mundi;  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus,  
tu solus Dominus,  
tu solus altissimus, Jesu Christe.  
Cum Sancto Spiritu in gloria Dei Patris.  
Amen.

*Glory to God in the highest  
and on earth peace to men of goodwill.  
We praise you, we bless you,  
we adore you, we glorify you.  
We give thanks to you for your great glory.  
Lord God, Heavenly King,  
Almighty God the Father.  
O Lord, the only begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
you take away the sins of the world;  
have mercy on us.  
You take away the sins of the world;  
receive our prayer.  
You sit at the right hand of the Father;  
have mercy on us.  
For you alone are Holy,  
you alone are the Lord,  
you alone are the Most High, Jesus Christ.  
With the Holy Spirit, in the glory of God the Father.  
Amen.*



### Sanctus

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.

*Holy, holy, holy,  
Lord God of Sabaoth.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.*

### Benedictus

Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Blessed is he that cometh in the name of the Lord.  
Hosanna in the highest.*

### Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

*Lamb of God, you take away the sins of the world;  
have mercy on us.  
Lamb of God, you take away the sins of the world;  
have mercy on us.  
Lamb of God, you take away the sins of the world;  
grant us peace.*

## Walton

### Set me as a seal upon thine heart

Sir William Walton was a chorister at Christ Church Cathedral, Oxford, between 1912 and 1918. The Dean at that time, Thomas Strong, took an interest in him and managed to persuade the boy's father to allow him to become an undergraduate at the University at the early age of sixteen. This Walton did, although he left in 1920 having repeatedly failed *Responsions* – a requirement of the BA degree in those days involving answering comparatively simple questions on Latin, Greek and Mathematics.

Although much of Walton's musical success was in the world of secular music-making, he did not abandon church music, writing anthems and other liturgical pieces. *Set me as a seal upon thine heart* was composed as a wedding anthem in 1938 and is dedicated to the Honorable Ivor Guest and the Lady Mabel Fox-Strangways (the daughter of the 6th Earl of Ilchester, for local interest!). The use of solo voices and of pedal notes in the harmony is very striking, and the work is one of the gems of the anthem repertoire.

*Set me as a seal upon thine heart,  
as a seal upon thine arm:  
for love is strong as death.  
Many waters cannot quench love,  
neither can the floods drown it.*

The Song of Solomon 8: 6-7



## Britten

### Canticle I: My beloved is mine

*Canticle I* was written in 1947 for the memorial concert for Dick Sheppard, former vicar of St Martin-in-the-Fields and founder of the Peace Pledge Union, a cause dear to the composer's heart. Britten had recently been working on performances of Purcell's *Divine Hymns* and the notion of composing a similar piece in memory of his friend would have been a natural consequence of this. The Canticle is scored for high voice and piano, and for his text the composer chose the poem *A Divine Rapture* by the 17th-century metaphysical poet, Francis Quarles (1592–1644), itself inspired by a quotation from *The Song of Solomon*.

Although ostensibly a text celebrating the poet's ecstatic communion with God, Britten clearly meant the work also to be interpreted as a declaration of the personal and professional relationship that now existed between himself and Pears.

The composer described the form of the work as 'a new invention'. Although through-composed, the work is clearly divided into four distinct sections: a smoothly-flowing barcarolle, aptly reflecting the water imagery of the first two stanzas, a short recitative followed by a nervously excited scherzo with springing canonic writing and, as Epilogue, a *Lento* characterised by solemn dotted Lombard rhythms (a syncopated musical rhythm in which a short, accented note is followed by a longer one), accompanying rapt vocal phrases representing the spiritual union of the poet and his beloved.





*Ev'n like two little bank divided brooks,  
That wash the pebbles with their wanton streams,  
And having ranged and searched a thousand nooks  
Meet both at length at silver-breasted Thames  
Where in a greater current they conjoin:  
So I my best-beloved's am,  
So he is mine!*

*Ev'n so we met, and after long pursuit,  
Ev'n so we joined. We both became entire.  
No need for either to renew a suit,  
For I was flax, and he was flames of fire.  
Our firm united souls did more than twine.  
So I my best-beloved's am;  
So he is mine.*

*If all those glittering monarchs that command  
The servile quarters of this earthly ball  
Should tender in exchange their shares of land,  
I would not change my fortunes for them all:  
Their wealth is but a counter to my coin:  
The world's but theirs;  
But my beloved's mine.*

*Nor time, nor place, nor chance, nor death can bow  
My least desires unto the least remove;  
He's firmly mine by blood, I his by vow;  
He's mine by faith, and I am his by love.  
He's mine by water, I am his by wine;  
Thus I my best-beloved's am,  
Thus he is mine.*

*He is my altar, I his holy place,  
I am his guest, and he my living food.  
I'm his by penitence, he mine by grace;  
I'm his by purchase, he is mine by blood.  
He's my supporting elm, and I his vine:  
Thus I my best-beloved's am,  
Thus he is mine.*

*He gives me wealth: I give him all my vows;  
I give him songs, he gives me length of days.  
With wreaths of grace he crowns my longing brows,  
And I his temples with a crown of praise,  
Which he accepts: an everlasting sign,  
That I my best-beloved's am,  
That he is mine.*

Francis Quarles 1592-1644 (from *Emblemes*, 1635)

## Britten

### A.M.D.G. (Ad maiorem Dei gloriam)

Virtually unknown in his lifetime, Gerard Manley Hopkins (1844-1889) is now regarded as one of the three or four greatest poets of the Victorian era. His poetry is available to us today only because it was collected and published by the poet Robert Bridges and other friends of Hopkins in 1918, almost twenty years after his death.

At 22 Hopkins converted from the Church of England to the Catholic Church, being received there by John Henry Newman, who himself had been received into the Catholic Church in 1845. He later joined the Jesuit Order. Hopkins' output of intense, deeply felt religious poetry quickened after 1875, when he wrote *The Wreck of the Deutschland*, about the heroic sacrifice of a group of German nuns who were crossing the North Sea to England when their boat sank in a storm. His mental and physical health were always fragile and he died in Dublin in 1889, aged 44.

Mervyn Cooke has written:

"In spite of an astonishing technical facility which might have led a less discriminating composer astray, the young Britten exercised a rigorous policy of self-criticism which inevitably resulted in his withdrawing several of his early works from circulation soon after their composition. In some cases, most notably the American operetta *Paul Bunyan* (1941), the suppression was due to poorly received performances; but it is difficult to know exactly why Britten withdrew the seven settings of poems by Gerard Manley Hopkins entitled *A.M.D.G.*, which were never performed in the composer's lifetime. Sketched in August 1939, shortly after Britten's arrival in the United States, the songs were originally intended for performance by Pears's 'Round Table Singers' in London during November of that year. Possibly the decision to remain in the USA for several years influenced Britten to abandon the project before he had made a fair copy of the manuscript. The première was planned for November 1939, at the Aeolian Hall, London; work on the piece seems to have been abandoned at the outbreak of war, though nos 1, 2, 5 and 7 were performed in America at untraced concerts some time before 1942 - there are copies of these numbers in Pears's hand, made for use by a small group of solo singers formed by Pears in the USA. It was only as recently as 1984 that *A.M.D.G.* was given its first performance, and the work was finally published in 1989.

The initials *A.M.D.G.* stand for a famous motto of the Jesuits - **Ad maiorem Dei gloriam** ('to the greater glory of God'). Hopkins had joined this sect in his early twenties and several of his poems, including *O Deus, ego amo te* (set by Britten), bear this motto in their manuscripts. Britten's setting of *Prayer I (Jesu that dost in Mary dwell)* indulges in a harmonic richness absent from some of the other more frugal settings, and is followed by *Rosa mystica*, a ternary waltz in which parallel thirds are set against a pedal point in ostinato rhythms. *God's grandeur* contains fugal elements and graphic chromatic depiction of the words 'bleared' and 'smeared'. The preoccupation of *Prayer II (Thee, God, I come from, to thee go)* is simple octave doublings, and this directness is maintained in *O Deus, ego amo te*, where the music consists almost entirely of root-position major triads in unmeasured speech rhythms. The interval of a third returns to dominate the march-like setting of *The soldier*, and the final song - *Heaven-Haven* - sets one of Hopkins's earliest poems to music of the utmost simplicity."



### **Prayer I**

*Jesu that dost in Mary dwell,  
Be in thy servants' hearts as well,  
In the spirit of thy holiness,  
In the fullness of thy force and stress,  
In the very ways that thy life goes,  
And virtues that thy pattern shows,  
In the sharing of thy mysteries;  
And every power in us that is  
Against thy power put under feet  
In the Holy Ghost the Paraclete  
To the glory of the Father. Amen.*

### **Rosa mystica**

*'The Rose is a Mystery'- where is it found?  
Is it anything true? Does it grow upon ground?  
It was made of earth's mould, but it went from men's eyes,  
And its place is a secret, and shut in the skies,  
In the Gardens of God, in the daylight divine  
Find me a place by thee, Mother of mine.*

*But where was it formerly? Which is the spot  
That was blest in it once, though now it is not?  
It is Galilee's growth; it grew at God's will  
And broke into bloom upon Nazareth Hill.  
In the Gardens of God, in the daylight divine  
I shall look on thy loveliness, Mother of mine.*

*Tell me the name now, tell me its name:  
The heart guesses easily, is it the same?  
Mary, the Virgin, well the heart knows,  
She is the Mystery, she is that Rose.  
In the Gardens of God, in the daylight divine  
I shall keep time with thee, Mother of mine.*

*Is Mary that Rose, then? Mary, the Tree?  
But the Blossom, the Blossom there, who can it be?  
Who can her Rose be? It could be but One:  
Christ Jesus, our Lord—her God and her Son.  
In the gardens of God, in the daylight divine,  
Show me thy Son, Mother, Mother of mine.*

*Does it smell sweet, too, in that holy place?  
Sweet unto God and the sweetness is grace;  
The breath of it bathes great heaven above,  
In grace that is charity, grace that is love.  
To thy breast, to thy rest, to thy glory divine  
Draw me by charity, Mother of mine.*

### **God's grandeur**

*The world is charged with the grandeur of God.  
It will flame out, like shining from shook foil;  
It gathers to a greatness, like the ooze of oil  
Crushed. Why do men then now not reck his rod?  
Generations have trod, have trod, have trod, have trod;  
And all is seared with trade; bleared, smeared with toil;  
And wears man's smudge and shares man's smell: the soil  
Is bare now, nor can foot feel, being shod.  
And for all this, nature is never spent;  
There lives the dearest freshness deep down things;  
And though the last lights off the black West went  
Oh, morning, at the brown brink eastward, springs -  
Because the Holy Ghost over the bent  
World broods with warm breast and with ah! Bright wings.*

### **Prayer II**

*Thee, God, I come from, to thee go,  
All day long I like fountain flow  
From the hand out, swayed about  
Mote-like in thy mighty glow.*

*What I know of thee I bless,  
As acknowledging thy stress  
On my being and as seeing  
Something of thy holiness.*

*Once I turned from thee and hid,  
Bound on what thou hadst forbid;  
Sow the wind I would; I sinned:  
I repent of what I did.*

*Bad I am, but yet thy child.  
Father, be thou reconciled.  
Spare thou me, since I see  
With thy might that thou art mild.*

*I have life before me still  
And thy purpose to fulfil;  
Yea a debt to pay thee yet:  
Help me, sir, and so I will.*

### **O Deus, ego amo te**

*O God, I love thee, I love thee -  
Not out of hope of heaven for me  
Nor fearing not to love and be  
In the everlasting burning.*

*Thou, thou, my Jesus, after me  
Didst reach thine arms out dying,  
For my sake sufferedst nails and lance,  
Mocked and marred countenance,*

*Sorrows passing number,  
Sweat and care and cumber,  
Yea and death, and this for me,  
And thou couldst see me sinning:*

*Then I, why should not I love thee,  
Jesu, so much in love with me?  
Not for heaven's sake; not to be  
Out of hell by loving thee;*

*Not for any gains I see; But just the way that thou didst me  
I do love and I will love thee:  
What must I love thee, Lord, for then?  
For being my king and God. Amen.*

### **The soldier**

*Yes. Why do we all, seeing of a soldier, bless him? bless  
Our redcoats, our tars? Both [of] these being, the greater part,  
But frail clay, nay but foul clay. Here it is: the heart,  
Since, proud, it calls the calling manly, gives a guess  
That, hopes that, makes believe, the men must be no less;  
It fancies, feigns, deems, the artist after his art;  
And fain will find as sterling all as all is smart,  
And scarlet wear the spirit of war there express.  
But Christ our King. He knows war, served this soldiering through;  
He of all can handle a rope best. There he bides in bliss  
Now, and seeing somewhere some man do all that man can do,  
For love he leans forth, needs his neck must fall on, kiss,  
And cry 'O Christ-done deed! So God-made-flesh does too:  
Were I come o'er again' cries Christ 'it should be this'.*



**Heaven-Haven**  
***A nun takes the veil***

*I have desired to go  
Where springs not fail,  
To fields where flies no sharp and sided hail  
And a few lilies blow.*

*And I asked to be  
Where no storms come,  
Where the green swell is in the havens dumb,  
And out of the swing of the sea.*

Gerard Manley Hopkins (1844–1889)

## *Interval (15 minutes)*



**Parry**

### **My soul, there is a country (from *Songs of Farewell*)**

Charles Hubert Hastings Parry and Charles Villiers Stanford rose above the insular mediocrity of the British musical establishment, exemplified in most cathedrals of the time. Parry's and Stanford's prodigious musical abilities, together with their wide-ranging intellects, energetic personalities and cosmopolitan outlook fostered by study abroad, allowed them to escape from the shadows of Mendelssohn and Spohr, and thus to lay the foundations of a British musical renaissance.

The six *Songs of Farewell* were composed between 1913 and 1917 - under the clouds of war and towards the end of Parry's life. The motets evoke a noble and elegiac tone that seems to recall the late masterworks of Brahms. In *My soul, there is a country*, Parry's concern for accurate and sympathetic verbal accentuation is evident throughout this setting. Whilst this

setting of Henry Vaughan's text is the most sectional motet of the set, the congruence of poetry and music is such that this never detracts from the poem's overall sense of direction.

*My soul, there is a country  
Far beyond the stars,  
Where stands a winged sentry  
All skilful in the wars:  
  
There, above noise and danger,  
Sweet Peace sits crown'd with smiles,  
And One born in a manger  
Commands the beauteous files.*

*He is thy gracious Friend,  
And - O my soul, awake! -  
Did in pure love descend  
To die here for thy sake.  
  
If thou canst get but thither,  
There grows the flower of Peace,  
The Rose that cannot wither,  
Thy fortress, and thy ease.*

*Leave then thy foolish ranges;  
For none can thee secure  
But One who never changes -  
Thy God, thy life, thy cure.*

Henry Vaughan (1622-95)

## **Grainger** **Brigg Fair**

Percy Grainger was an Australian-born composer, arranger and pianist. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. He also made many adaptations of other composers' works. Although much of his work was experimental and unusual, the piece with which he is most generally associated is his piano arrangement of the folk-dance tune *Country Gardens*.

Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he was based in London, where he established himself first as a society pianist and later as a concert performer, composer and collector of original folk melodies. As his reputation grew he met many of the significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg. He also became a champion of Nordic music and culture, his enthusiasm for which he often expressed in private letters. In 1914 Grainger moved to the United States, where he lived for the rest of his life.

In 1905, inspired by a lecture given by the pioneer folksong historian Lucy Broadwood, Grainger began to collect original folksongs. Starting at Brigg in Lincolnshire, over the next five years he gathered and transcribed more than 300 songs from all over the country, including much material that had never been written down before. From 1906 Grainger used a phonograph, one of the first collectors to do so, and by this means he assembled more than 200 Edison cylinder recordings of native folk singers.





On 11 April 1905, Grainger recorded Joseph Taylor singing *Brigg Fair* shortly after a music festival in Brigg, North Lincolnshire (the recording survives and is commercially available). Grainger made an arrangement of the song for unaccompanied five part chorus with tenor soloist on 18 January 1906. The original song was short since Taylor could only remember two stanzas; to extend the song, Grainger added three stanzas taken from two other songs (*Low down in the broom* and *The Merry King*). Although the tune, in the Dorian mode, is wistful, the lyric is a happy one about true love, and Grainger's setting is atmospheric and uses a creative harmonic treatment. At the top of the score Grainger later added '*Lovingly and reverently dedicated to the memory of Edvard Grieg*'.

In 1907 Grainger met Frederick Delius, with whom he achieved an immediate rapport – the two musicians had similar ideas about composition and harmony, and shared a dislike for the classical German masters. Both were inspired by folk music and Grainger gave Delius his setting of the folksong *Brigg Fair*. The older composer was impressed both by the tune and by Grainger's arrangement of it and, with permission, Delius developed the tune into his famous orchestral rhapsody of 1908, which was dedicated to Grainger.

The form of words used in the dedication of Grainger's setting of *Brigg Fair* was consciously copied by Britten for his score of *Suite on English Folk Songs 'A time there was...'*, his last purely orchestral work (1974). Britten's suite is '*lovingly and reverently dedicated to the memory of Percy Grainger*' and uses a selection of the tunes that Grainger had collected and transcribed.

*It was on the fifth of August,  
Er the weather fine and fair,  
Unto Brigg Fair I did repair,  
For love I was inclined.*

*I rose up with the lark in the morning,  
With my heart so full of glee,  
Of thinking there to meet my dear,  
Long time I'd wished to see.*

*I took hold of her lily-white hand  
O and merrily was her heart:  
"And now we're met together  
I hope we ne'er shall part."*

*For it's meeting is a pleasure,  
And parting is a grief  
But an unconstant lover  
Is worse than any thief.*

*The green leaves they shall wither  
And the branches they shall die  
If ever I prove false to her,  
To the girl that loves me.*



## Vaughan Williams

### Three Shakespeare Songs

In an illuminating programme note, Andrew Burn has written:

"Vaughan Williams's admiration for the poetry of the seventeenth century remained with him throughout his life. The *Three Shakespeare Songs*, composed as he was entering his eighth decade in 1951, are miracles of compressed musical expression. *Full fathom five* (from Act I, Scene 2 of *The Tempest*) portrays the eerie subterranean bells tolling their requiem for the lost mariners, with strange harmonies emphasizing their 'sea-change' metamorphosis. Even more powerful is the second, *The Cloud-capp'd towers*, Prospero's great speech from Act IV, Scene 1 of the same play, where the opening chords seem to be suspended, floating in the air, as they conjure images of towers, palaces, temples and 'the great globe itself'. Realisation of mankind's insubstantial nature and, in the context of time,

inconsequential existence, is brought home by a hushed, disembodied chordal procession at 'We are such stuff as dreams are made on'. This vein of intensity is blown away in *Over hill, over dale*, from Act II, Scene 1 of *A Midsummer Night's Dream*; a nimble, gossamer scherzo, as fleet as Puck himself.

#### Full Fathom Five

*Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange.*

The Tempest Act I, Scene 2

#### The Cloud-capp'd Towers

This is the middle setting of Vaughan Williams' *Three Shakespeare Songs*, dating from 1951. The idiom finds the composer in one of his most impressionistic moods and the atmosphere is hypnotic. The succession of tonally conflicting chords creates an effect of light and shade comparable to that achieved by the impressionistic artist's juxtaposition of complementary colours; in this way, in a setting of dazzling assurance and huge sensitivity, Shakespeare's powerful lines are transformed into a musical dream of such memorability that it is impossible not to regard this as one of the finest effects that Vaughan Williams ever created."



### The Cloud-capp'd Towers

*The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Shall dissolve, and like this insubstantial pageant faded,  
Leave not a rack behind:  
We are such stuff as dreams are made on,  
And our little life is rounded with a sleep.*

The Tempest Act IV Scene 1

### Over Hill, Over Dale

*Over hill, over dale,  
Thorough bush, thorough briar,  
Over park, over pale,  
Thorough flood, thorough fire,  
I do wander everywhere,  
Swifter than the moon's sphere;  
And I serve the fairy queen,  
To dew her orbs upon the green.  
The cowslips tall her pensioners be;  
In their gold coat spots you see;  
Those be rubies, fairy favours,  
In those freckles live their savours.  
I must go seek some dewdrops here,  
And hang a pearl in every cowslip's ear.*

A Midsummer Night's Dream Act II Scene 1

## Britten

### The Ballad of Little Musgrave and Lady Barnard

During 1943, the year in which he composed his cantata *Rejoice in the Lamb*, Britten had also given various wartime recitals and in the autumn received a commission to write a piece for men's voices and piano. With a dedication to 'Richard Wood and the musicians of Oflag VIIb' (a prisoner-of-war camp in Bavaria) *The Ballad of Little Musgrave and Lady Barnard* is an anonymous tale of adultery, betrayal and regret that would have had immediate appeal to the incarcerated officers. Over an initial tolling bell accompaniment it tells of the seduction of Lady Barnard by Musgrave after Mattins where 'he had more mind of the fair women than he had of our Lady's Grace!' When word reaches Lord Barnard by means of an eavesdropping page this is graphically portrayed in a galloping 6/8 complete with warning horn calls as he runs alongside his master's coach. A duel ensues ending with the death of both lovers. This little masterpiece demonstrates Britten's superb ability to match words with high quality music at the appropriate skill level for amateur performers without any loss of artistry. Its first performance took place in February 1944 during part of a month-long camp music festival with Lieutenant Richard Wood conducting about thirty men accompanied by Barrie Grayson and Fred Henson on two pianos. (After the war, Barrie Grayson became Head of Music at St Peter's College, Saltley in Birmingham and was a colleague of Wallace Caldebeck, Graham Caldebeck's father, who was Head of Handicraft at the same college.) The UK première of *The Ballad of Little Musgrave and Lady Barnard* was given at London's Wigmore Hall in 1951.

*As it fell on one holy-day,  
As many be in the year,  
When young men and maids together did go  
Their matins and mass to hear,*

*Little Musgrave came to the church-door -  
The priest was at private mass -  
But he had more mind of the fair women  
Then he had of Our Lady's grace.*

*The one of them was clad in green,  
Another was clad in pall,  
And then came in my Lord Barnard's wife,  
The fairest amongst them all.*

*Quoth she, 'I have loved thee, Little Musgrave,  
Full long and many a day.' -  
'So have I loved you, fair ladye,  
Yet never word durst I say.' -*

*'But I have a bower at Bucklesfordberry,  
Full daintily it is dight;  
If thou'lt wend thither, thou Little Musgrave,  
Thou'st lie in my arms all night.'*

*With that beheard a little tiny page,  
By his lady's coach as he ran.  
Says, 'Although I am my lady's foot-page,  
Yet I am Lord Barnard's man.'*

*Then he's cast off his hose and shoon,  
Set down his feet and ran,  
And where the bridges were broken down  
He bent his bow and swam.*

*'Awake! awake! thou Lord Barnard,  
As thou art a man of life!  
Little Musgrave is at Bucklesfordberry  
Along with thy own wedded wife.' -*

*He callèd up his merry men all:  
'Come saddle me my steed;  
This night must I to Bucklesfordberry,  
For I never had greater need.'*

*But some they whistled, and some they sung,  
And some they thus could say,  
Whenever Lord Barnard's horn it blew:  
'Away, Musgrave, away! ... -*

*'Methinks I hear the threstle cock,  
Methinks I hear the jay;  
Methinks I hear Lord Barnard's horn,  
Away, Musgrave, away!' -*

*'Lie still, lie still, thou little Musgrave,  
And huggle me from the cold;  
'Tis nothing but a shepherd's boy  
A-driving his sheep to the fold.'*



*By this, Lord Barnard came to his door  
And lighted a stone upon;  
And he's pull'd out three silver keys,  
And open'd the doors each one.*

*He lifted up the coverlet,  
He lifted up the sheet:*

*'Arise, arise, thou Little Musgrave,  
And put thy cloths on;  
It shall ne'er be said in my country  
I have kill'd a naked man.*

*'I have two swords in one scabbard,  
They are both sharp and clear;  
Take you the best, and I the worst,  
We'll end the matter here.'*

*The first stroke Little Musgrave struck,  
He hurt Lord Barnard sore;  
The next stroke that Lord Barnard struck,  
Little Musgrave ne'er struck more.*

*'Woe worth you, woe worth, my merry men all,  
You were ne'er born for my good!  
Why did you not offer to stay my hand  
When you saw me wax so wood?*

*'For I have slain the fairest lady  
That ever wore woman's weed,  
Soe I have slain the fairest lady  
That ever did woman's deed.*

*'A grave, a grave,' Lord Barnard cried,  
'To put these lovers in!  
But lay my lady on the upper hand,  
For she comes of the nobler kin.'*

Anon

## Britten

### Five English Folksong Arrangements

It was while Britten was resident in the United States in the early 1940s that he began to make his first arrangements of traditional folksongs. It was a way in which the then homesick composer could reconnect with his English roots (which would eventually result in his return home in 1942) while also, more pragmatically, providing some 'popular' material for his numerous recitals with Peter Pears. So successful and useful did the first collection prove to be that Britten went on to make a further six volumes of arrangements, including French, Scottish and Irish as well as English folksongs, the last (for tenor and harp) dating from the very last year of his life. They became regular features of Britten and Pears' recital programmes and continue to be widely performed today. Native folksong had been the bedrock of the English pastoral style (exemplified by, say, Vaughan Williams) but Britten's arrangements are far removed from the sentimentality often associated with that tradition. Furthermore, because he was not an active folksong 'collector' (compared to Bartók or Grainger, for instance), his imagination was not restricted by restrictive notions of 'authenticity'. In *Canadian Carnival* (1939) and *Scottish Ballad* (1941), Britten had experimented with using folksongs as thematic material but deliberately lending them an unconventional, even quirky treatment. Similarly, in his folksong arrangements proper, Britten is not afraid to put his own personal stamp on what are sometimes very familiar tunes (*Early one morning* and *The Holly and the Ivy*, for example), not to be wilfully abstruse but rather to reveal what he saw as previously untapped potentialities in the melodies themselves. [from a programme note on the BPF Britten 100 website].

#### The Foggy Foggy Dew (Suffolk)

*When I was a bachelor I lived all alone and worked at the weaver's trade  
And the only, only thing that I ever did wrong, was to woo a fair young maid.  
I wooed her in the winter time, and in the summer too ...  
And the only, only thing I did that was wrong was to keep her from the foggy, foggy dew.*

*One night she came to my bedside when I lay fast asleep,  
She laid her head upon my bed and she began to weep.  
She sighed, she cried, she damn'd near died, she said:  
'What shall I do?'  
So I hauled her into bed and I covered up her head, just to keep her from the foggy, foggy dew.*

*Oh, I am a bachelor and I live with my son, and we work at the weaver's trade.  
And ev'ry single time that I look into his eyes, he reminds me of the fair young maid.  
He reminds me of the winter time, and of the summer too,  
And of the many, many times that I held her in my arms, just to keep her from the foggy, foggy dew.*

“ I write music, now, in Aldeburgh, for people living there, and further afield, indeed for anyone who cares to play it or listen to it. But my music now has its roots, in where I live and work. ”

“ It is the composer's duty, as a member of society, to speak to or for his fellow human beings... ”



### **The Trees They Grow so High (Somerset)**

*The trees they grow so high and the leaves they do grow green,  
And many a cold winter's night my love and I have seen.  
Of a cold winter's night, my love, you and I alone have been,  
Whilst my bonny boy is young, he's a-growing.  
Growing, growing,  
Whilst my bonny boy is young, he's a-growing.*

*O father, dearest father, you've done to me great wrong,  
You've tied me to a boy when you know he is too young.  
O daughter, dearest daughter, if you wait a little while,  
A lady you shall be while he's growing.  
Growing, growing,  
A lady you shall be while he's growing.*

*I'll send your love to college all for a year or two,  
And then in the meantime he will do for you;  
I'll buy him white ribbons, tie them round his bonny waist  
To let the ladies know that he's married.  
Married, married,  
To let the ladies know that he's married.*

*I went up to the college and I looked over the wall,  
Saw four-and-twenty gentlemen playing at bat and ball.  
I called for my true love, but they would not let him come,  
All because he was a young boy and growing.  
Growing, growing,  
All because he was a young boy and growing.*

*At the age of sixteen, he was a married man,  
And at the age of seventeen he was father to a son,  
And at the age of eighteen the grass grew over him.  
Cruel death soon put an end to his growing.  
Growing, growing,  
Cruel death soon put an end to his growing.*

*And now my love is dead and in his grave doth lie.  
The green grass grows o'er him so very, very high.  
I'll sit and I'll mourn his fate until the day I die,  
And I'll watch all o'er his child while he's growing.  
Growing, growing,  
And I'll watch all o'er his child while he's growing.*

### **The Lincolnshire Poacher**

*When I was bound apprentice in famous Lincolnshire,  
Full well I served my master for more than seven year  
Till I took up to poaching as you will quickly hear;  
O 'tis my delight on a shining night, in the season of the year.*

*As me and my companions were setting of a snare,  
'Twas there we spied the game-keeper, for him we did not care,  
For we can wrestle and fight, my boys, and jump o'er anywhere;  
O 'tis my delight on a shining night, in the season of the year.*

*As me and my companions were setting four or five,  
And taking on 'em up again, we caught a hare alive,  
We took the hare alive, my boys, and thro' the woods did steer,  
O 'tis my delight on a shining night, in the season of the year.*

*I threw him on my shouldier, and then we trudged home,  
We took him to a neighbour's house, and sold him for a crown,  
We sold him for a crown, my boys, but I did not tell you where,  
O 'tis my delight on a shining night, in the season of the year.*

*Success to every gentleman that lives in Lincolnshire,  
Success to every poacher that wants to sell a hare,  
Bad luck to every game-keeper that will not sell his deer,  
O 'tis my delight on a shining night, in the season of the year.*

### **O Waly, Waly (Somerset)**

*The water is wide, I cannot get o'er,  
And neither have I wings to fly.  
Give me a boat that will carry two,  
And both shall row, my love and I.*

*Oh, down in the meadows the other day  
A-gath'ring flowers both fine and gay,  
A-gath'ring flowers both red and blue,  
I little thought what love can do.*

*I leaned my back up against some oak,  
Thinking that he was a trusty tree;  
But first he bended, and then he broke,  
And so did my false love to me.*

*A ship there is, and she sails the sea,  
She's loaded deep as deep can be,  
But not so deep as the love I'm in:  
I know not if I sink or swim.*

*Oh, love is handsome and love is fine,  
And love's a jewel while it is new,  
But when it is old, it groweth cold,  
And fades away like morning dew.*

### **Oliver Cromwell (Suffolk)**

*Oliver Cromwell lay buried and dead,  
Hee-haw, buried and dead,  
There grew an old apple-tree over his head,  
Hee-haw, over his head.*

*The apples were ripe and ready to fall,  
Hee-haw, ready to fall,  
There came an old woman to gather them all,  
Hee-haw, gather them all.*

*Oliver rose and gave her a drop,  
Hee-haw, gave her a drop,  
Which made the old woman go hippety hop,  
Hee-haw, hippety hop.*

*The saddle and bridle, they lie on the shelf,  
Hee-haw, lie on the shelf,  
If you want any more you can sing it yourself,  
Hee-haw, sing it yourself.*

“What matters to us now is that people want to use our music.  
For that, as I see it is our job. To be useful to the living.”

Benjamin Britten - on receiving the Aspen Award in 1964.

# Britten

## Old Joe has gone fishing (Round from *Peter Grimes* – Act 1)

In 1942, Britten, then living in America, came across an article by the novelist EM Forster on the Suffolk poet George Crabbe. Crabbe's poem *The Borough* inspired Britten's first full-scale opera, *Peter Grimes*, the work that launched him internationally as the leading British composer of his generation and which almost single-handedly revived English opera. Britten's aim in the opera was 'to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea'. Anyone who has visited the coastline around the composer's home town of Aldeburgh will recognize the uncanny certainty with which *Peter Grimes* captures that land- and seascape. The opera also introduces many of the key dramatic themes that recur in Britten's operatic output: the individual against the mass, and the corruption of innocence.

Towards the end of Act I, the scene changes to The Boar Inn. It is very noisy inside. Bob Boles gets drunk and wants to make love to the landlady's nieces. The storm is still raging outside. Grimes comes in. People are shocked, but Grimes does not notice. He sings and song about human fate: 'Now the Great Bear and Pleiades'. The tune is in the orchestra in canon while Grimes sings very simple lines of music. People are embarrassed, so they start to sing a round: 'Old Joe has gone fishing'. It has three tunes and has seven counts in a bar. The boy is brought in and Grimes takes him off in spite of the storm. This chorus was later arranged so that it could be performed on its own, separately from the opera.

*Old Joe has gone fishing and  
Young Joe has gone fishing and  
You Know has gone fishing and  
Found them a shoal.*

*Pull them in in han'fuls,  
And in canfuls,  
And in panfuls  
Bring them in sweetly  
Gut them completely  
Pack them up neatly  
Sell them discreetly.*

*O haul away!  
Old Joe has gone fishing and....  
Old Joe, Young Joe, You know, We know,  
I know, he know,  
They all Know;  
They found them a shoal!*

## Biographies

**GREG TASSELL** *tenor* was a chorister at Durham Cathedral. He later read music at Exeter University and studied singing at the Royal Academy of Music under Ryland Davies. He has appeared in the finals of the London Bach and London Handel Competitions (where he was described by Hilary Finch in the Times as 'personable and musically intelligent') and appeared in masterclasses with the late Robert Tear and Richard Kiesgen. From 2008-10 he was a young artist for Retrospect Ensemble under Matthew Halls in their series of concerts at the Wigmore Hall and their tour of Israel with Purcell's *The Fairy Queen*.



On leaving RAM in 2008 Greg joined the chorus of English Touring Opera where he sang various small roles over three seasons and worked closely with directors James Conway & Liam Steel and MD Michael Rosewell. Greg also appeared in numerous operas designed for children with Special Needs, most notably critically acclaimed *The Midnight Moon* which was performed at the Philharmonie in Luxembourg in June/July 2011 under the direction of Tim Yealland. Greg is now an acclaimed performer of British Opera most notably the title role in Britten's *Albert Herring* described in Opera Magazine as 'touching'.

More than anything else however Greg is in great demand in the UK and abroad for oratorio and recital appearances. He is particularly sought after for Bach, Purcell, Handel, Mozart, Britten, Rachmaninov and Haydn oratorios and has recently sung the Bach *St John Passion* in Krakow, Poland with the Krakow Academy of Music, Britten's *St Nicolas* with Cambridge Choral Society and *Messiah* for the London Handel Festival. His future bookings include *St John Passion* (Evangelist) for Sittingbourne Choral, Rossini *Stabat Mater* for Whitstable Choral and Haydn's *The Creation* in Ely Cathedral for Cambridge Choral. In recital Greg's appearances include the 2012 London Handel Festival with London Early Opera under Bridget Cunningham, Britten's *Les illuminations* for Suffolk Philharmonia under Leslie Olive, Finzi's *Dies Natalis* at King Charles the Martyr Tunbridge Wells, Britten's *Serenade for Tenor, Horn and Strings* at the Purcell Room with the Isis Ensemble and again at the Roman River Festival. His future bookings include *Dichterliebe* at the 2013 Finchcocks Festival, Britten's *Songs from the Chinese* with guitarist Chris Bundhan at various festivals and a Valentine's Day recital for Sutton Valence Music Society with pianist Jonathan Wikeley. He has just recorded his debut album of English Songs by Dibdin, Stanford and Elgar with pianist Gary Branch at Finchcocks Piano Museum which will be released later in 2013.

Greg has recently recorded on London Early Opera's forthcoming album *Handel at Vauxhall* due to be released later this year and he teaches singing at St Martin-in-the-Fields and Ibstock Place School, Surrey.

“...when you and I are no longer here, millions of ordinary people will still be celebrating your birthdays...I foresee these jubilees and congratulate you in advance – you and your music.”

Cellist/conductor Mstislav Rostropvich to Britten on the composer's 50<sup>th</sup> birthday in 1963.



**GRAHAM CALDBECK** *conductor* is one of Britain's leading conductors of amateur choirs, known for his wide-ranging musical skills, innovative programming and stylish performances. He studied music at Trinity College, Cambridge, where he was a Choral Scholar under Richard Marlow, and has sung with the Cathedral Choirs of Guildford and Winchester. He holds both the Fellowship and Choir Training diplomas of the Royal College of Organists, is a former Assistant Organist at St Martin-in-the-Fields and between 2004 and 2012 was Director of Music at St Mary The Boltons in Chelsea.

He has held a number of significant posts in music education, including Director of Music at Alleyn's School in London and Head of the Hampshire Specialist Music Course in Winchester. For fifteen years, Graham held senior positions at the Royal College of Music, where he also conducted the RCM Chorus and RCM Chamber Choir. He now pursues a freelance career as conductor, composer, organist, vocal coach and teacher.

Graham has conducted the Somerset Chamber Choir since 1991 in a remarkably wide-ranging series of over fifty concerts and services, not only in Wells Cathedral and Taunton, but also in Hartland, Plymouth, Martock, Weston-Super-Mare, Stogursey, Bridgwater, Wimborne Minster and the cathedrals of Truro, Worcester, Ripon and St Paul's. A summary of the choir's achievements is given in the separate choir biography.

Between 1984 and 1999, Graham was conductor of Southern Voices, the Winchester-based chamber choir that he co-founded and rapidly established as one of the leading choirs in the area, regularly giving performances in Winchester Cathedral, Turner Sims Concert Hall at Southampton University, and Romsey Abbey.

Between 1996 and 2012, he was conductor of the Nonsuch Singers, a London-based chamber choir whose concerts are regularly highlighted by the national press. During 2012 Graham has directed three concerts with this choir: *I was glad* - a programme of English sacred music from Tallis to Britten in St Martin-in-the-Fields in February; *I am the true vine* - a critically acclaimed Passiontide programme of works by Lassus, Gesualdo, Victoria, Schütz, Bach, Poulenc, Arvo Pärt and Pawel Łukaszewski in Douai Abbey, Berkshire ('Conductor Graham Caldbeck gave superb leadership and the choir responded with a performance that was flawless, well-balanced, and exciting.' Newbury Weekly News); and an acclaimed performance of Handel's *Israel in Egypt* with RAM soloists and Canzona in St Martin-in the-Fields in June. In September, he relinquished this post after 16 years, following the choir's singing of a weekend of services in York Minster.

Between 2004 and May 2012, Graham was also Musical Director of the Mayfield Festival Choir in East Sussex. During the 2011-2012 season he directed a St Cecilia's Day celebration of music by Philips, Purcell, Handel & Britten with Canzona and RAM soloists in November, and a 2012 Mayfield Festival performance of Rossini's *Petite Messe Solennelle* with soloists from the Glyndebourne Chorus in May. Also in May, he was guest conductor for a well-received performance of Verdi's Requiem with Royal Tunbridge Wells Choral Society and Orchestra, with singers drawn also from Mayfield Festival Choir and Cranbrook Choral Society.

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**RICHARD PEARCE** *organ & piano* was organ scholar at Trinity College, Cambridge, where as conductor and organist he toured and recorded extensively with the chapel choir. After graduating with first class honours in music, he studied piano accompaniment for two years at the Guildhall School of Music and Drama in London.

As organ soloist and piano accompanist, Richard has given recitals in Westminster Abbey, the Louvre Museum, Paris and in Tokyo, as well as a series of recitals over the last year at London's Banqueting House and broadcasts for BBC and ITV television and radio. Recent projects included trips to Switzerland, Japan, Italy, France and Sweden and recordings of songs by Respighi, Martucci and Pizzetti for Warner Classics with tenor José María Guerrero. He has performed with the Philharmonia orchestra and BBC Symphony Orchestra in Promenade concerts and tours to Italy and Luxembourg.

Working with chamber choirs and choruses has become a speciality for Richard. He records and broadcasts regularly with the BBC Singers, most recently in broadcasts of Wesley, Purcell and Gibbons, and CDs of choral works by Elizabeth Maconchy and Daniel Asia. He has long-standing associations with the Royal Choral Society, as well as twice-yearly trips to Sweden to work with groups in the Stockholm and Malmö areas. He is Musical Director of the Waverley Singers in Farnham, Surrey.

Richard is a vocal coach and staff accompanist at the Guildhall School of Music and Drama. When not busy in music and with his three children he is increasingly in demand designing websites for his own internet business.







**SOMERSET CHAMBER CHOIR** – we were founded in 1984 by former members of the Somerset Youth Choir and are firmly established as one of the most exciting choirs in the area. Known for our innovative and eclectic programmes of music devised by our conductor, Graham Caldbeck, we regularly perform with many of the UK's top professional soloists and orchestras.

Over the past 20 years, the choir has performed with such ensembles as Devon Baroque, His Majestys Sagbutts & Cornetts, London Bach Players, London Baroque, Sarum Chamber Orchestra, Saxploatation, O Duo and Southern Sinfonia. Among the front-rank vocal soloists with whom the choir has appeared are Dame Emma Kirkby, Sophie,

Mary and Ben Bevan, Elizabeth Watts, James Bowman, Tim Mead, Ian Bostridge, Andrew Kennedy, Andrew Staples, Thomas Hobbs, Christopher Maltman, Peter Harvey and Benedict Nelson.

The choir has also performed with an inspiring selection of the UK's most talented solo instrumentalists, including Susan Blair, Anita D'Attellis, Alan George, Rupert Gough, David Miller, Philip Moore, Margaret Phillips, Richard Pearce, Sally Pryce, Charles Ramirez, Christopher Stokes, Andrew West and Naomi Williams.

The choir continues to recruit from among the most talented singers in the region. Many members are now based outside the county – some travelling hundreds of miles to attend our rehearsal weekends, perhaps combining their weekend with a visit to family or friends, a fact that perhaps speaks louder than words.

You can find out all about our future concerts, sign up for newsletters, browse our extensive concert archive, learn about joining the choir and lots more at our website: **[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)**

## MEMBERS OF SOMERSET CHAMBER CHOIR

### **Soprano**

Fran Aggleton  
Jacqui Beard  
Sarah Carter  
Victoria Cainen  
Carole Collins  
Susan Crennell  
Helen Dunnett  
Julia Dyer  
Rebecca Elderton  
Nerissa Faulkner  
Kathy Fear  
Emily Gravestock  
Jane Harris  
Helen Lunt  
Judy Male  
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Jane Reed  
Helen Rook  
Claire Satchwell  
Mehreen Shah  
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Liz Stallard  
Rebecca Tamplin  
Julie Taylor  
Stephanie Walker  
Rachel Williams  
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### **Treasurer**

David Hallett\*

### **Alto**

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Sylv Arscott  
Wendy Baskett  
Sarah Brandhuber  
Gay Colbeck  
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Sue Day  
Luisa De Gregorio\*  
Janet Dunnett  
Melanie Dyer  
Esther Edwards  
Samantha Elson  
Joy Fletcher  
Pascale Gillett  
Kate Golding  
Elizabeth Gowers  
Hazel Luckwill  
Gemma Okell\*  
Rachel Pillar  
Adele Reynolds  
Diana van der Klugt  
Helen Wilkins

### **Tenor**

Nick Bowditch  
Dominic Brenton  
David Chapman  
Andrew Coombs\*  
Tim Donaldson

Laurence Hicks

Nigel Hobbs  
Keith Hunt  
Peter Mackay  
Adrian Male\*  
Russell Smith  
Robert Tucker  
Robin Williams\*  
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Andrew Bell  
Philip Bevan  
John Broad  
Ian Bromelow  
Simon Bryant  
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Richard Carder  
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## How can you support the choir?

### ***You can contribute further to our continuing success by ...***

- coming to our future concerts & bringing your friends;
- joining our email list via our website, if you wish to be kept informed about our concerts - this can save us considerable postage costs;
- recommending us to talented singers, encouraging them to apply via our website;
- offering financial support, large or small! We are a registered charity and receive no public funding. There are a number of ways you can help us:
  - would you like to join our Friends Scheme? Read about the benefits you can receive on the Friends page
  - would you like to make an individual donation (under gift aid) or a business donation (tax relief and ticket/entertainment packages available) towards a concert?
  - would your business consider placing an advert in a concert programme (from just £35)?
  - would you or your business offer to do something for us at a discount or gratis (eg. process some of our publicity mailings through your company post-room, etc)?

If you feel you can help, please contact us via our website

**[www.somersetchamberchoir.org.uk](http://www.somersetchamberchoir.org.uk)**

***Thank you!***

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If you enjoy today's performance, why not remember us in your will?

Most people make a will to ensure their family and the people they care about most are looked after when they die, but you can also support a charity such as Somerset Chamber Choir by remembering us in your will.

A bequest to charity is free of inheritance tax so that the money you have worked hard for goes to the charity you care about and not to the tax man. You do not have to be rich to leave a legacy and make a real difference – everyone who leaves a gift to the Somerset Chamber Choir will be helping us to fund the charity into the future so that coming generations will continue to perform the most beautiful choral music for the people of Somerset for decades to come. Please email us at [email@somersetchamberchoir.org.uk](mailto:email@somersetchamberchoir.org.uk) if you would like to discuss this with us.



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We are very grateful for the support we receive from our Patrons, Dame Emma Kirkby & Sir David Willcocks, and Vice-Presidents Adrian Male, Chris Cutting and Anthony Leigh.

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*Patrons: Dame Emma Kirkby, Sir David Willcocks. Vice Presidents: Chris Cutting, Anthony Leigh, Adrian Male*

# Somerset Chamber Choir's next concert

**Saturday 27 July 2013,  
Wells Cathedral at 7pm**

***"Last Words"***

## **Mozart Requiem**

**Ave verum corpus**

## **MacMillan Seven Last Words from the Cross**

**In splendoribus sanctorum**

Ruby Hughes soprano  
Anna Huntley mezzo soprano  
Andrew Tortise tenor  
(bass TBA)  
Southern Sinfonia  
Somerset Chamber Choir  
Graham Caldbeck conductor

Image courtesy flickr.com/stevecadman



**Friends priority booking opens April 2013**

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