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CLASSICS



Royal Rhymes and Rounds

The King's Singers

ROYAL RHYMES AND ROUNDS

HENRY VIII

[1]	Pastime with good companie (The King's Ballad)	King Henry VIII	[1.53]
[2]	Ah, Robin, gentle Robin	William Cornysh	[2.26]
[3]	Blow thy horn, hunter	William Cornysh	[2.23]
[4]	It is to me a right great joy	King Henry VIII	[1.33]
[5]	Hey, trolly lolly lo!	Anonymous	[3.56]

ELIZABETH I

[6]	Long live, fair Oriana	Ellis Gibbons	[2.39]
[7]	The Silver Swan (Round)	Orlando Gibbons	[2.00]
[8]	The Silver Swan	Orlando Gibbons	[1.46]
[9]	Fair Oriana, beauty's Queen	John Hilton	[2.21]
[10]	Lightly she whipped o'er the dales	John Mundy	[3.11]
[11]	Flow, O my tears	John Dowland	[1.37]
[12]	Weep, O mine eyes	John Bennet	[2.44]
[13]	As Vesta was from Latmos hill descending	Thomas Weelkes	[3.19]

VICTORIA

[14]	The Triumph of Victoria	Sir Walter Parratt	[2.33]
[15]	Who can dwell with greatness?	Sir Hubert Parry	[3.07]
[16]	To her beneath whose steadfast star	Sir Edward Elgar	[4.51]

ELIZABETH II

Choral Dances from "Gloriana"

Benjamin Britten

[17]	Time	[1.51]
[18]	Concord	[2.25]
[19]	Time and Concord	[1.46]
[20]	Country Girls	[1.17]
[21]	Rustics and Fishermen	[1.00]
[22]	Final Dance of Homage	[2.20]
[23]	A Rough Guide to the Royal Succession <i>(It's just one damn King after another...)</i>	Paul Drayton [12.48]

Total timings:

[65.50]

THE KING'S SINGERS

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ROYAL RHYMES AND ROUNDS

There is little doubt that the development of Western classical music over the centuries owes a great deal to the patronage of kings and queens. This programme of music celebrates the large collection of music written for the monarchs of England (and after 1603 of Britain). The royal court has provided support for many musicians, from the minstrels and trouvères of

medieval times to the prestigious position of 'Master of the Queen's Music', currently held by Sir Peter Maxwell Davies (b.1934). In this Diamond Jubilee year, as we mark the 60th anniversary of the accession of Queen Elizabeth II (b.1926), we look at the musical heritage of three of her more colourful predecessors, King Henry VIII (1491-1547), Queen Elizabeth I (1533-1603) and Queen Victoria (1819-1901).

King Henry VIII was a man of many parts, and amongst other accomplishments he was noted as a fine musician, both as an instrumentalist and as a composer. Many musical works were ascribed to him, but although the provenance of some may be rather dubious (most notably *Greensleeves*), others were certainly penned by the King. These include masses, motets and part-songs. He employed a great number of musicians in his private household, many as 'Gentlemen of the Chapel Royal', and the growing wealth of England during the reigns of the Tudor monarchs provided a secure basis for the cultural blossoming of the Renaissance. During Henry's reign, an increasing number of foreign musicians were employed in the English court, including Dionisio Memo (1507-39) from Italy, who served as one of the King's organists. The writings of Nicolo Sagudino, secretary to the Venetian Ambassador, reveal that Henry listened for four hours to the playing of Memo on one particular occasion.

The *Henry VIII Manuscript* (BL Add Ms 31,922) is one of few surviving songbooks from the early 16th century, providing a valuable insight into the styles of music prevalent in the court. Although it is difficult to date the manuscript with any certainty, it is probable that it was

collated in around 1520, although some believe it to be later. The songs' texts reflect the conventions of life at court in the relatively carefree early years of Henry's rule, and they are predominantly secular. The theme of courtly love is to the fore in many of the works, but some border on the bawdy, such as *Blow thy horn, hunter* and *Hey, trolly lolly lo*. The text of *Ah, Robin* is attributed to the lyrical poet Thomas Wyatt (1503-42), who, in 1536, was imprisoned for alleged adultery with Anne Boleyn. He was later released thanks to his father's friendship with Thomas Cromwell. The composer William Cornysh (d.1523) set the words as a 'round' or 'catch', words that debate the constancy of a woman.

My lady is unkind I wis,
Alack why is she so?
She lov'th another better than me,
And yet she will say no.

Henry's own contributions to the manuscript include the famous *Pastime with good companie*, also known as "The 'King's Ballad'", and a round entitled *It is to me a right great joy*. As with all his works he signed the pieces "By the King's Hand".

All three of Henry's children inherited his love of music, and despite the religious turmoil of the time, composing flourished during the 16th and 17th centuries. By the end of the reign of Elizabeth I it had reached a level rarely approached again. This Golden Age produced some of the best church music ever written, whilst the English madrigal, a unique nationalisation of the Italian style, was perhaps its finest flower.

Among the many works written for Elizabeth was *The Triumphs of Oriana* (1601), an extravagant musical compliment paid by Thomas Morley (c.1557-1602), Gentleman of the Chapel Royal. Inspired by an earlier Italian collection, *Il Trionfo di Dori*, *The Triumphs* consists of 25 madrigals by 23 different composers. Each madrigal concludes with the refrain, 'Then sang the shepherds and nymphs of Diana: Long live fair Oriana'. The compliment would have been immediately apparent. Elizabeth had long been equated with Oriana, the heroine of the chivalric romance *Amadis de Gaul*. It was also fitting that the nymphs of Diana, Goddess of Chastity, should attend on Elizabeth, the Virgin Queen. The idealised, pastoral setting presents Elizabeth as the eternally beautiful Queen presiding over Arcadia, the justly revered ruler of an idyllic land.

In the real world of the Elizabethan court, the background to the collection seems less idealised. The *Triumphs* may have been written for an actual pageant or masque performed in front of the Queen herself, but the collection was not dedicated to her. Instead, Morley gave that dubious honour to the Queen's cousin, Charles Howard, Earl of Nottingham (1536-1624). In 1598 Morley had been granted a monopoly on printed music, which had been very lucrative. He wished to repay her generosity, and while he could not ask the Queen for more money to pay for the collection, by assigning the dedication to Howard he twisted the Earl's hand to act as patron; to have refused could have been interpreted as a slight on Elizabeth.

Amongst the contributors to *The Triumphs of Oriana* were Ellis Gibbons (1573-1603), the elder brother of Orlando, John Hilton (d.1609), who was organist at Trinity College, Cambridge, John Mundy (c.1555-1630), organist at St George's Chapel, Windsor Castle, and Thomas Weelkes (c.1576-1623), who served in the same role at Winchester College and Chichester Cathedral. John Bennet (c.1575, fl 1599-1614), who contributed a madrigal to *The Triumphs*, wrote *Weep, O mine eyes* as a tribute to John

Dowland (1563-1626), using part of Dowland's celebrated *Flow my tears*. Dowland's short round, also based on the longer work, is included here to give a flavour of the original. Orlando Gibbons (1583-1625) was one of the most versatile English composers of his time, writing a quantity of keyboard works, around 30 fantasias for viols, many popular verse anthems, and a number of madrigals. Although his working life began after the death of Elizabeth, the simple perfection of *The Silver Swan* warrants its inclusion here. His royal connections are impeccable. He was appointed a Gentleman of the Chapel Royal by King James I (1566-1625), and in 1625 he became the Chapel Royal's senior organist, with Thomas Tomkins (1572-1656) as his junior. He also held positions as keyboard player in the privy chamber of the court of Prince Charles (later King Charles I, 1600-1649), and as organist at Westminster Abbey.

Music in England in the early 19th century was generally considered to be an accomplishment or an entertainment merely for the nobility or the well-to-do, but during the reign of Queen Victoria (which began in 1837), the effects of the Industrial Revolution had now penetrated even the misty realms of the Arts. Two of

the most significant developments in the popularisation of music were the advent of mass-produced, modestly-priced upright pianos, and the invention of cheap music printing, both of which revolutionised music tastes in Britain. In an era when people had to entertain themselves, the demands of an increasingly sophisticated bourgeoisie had to be satisfied.

Whilst the drawing-room ballad and genteel piano solo were probably the most popular genres, the part-song did not lag far behind. At the time of Queen Victoria's accession to the throne, the Glee was still in fashion amongst the somewhat alcoholic Gentlemen's Catch Clubs. In many respects, it was the Queen herself who influenced the transition from the vigorous, mildly contrapuntal Glee to the simpler, more melodious part-song. Her marriage to Prince Albert (1819-1861) marked a new receptiveness to German influences, quickly captured in this instance by Felix Mendelssohn (1809-1847), who in 1839 had been inspired (reportedly after hearing some English Glees) to write some "Part-songs for Open Air".

The part-song itself could be divided into two categories: firstly those that followed Mendelssohn's original, gentle, unaccompanied

four-part songs, suitable for domestic music-making. The second group of part-songs could be described as nostalgic in flavour, written in imitation of Elizabethan madrigals, the singing of which had been revived by the Glee Clubs of the late 18th century. Both these styles are in evidence in a collection of 13 "Choral songs by various writers and composers in honour of Her Majesty Queen Victoria", or as it is sometimes called *The Triumphs of Oriana* (1899).

Towards the end of 1897 Sir Walter Parratt (1841-1924), the Master of the Queen's Music, proposed a volume of part-songs to celebrate the Queen's 80th birthday. In the dedication to the first edition the Queen was addressed in the following manner:

It was the custom of bygone days for sovereigns to require and for subjects to express respect and devotion in terms of unmeasured hyperbole; such conventional homage added little lustre to the monarch for whose honour it was designed; the current coin of compliment rang hollow. Your Majesty has taught your subjects to value sincerity above praise, and genuine affections above indiscriminate adulation; the auspicious year in which your Majesty attains in health and vigour a

patriarchal age, gives your Majesty's servants a natural opportunity for expressing the devotion to your Throne and Person which lies at the heart of all your subjects.

Two of the works, those by Parratt and Edward Elgar (1857-1934), were performed in the Quadrangle of Windsor Castle during the Queen's breakfast on her birthday. The entire collection was first heard a few days later, but the Queen was not present for that performance. Parratt's contribution to the collection, *The Triumph of Victoria*, sets text by Sir Thomas Herbert Warren (1853-1930), an academic who was President of Magdalen College, Oxford and the university's Professor of Poetry. Sir Hubert Parry (1848-1918) worked with the poet and essayist, Austin Dobson (1840-1921), to produce *Who can dwell with greatness?* which describes the Queen as "Royal, and yet lowly, lowly and yet great", carefully avoiding the "unmeasured hyperbole" of their Tudor predecessors. In July 1898 Parratt wrote to Edward Elgar, enclosing a poem by the classical scholar, poet and philosopher, Frederic Myers (1843-1901). "I am getting up a sort of Victorian *Triumphs of Oriana*, a tribute by the Composers and Poets of the day. Madrigals must be for unaccompanied part singing,

not however in antique form". The day before the first performance Elgar received a telegram inviting him to conduct his part-song *To her beneath whose stedfast star*. He jumped straight on a train from Malvern to London, staying the night at Paddington Station, to be in time for the early morning premiere.

The opera *Gloriana* was composed by Benjamin Britten (1913-1976), with a libretto by William Plomer (1903-1973), in 1953 to mark the coronation of Queen Elizabeth II. The opera centres on the turbulent relationship between Queen Elizabeth I and Robert Devereaux, the 2nd Earl of Essex (1565-1601). Composers and poets often used pseudonyms to refer to the first Queen Elizabeth. These include Oriana, the Goddess of Love and Passion, Cynthia, Astrea, Diana and Gloriana, this latter being coined by Edmund Spenser (1552-1599) in *The Fairie Queene*. Benjamin Britten's preoccupation with the written and musical art of the English Renaissance is clearly evident in his choral output. Often he preferred to plunder Britain's folk heritage for inspiration and sources rather than the more elevated mythical or sacred themes of courtly music and verse. Operas such as *Gloriana*, *A Midsummer Night's Dream*, and particularly

the imaginatively recreated *Beggar's Opera*, exemplify this, replete as they are with bawdy humour and common vernacular.

The *Choral Dances from "Gloriana"* are taken from the opening scene of Act II, where the Queen is entertained by a masque during a state visit to the city of Norwich. A succession of dancers representing Time, Concord, the Earth (rustics), and the Sea (fishermen) offer tokens of love to the Queen so that she might remember the city and its people. The dancers move to the unaccompanied songs presented here, which are now published as a separate entity.

The composer Paul Drayton (b.1944) is familiar to King's Singers' audiences thanks to his *Masterpiece*, which aims to illustrate the entire history of Western classical music in about nine minutes. For the Queen's Diamond Jubilee, the King's Singers have commissioned a new work from Paul. He has given the piece the title *A Rough Guide to the Royal Succession (It's just one damn King after another...)*. He writes:

To cover a thousand years of kings and queens in about ten minutes poses something of a challenge. Don't expect erudition. This is history told through a mixture of factoid, anecdote and

prejudice – all set to music. Anglo-Saxons drone in plainsong. The troubadour Richard has his very own ballad. Henry V goes forth to Normandie with the *Agincourt Song*, while the Tudors have their own commercial take on *Pastime with good companie*. Queen Anne's genteel tea-drinking is rudely interrupted by uncouth Hanoverians – plus a little Handel. Order is restored by Victoria and Elgar, and finally we get down to business – a cockney knees-up to celebrate the dawning of a new Elizabethan era.

Paul Drayton

Paul Drayton gained the advanced piano performing diploma of the Royal Academy of Music while still only 16, then read for a music degree at Oxford, followed by a B.Mus. in composition. Alongside his day-job as a teacher he has performed several of the mainstream piano concertos, given informal lecture recitals and even appeared occasionally in a jazz trio.

Now living in Cornwall he is conductor of St. Austell Choral Society and musical director of Duchy Opera, which recently premiered his opera *The Hanging Oak*. His compositions have been

published, performed and broadcast worldwide, and he has enjoyed a particularly long relationship with The King's Singers. His recent book *Unheard Melodies*, a light-hearted and non-technical guide to music, is available online at Amazon.com and his beginner's piano guide *Fun for Ten Fingers* (OUP) has sold around 50,000 copies to date.

Es besteht wenig Zweifel, dass die Entwicklung der westlichen klassischen Musik während der letzten Jahrhunderte viel der Unterstützung durch Könige und Königinnen verdankt. Diese CD feiert das umfangreiche Musikrepertoire, welches für die Monarchen Englands—und nach 1603 Großbritanniens—geschrieben wurde. Der Königshof hat stets viele Musiker unterstützt, von den Minnesängern und Trouvères aus dem Mittelalter bis zu den Vertretern der hochangesehenen Position des „Master der Musik der Königin“, derzeit besetzt von Sir Peter Maxwell Davies (geb. 1934). In diesem Diamantenen Jubiläumsjahr, in dem wir den 60. Geburtstag der Thronbesteigung von Königin Elisabeth II (geb. 1926) feiern, werfen wir einen Blick auf das musikalische Erbe drei ihrer schillernden Vorfahren: König Heinrich VIII

(1491-1547), Königin Elisabeth I (1533-1603), und Königin Viktoria (1819-1901).

Heinrich VIII war ein vielseitiger Mann und unter anderem bekannt als guter Musiker—as Instrumentalist sowie Komponist. Viele Musikwerke werden ihm zugesprochen, und obwohl die Herkunft einiger fragwürdig ist (besonders die von Greensleeves), wurden andere bestimmt vom König verfasst. Dazu gehören Messen, Motetten und Lieder (part-songs). Eine große Anzahl Musiker standen im Dienst seines privaten Haushalts, viele als „Herren der Hofkapelle,“ und der wachsende Reichtum Englands während der Tudor Monarchie war eine solide Basis für das kulturelle Aufblühen der Renaissance. Während Heinrichs Herrschaft wurde außerdem eine zunehmende Anzahl ausländischer Musiker am Englischen Hof angestellt. Unter ihnen war Dionisio Memo (1507-39) aus Italien, welcher als königlicher Organist arbeitete. Die Aufzeichnungen von Nicolo Sagudino, Sekretär des Venezianischen Botschafters, weisen darauf hin, dass Heinrich mindestens einmal vier Stunden dem Orgelspiel von Memo lauschte.

Das *Henry VIII Manuscript* (BL Add Ms 31,922) ist eines der wenigen noch erhaltenen Liederbücher

des frühen 16ten Jahrhunderts und gewährt einen wertvollen Einblick in die Musik, die am Hof gepflegt wurde. Obwohl es schwierig ist, das Manuskript genau zu datieren, dürfen wir annehmen, dass es ca. 1520 zusammengestellt wurde, bestenfalls etwas später. Die Texte der Lieder spiegeln die Konventionen des Hoflebens und der relativ sorglosen frühen Jahre von Heinrichs Regierungszeit wieder, und sie sind vornehmlich weltlich. Das Thema der Minne oder höfischen Liebe steht meist im Vordergrund, aber einige Werke grenzen ans Obszöne wie z.B. *Blow thy horn hunter* und *Hey, trolly lolly lo!* Der Text von Ah Robin wird dem lyrischen Poeten Thomas Wyatt (1503-42), der 1536 wegen einer angeblichen Affäre mit Anne Boleyn eingesperrt wurde, zugeschrieben. Er wurde später dank der Freundschaft seines Vaters mit Thomas Cromwell freigelassen. Der Komponist William Cornysh (gest. 1523) setzte die Worte als Kanon oder ‚catch‘; sie äußern sich über die Standhaftigkeit von Frauen:

My lady is unkind I wis,
Alack why is she so?
She lov'th another better than me,
And yet she will say no.

Zu Heinrichs Manuskriptbeiträgen gehören das berühmte *Pastime with good companie*, auch als ‚King's Ballad‘ bekannt, und *It is to me a right great joy*. Wie all seine Stücke unterzeichnete er diese mit „By the King's Hand.“

Alle drei von Heinrichs Kindern erbten seine Liebe für Musik, und trotz des religiösen Chaos der Zeit florierte das Komponieren während des 16ten und 17ten Jahrhunderts. Am Ende der Regentschaft von Elisabeth I hatte es seine Blüte erreicht. Dieses goldene Zeitalter brachte mit die beste Kirchenmusik hervor, die je geschaffen wurde, und das englische Madrigal, eine einzigartige Anpassung des italienischen Stils an den Britischen, war unter Umständen ihr wertvollstes Produkt.

Unter den vielen Werken, die für Elisabeth geschrieben wurden, war *The Triumphs of Oriana* (1601), ein extravagantes musikalisches Kompliment von Thomas Morley (c.1557-1602), Herrn der Hofkapelle. *The Triumphs* bezog seine Inspiration von einer früheren italienischen Sammlung von Musikstücken, *Il Trionfo di Dori*, und besteht aus 25 Madrigalen von 23 verschiedenen Komponisten. Jedes Madrigal endet mit dem Refrain: “Then sang the shepherds and nymphs of Diana: Long live

fair Oriana.” Das Kompliment war offensichtlich. Elisabeth war oft mit Oriana, der Helden der ritterlichen Romanze *Amadis de Gaul* verglichen worden. Es passte auch, dass die Nymphen von Diana, der Göttin der Keuschheit, Elisabeth, der jungfräulichen Königin dienen sollten. Das idealisierte ländliche Umfeld stellt Elisabeth als die ewig schöne Königin dar, die über Arkadien herrscht—die zu Recht verehrte Fürstin eines idyllischen Landes.

In der tatsächlichen Welt des elisabethanischen Hofes waren die Umstände weniger idyllisch. Obwohl die *Triumphs* eventuell verfasst wurden, um vor der Königin aufgeführt zu werden, waren sie ihr nicht gewidmet. Diese dubiose Ehre wurde stattdessen dem Cousin der Königin, Charles Howard, Earl von Nottingham (1536-1624) zuteil. 1598 hatte Morley das Monopol für gedruckte Musik bekommen, das sich als sehr lukrativ erwies. Er wollte sich bei der Königin für ihre Großzügigkeit bedanken; aber da er sie nicht um mehr Geld bitten wollte, widmete er die Komposition Howard und verpflichtete ihn dadurch zu finanzieller Unterstützung. Hätte sich Howard geweigert, hätte dies als Affront gegen die Königin ausgelegt werden können.

Beiträge zu den *Triumphs of Oriana* stammten von Ellis Gibbons (1573-1603), dem älteren Bruder von Orlando; John Hilton (gest. 1609), Organist am Trint College, Cambridge; John Mundy (c. 1555-1630), Organist an der St. George Chapel, Windsor Castle; und Thomas Weekes (c. 1576-1623), Organist am Winchester College und der Kathedrale von Chichester. John Bennet (c. 1575-1614), der ein Madrigal zu den *Triumphs* beisteuerte, schrieb *Weep, O mine eyes* als Tribut an John Dowland (1563-1626), und borgte dafür von Dowlands berühmtem *Flow my tears*. Dowlands kurzer Kanon, der auch auf dem längeren Werk basiert, ist hier beigefügt, um ein Gefühl für das Original zu vermitteln. Orlando Gibbons (1583-1625) war einer der vielseitigsten englischen Komponisten seiner Zeit, der eine Anzahl von Stücken für Tasteninstrumente, ungefähr 30 Fantasien für Violas, viele populäre Hymnen, und diverse Madrigale schrieb. Obwohl seine Schaffensperiode in die Zeit nach Elisabeths Tod fällt, rechtfertigt die schlichte Perfektion von *The Silver Swan*, seine Aufzeichnung hier. Gibbons' Verhältnis zum Königshof war ausgezeichnet. Er wurde von König James I (1566-1625) zum „Herrn der Hofkapelle“ ernannt, und 1625 wurde er leitender Organist der Hofkapelle, mit Thomas Tomkins (1572-1656) als Juniororganist.

Außerdem bekleidete er einen Posten als Keyboard-Spieler im „geheimen Gemach“ (privy chamber) des Hofs von Prinz Charles (später König Charles I, 1600-1649), und als Organist am Westminster Abbey.

Im England des frühen 19ten Jahrhunderts galt Musik generell lediglich als eine Errungenschaft oder ein Zeitvertreib für den Adel oder den vermögenden Stand, aber während der Regierungszeit von Königin Viktoria (die 1837 begann) machte sich der Einfluss der Industriellen Revolution auch in der elitären Welt der schönen Künsten bemerkbar. Zwei der ausschlaggebendsten Entwicklungen in Bezug auf die Popularisierung von Musik waren das Aufkommen von massenproduzierten, relativ kostengünstigen Klavieren, und die Erfahrung des billigen Notendrucks. Beide revolutionierten den britischen Musikgeschmack. In einem Zeitalter, in dem die Menschen sich selbst zu unterhalten hatten, mussten die Ansprüche einer zunehmend gebildeten Bourgeoisie befriedigt werden.

Während die Salonballade und das gepflegte Klaviersolo wahrscheinlich die am weitesten verbreiteten Genres waren, stand das mehrstimmige Lied nicht weit hinten an. Zur

Zeit von Viktorias Thronbesteigung war das Chorlied in den alkoholisch angehauchten Herregesangsvereinen noch stark vertreten. In vieler Hinsicht war es die Königin selbst, die die Wandlung des kraftvollen, leicht kontrapunktartigen in das einfacheren, melodischere Chorlied beeinflusste. Ihre Heirat mit Prinz Albert (1819-1861) führte zu einer neuen Aufgeschlossenheit deutschen Einflüssen gegenüber, die z. B. von Felix Mendelssohn (1809-1847) 1839 umgesetzt wurde als er, angeblich durch das Hören einiger englischer Songs inspiriert „Lieder zum Vortrag im Freien“ schrieb.

Es gab zwei Arten von mehrstimmigen Liedern: erstens diejenigen, welche Mendelssohns ursprünglichen, sanften, unbegleiteten vierstimmigen Liedern nachempfunden waren und sich für das Musizieren zu Hause eigneten. Die zweite Art hatte einen eher nostalgischen Charakter und war im Stil der elisabethanischen Madrigale geschrieben, die durch die ‚Glee Clubs‘ (Gesangvereine) des späten 18ten Jahrhunderts wiederbelebt worden waren. Beide Stile sind in der Sammlung „Chorlieder von verschiedenen Poeten und Komponisten zu Ehren ihrer Majestät Königin Viktoria“, auch manchmal *The Triumphs of Oriana* (1899) genannt, vertreten.

Gegen Ende des Jahres 1897 schlug Sir Walter Parratt (1841-1924), der ‚Master der Musik der Königin‘ die Zusammenstellung eines Bandes von Liedern zur Feier des 80sten Geburtstags der Regentin vor. Die Widmung in der ersten Auflage lautete wie folgt:

In vergangenen Zeiten war es Brauch für die Herrscher und Pflicht für die Untertanen, Respekt und Ergebenheit in maßloser Übertreibung auszudrücken. Solch konventionelle Huldigung fügte dem Ruf des Monarchen, der geehrt werden sollte, wenig Glanz hinzu. Die Komplimente klangen hohl. Eure Majestät haben Eure Untertanen gelehrt, Aufrichtigkeit vor Lobpreis zu schätzen, und wahre Zuneigung vor maßloser Verherrlichung. Das verheißungsvolle Jahr, in welchem Eure Majestät in Gesundheit und Kraft ein patriarchalisches Alter erreichen, gibt den Untertanen Eurer Majestät die natürliche Gelegenheit, die Ergebenheit Eurem Thron und Eurer Person gegenüber auszudrücken, die sie in ihrem Herzen tragen.

Die Stücke von Parratt und Edward Elgar (1857-1934) wurden im Innenhof von Windsor Castle während des Geburtstagsfrühstücks der Königin aufgeführt. Die gesamte Sammlung

wurde erst ein paar Tage später vorgetragen, aber die Königin war bei diesem Anlass nicht zugegen. Parratts Beitrag zu dem Band, *The Triumph of Viktoria*, ist die musikalische Umsetzung eines Texts von Sir Thomas Herbert Warren (1853-1930), Professor für Dichtung und Präsident von Magdalen College, Oxford. Sir Hubert Parry (1848-1918) und der Poet und Essayist Austin Dobson (1840-1921) schufen *Who can dwell with greatness?*, welches die Königin als „Königlich, und doch einfach, einfach, und doch groß“ („Royal, and yet lowly, lowly and yet great“) beschreibt und danach trachtet, die „maßlose Übertreibung“ ihrer Tudor Vorfahren zu vermeiden. Im Juli 1898 schrieb Parratt an Edward Elgar, und legte dem Brief ein Gedicht des klassischen Gelehrten, Poeten und Philosophen Frederic Meyers (1843-1901) bei: „Ich konzipiere eine Art viktorianisches *Triumphs of Oriana*, einen Tribut der gegenwärtigen Komponisten und Dichter. [Die] Madrigale müssen sich zum unbegleiteten mehrstimmigen Singen eignen, dürfen aber nicht in antiker Form geschrieben sein.“ Am Tag vor der ersten Aufführung erreichte Elgar ein Telegramm, dass ihn zum Dirigieren seines Liedes *To her beneath whose steadfast star* einlud. Er sprang in den nächsten Zug von Malvern nach London, blieb die Nacht in

Paddington Station und kam pünktlich zur Morgenpremiere seines Stücks.

Die Oper *Gloriana* wurde 1953 von Benjamin Britten (1913-1976) zum Anlass der Krönung von Elisabeth II komponiert. Das Libretto stammt von William Plomer (1903-1973). Im Mittelpunkt der Oper steht die turbulente Beziehung zwischen Königin Elisabeth I und Robert Devereaux, dem Zweiten Earl von Essex (1565-1601). Komponisten und Dichter benutzten oft Pseudonyme für Elisabeth I. Zu diesen gehören ‚Oriana‘, Göttin der Liebe und Leidenschaft; ‚Cynthia‘, ‚Astrea‘, ‚Diana‘ und ‚Gloriana‘, letzteres eine Wortschöpfung aus Edmund Spensers (1552-1599) *The Faerie Queene*. Brittens intensive Auseinandersetzung mit der Dichtung und Musik der englischen Renaissance spiegelt sich in seinen Chorwerken wieder. Oft zog er es vor, sich von Großbritanniens volkstümlichem Erbe statt den realitätsfremden mythischen oder ehrwürdigen Themen höfischer Musik und Poesie inspirieren zu lassen. Opern wie *Gloriana*, *A Midsummer Night's Dream*, und besonders die erfinderisch neugestaltete *Beggar's Opera* mit ihrem derben Humor und volkstümlicher Sprache veranschaulichen dies.

Die *Choral Dances from „Gloriana“* sind der Anfangsszene von Akt II der Oper, wo die Königin während eines Staatsbesuchs in Norwich durch eine Maske unterhalten wird, entnommen. Eine Reihe von Tänzern welche ‚Zeit‘, ‚Eintracht‘, die ‚Erde‘ und das Meer (Fischer) repräsentieren, offerieren der Königin Liebesbezeugungen, damit sie sich an die Stadt und ihre Bürger erinnere. Die Tänzer bewegen sich zu den unbegleiteten Liedern, die hier vorgestellt und jetzt separat veröffentlicht sind.

Der Komponist Paul Drayton (geb. 1944) ist dem Publikum der „King's Singers“ durch sein Stück *Masterpiece* bekannt, in dem er versucht, die ganze Geschichte westlicher klassischer Musik in ungefähr neun Minuten zu illustrieren. Zum diamantenen Jubiläum der Königin haben die King's Singers bei Paul ein weiteres Werk in Auftrag gegeben. Er hat das Stück *A Rough Guide to the Royal Succession (It's just one damn King after another...)* genannt. Er schreibt:

Eintausend Jahre von Königen und Königinnen in zehn Minuten abzudecken ist eine große Herausforderung. Erwarten Sie keine Belesenheit. Dies ist Geschichte, die anhand einer Mischung von kleinen Fakten, Anekdoten und Vorurteilen erzählt wird - und alles zu Musik.

Angelsachsen leiern Lieder herunter. Der Troubadour Richard singt seine eigene Ballade. Heinrich V begibt sich mit dem *Agincourt Song* in die Normandie, während die Tudors ihre eigene kommerzielle Interpretation von *Pastime with good companie* liefern. Königin Annes gepflegtes Teetrinken wird abrupt von rüden Hannoverschen – und ein bisschen Händel – unterbrochen. Ordnung wird von Viktoria und Elgar wiederhergestellt, und schließlich kommts zum eigentlichen Teil – einem Cockney Schwaf, um das Erwachen einer neuen elisabethanischen Ära zu feiern.

Paul Drayton

Paul Drayton legte mit nur 16 Jahren die Diplomprüfung für Klavier der Royal Academy of Music ab, studierte dann Musik in Oxford und machte anschließend seinen Bachelor der Musik im Fach Komposition. Obwohl Lehrer im Hauptberuf hat er mehrere Klavierkonzerte und musikalische Vorlesungen mit Recital gegeben sowie gelegentlich in einem Jazz Trio gespielt.

Er lebt in Cornwall und ist Dirigent der St. Austell Choral Society und musikalischer Direktor der Duchy Oper, die vor kurzem sein Werk *The Hanging Oak* erstaufführte. Seine

Kompositionen sind weltweit veröffentlicht, aufgeführt und im Rundfunk gesendet worden, und er hat seit langem eine enge professionelle Beziehung mit den King's Singers. Sein jüngstes Buch *Unheard Melodies*, ein heiterer Musikführer für Laien, ist bei Amazon.com erhältlich, und von seiner Anleitung zum Klavierspiel für Anfänger, *Fun for Ten Fingers* (OUP), sind bisher ca. 50.000 Exemplare verkauft worden.



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TEXTS

**1 Pastime with good companie
(The King's Ballad)**

Pastime with good companie
I love, and shall until I die.
Gruch who lust but none deny;
So God be pleased, thus live will I
For my pastance, hunt, sing and dance;
My heart is set,
All goodly sport, for my comfort,
Who shall me let?

Youth must have some dalliance
Of good or ill some pastance
Company me thinks then best
All thoughts and fancies to digest.
For idleness, is chief mistress
Of vices all,
Then who can say. but mirth and play
is best of all.

Company with honesty
Is virtue, vices to flee,
Company is good and ill,
But every man hath his free will.
The best ensue, the worst eschew,
My mind shall be;

Virtue to use, vice to refuse,
Thus shall I use me.

2 Ah, Robin, gentle Robin

*Ah, Robin, gentle, Robin,
Tell me how thy leman doth
and thou shalt know of mine.*

My lady is unkind I wis,
Alack why is she so?
She lov'eth another better than me,
And yet she will say no.

Ah, Robin, gentle Robin ...

I cannot think such doubleness
for I find women true,
In faith my lady lov'eth me well
she will change for no new.

Ah, Robin, gentle Robin ...

3 Blow thy horn, hunter

Blow thy horn, hunter,
And blow thy horn on high!
There is a doe in yonder wood,
In faith she will not die:

Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

Sore this deer stricken is,
And yet she bleeds no whit;
She lay so fair, I could not miss,
Lord, I was glad of it:
Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

As I stood under a bank,
The deer shoff on the mead;
I struck her so that down she sank
But yet she was not dead.
Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

There she go'th! See ye not,
How she go'th over the plain?
And if ye lust to have a shot,
I warrant her barrain.
Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

He to go and I to go,
But he ran fast afore;
I bade him shoot and strike the doe,
For I might shoot no more.

Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

To the covert both they went,
For I found where she lay;
An arrow in her haunch she hent,
For faint she might not bray.
Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

I was weary of the game,
I went to tavern to drink;
Now, the construction of the same –
What do you mean or think?
Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

Here I leave and make an end
Now of this hunter's lore:
I think his bow is well unbent,
His bolt may flee no more.
Now blow thy horn, hunter,
Now blow thy horn, jolly hunter!

4 It is to me a right great joy

It is to me a right great joy,
Free from danger and annoy.

5 Hey, trolly lolly lo!

Hey, trolly lolly lo, maid, whither go you?
I go to the meadow to milk my cow.
Then at the meadow I shall you meet,
To gather the flowers both fair and sweet.
Nay, God forbid, that may not be!
I wis my mother then shall us see.

Now in the meadow fair and green
We may us sport and not be seen,
And if ye will, I shall consent.
How say ye, maid? Be ye content?
Nay, in good faith, I'll not mell with you!
I pray you, sir, let me go milk my cow
Why will ye not give me no comfort,
That in the fieldes we may us sport?
Nay, God forbid, that may not be!
I wis my mother then shall us see.

Ye be so nice and so meet of age
That ye greatly move my courage.
Sith I love you, love me again.
Let us make one, though we be twain.
Nay, in good faith, I'll not mell with you!
I pray you, sir, let me go milk my cow
Why will ye not give me no comfort,
That in the fieldes we may us sport?

Nay, God forbid, that may not be!
I wis my mother then shall us see.

Ye have my heart, say what ye will,
Wherefore ye must my mind fulfill,
And grant me here your maidenhead,
Or else I shall for you be dead.
Nay, in good faith, I'll not mell with you!
I pray you, sir, let me go milk my cow
Why will ye not give me no comfort,
That in the fieldes we may us sport?
Nay, God forbid, that may not be!
I wis my mother then shall us see.

Then for this once I shall you spare,
But the next time ye must beware,
How in the meadow ye milk your cow.
Adieu, farewell, and kiss me now!
Nay, in good faith, I'll not mell with you!
I pray you, sir, let me go milk my cow
Why will ye not give me no comfort,
That in the fieldes we may us sport?
Nay, God forbid, that may not be!
I wis my mother then shall us see.

[6] Long live, fair Oriana
(from *The Triumphs of Oriana*)

Long live, fair Oriana.
Hark, did you ever hear so sweet a singing?
They sing young Love to waken.
The nymphs unto the woods
their Queen are bringing.
There was a note well taken!
O good! Hark, how joyfully 'tis dittied,
A Queen and song most excellently fitted!
I never heard a rarer
I never saw a fairer.
Then sing ye shepherds and nymphs of Diana:
Long live fair Oriana.

[7] - [8] The Silver Swan

The Silver Swan who, living, had no note,
When death approach'd,
unlock'd her silent throat.
Leaning her breast against the reedy shore,
Thus sung her first and last, And sung no more:
"Farewell all joys, O death come close mine eyes.
More geese than swans now live, more fools
than wise."

[9] Fair Oriana, beauty's Queen
(from *The Triumphs of Oriana*)

Fair Oriana, beauty's queen,
Tripped along the verdant green.
The fauns and satyrs running out
Skipped and danced round about.
Flora forsook her painted bowers,
And made a coronet of flowers.
Then sang the nymphs of chaste Diana:
Long live fair Oriana.

[10] Lightly she whipped o'er the dales
(from *The Triumphs of Oriana*)

Lightly she whipped o'er the dales
Making the woods proud with her presence.
Gently she trod the flowers,
And they as gently kissed her tender feet.
The birds in their best language
Bade her welcome,
Being proud that Oriana heard their song.
The clove-foot Satyrs singing,
Made music to the Fauns a-dancing
And both together with an emphasis
Sang Oriana's praises,
Whilst the adjoining woods with melody
Did entertain their sweet harmony.

Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

[11] Flow, O my tears

Flow, O my tears and cease not.
Alas, these your spring tides methinks increase not.
O when begin you to swell so high
that I may drown me in you?

[12] Weep, O mine eyes

Weep, O mine eyes and cease not.
Alas, these your spring tides methinks increase not.
O when begin you to swell so high
that I may drown me in you?

[13] As Vesta was from Latmos hill descending
(from *The Triumphs of Oriana*)

As Vesta was from Latmos hill descending,
She spied a maiden queen the same ascending,
Attended on by all the shepherds swain,
To whom Diana's darlings
came running down amain,
First two by two, then three by three together,
Leaving their goddess all alone, hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence entertain.

Then sang the shepherds and nymphs of Diana,
Long live fair Oriana.

[14] The Triumph of Victoria

Oh! Happy hour, most meet for merry ditty
When fair did fall fair England, field and city,
Then were the banners and the beacons flaunting,
Then were the toppling towers
one burthen chaunting,
For our great blessing, *Deo gratia et gloria*,
Victoria, long live Victoria!

Then on the sea and shore
the cannon boomèd,
All hail! Great Queen,
on shore and sea renomèd!
Then caroled court and cot, causey and alley,
Mountain and plain and every pretty valley
For our great blessing, *Soli Deo gloria*,
Victoria, long reign Victoria!

Bright Sun, upon her empire setting never,
And stars that cynosure her navies ever,
As on your sister planet's birthday morning,
Ye sang together for her brave adorning,
Chime with our singing, *Deo gratia et gloria*,
Our great, our good Victoria, long reign Victoria!
Long live Victoria!

[15] Who can dwell with greatness?

Who can dwell with greatness!
Greatness is too high;
Flowers are for the meadow,
suns are for the sky;
Ah! but there is greatness
in this land of ours,
High as is the sunlight,
humble as the flowers!

Queen, of thee the fable!
Lady, thine the fate!
Royal, and yet lowly,
lowly and yet great;
Great in far dominion,
great in pomp of years,
Greater still as woman,
greatest in thy tears!

[16] To her beneath whose steadfast star

To her beneath whose steadfast star
From pole to pole in lusty play
Her English wander, forcing far
Their world-ingathering way;
Outsoar the Caesar's eagle flight,
Outrun the Macedonian reign,

Flash from the flam' Northern night
Speech to the Austral main:

To her whose patient eyes have seen
Man's knowledge wax thro' ebb and flow,
Till some have felt those bars between
Wind of the Spirit blow;
Tho' some, heart-worn with doubt and strife,
Would bid the doomful thunder fall,
Bind as with bands the cosmic Life,
And dream the end of all:

Beyond, beyond their wisdom's bound,
Thro' fairer realms the Queen shall roam,
Till soul with soul the Wife hath found
Her mystic-wedded home:
While her long-rumoured glories stir
The blue tide's earth-engirdling wave,
With love, with life, her Prince and her
The All-Father shield and save!

Let the Queen live for ever!

Choral Dances from "Gloriana"

[17] Time

Yes, he is Time,
Lusty and blithe!
Time is at his apogee
Although he thought to see
A bearded ancient with a scythe.
No reaper he
That cries 'Take heed!'
Time is at his apogee!
Young and strong in his prime!
Behold the sower of the seed!

[18] Concord

Concord is here
Our days to bless
And this our land to endue
With plenty, peace and happiness.

Concord and Time
Each needeth each:
The ripest fruit hangs where
Not one, but only two, only two can reach.

[19] Time and Concord

From springs of bounty
Through this county
Streams abundant
Of thanks shall flow.
Where life was scanty,
Fruits of plenty
Swell resplendent
From earth below!
No Greek nor Roman
Queenly woman
Knew such favour
From Heav'n above
As she whose presence is our pleasure...
Gloriana
Hath all our love!

[20] Country Girls

Sweet flag and cuckoo flower
Cowslip and columbine
Kingcups and sops-in-wine,
Flower deluce and calamint,
Harebell and hyacinth,
Myrtle and bay and rosemary between,
Norfolk's own garlands for her Queen.

21 Rustics and Fishermen

From fen and meadow
In rushy baskets
They bring ensamples of all they grow.
In earthen dishes
Their deep-sea fishes;
Yearly fleeces,
Woven blankets;
New cream and junkets
And rustic trinkets,
On wicker flaskets,
Their country largess
The best they know.

22 Final Dance of Homage

These tokens of our love receiving
O take them, Princess great and dear.
From Norwich city you are leaving,
That you afar may feel us near.

23 A Rough Guide to the Royal Succession *(It's just one damn King after another...)*

Our monarchs stand in sturdy line,
A chain that history forges
Of Edwards, Richards, Williams,
Of Charleses, Jameses, Georges.

Some were bluff and hearty,
Some periwigged and prim –
And then there's Cromwell,
But we don't mention him!
(That warty Lord Protector,
We'd better not mention him)

First of all we had those early kings
With names that no-one can spell:
Cerdic and Ceolwulf,
Egbert and Athelstan,
And Ethelbald as well.
Who they were and what they did
Is veiled in myth –
Aethelred the Unredey
And his mother Aelfthrith.
Their behaviour was brutal,
They were far from being saints.
And with rats and lice and flies
It will come as no surprise
Many suffered from peculiar complaints – but...

Great Alfred was our founder,
With tresses long and flaxen,
Proud and independent,
Indubitably Saxon.
In politics and fighting
He had just what it takes,
While drifting from the kitchen

Came a smell of burning cakes.
He lit the torch of freedom
That none on earth could quench,
Till William (The Bastard)
Tried to make us speak in French:
Those nasty knights from Normandy
Came over babbling French.

England was a fair field,
A fair field full of folk:
Counting the inhabitants
Had got beyond a joke.
There were farms, there were estates,
There were smithies, there were mills,
Swine in the orchards and sheep on the hills.
William counted everything,
From hall to inglenook:
Ev'ry stable, shed or conservatory,
They all went into a book.
So when it came to taxes
No-one was off the hook –
It all went down in the Domesday Book!

William's son was Rufus, he had
Red hair and a florid face,
But he was not just florid,
He was really rather horrid,
His personal skills a disgrace.
With his friends in the forest he hunted a lot

Till he finally reached his penalty spot,
And on that spot
He was shot.

Henry the First enjoyed his meals,
But expired having eating too many eels.
Henry the Second, he suffered no end
For causing the death of Becket, his friend:
Kneeling in the cathedral crypt
He found it helped to be lightly whipped –
Like a syllabub he was lightly whipped.

King Stephen was almost
Escorted from the premises
By menacing Matilda, his arch-nemesis.
His wife, it's true, was a Matilda too.
Being spied on either side
By a Matilda meant
Bewilderment!

Richard the First was a warrior bold –
The heart of a lion had he.
A fearless crusader, yet skilled in minstrelsy.
A captive in a foreign land,
His singing set him free.
*Far from home, I languish
In misery, and ... anguish!*
His faithful minstrel heard him,
“I know that voice!” cried he.

He made a dash for a cashpoint,
And Richard soon was free.

But how can we know?

We may never know what really occurred
With Richard the Second and Richard the Third.
You can never be sure.
Richard the Fourth was a cunning hoax:
Perkin Warbeck with one of his jokes!

Some monarchs come in two parts,
Like Shakespeare's Henry Four,
And some go forth like Hen. the Fifth
En route to Agincourt:
Our King went forth to Normandie
With grace and might of Chivalrie!
A milder mix was Henry Six,
A seeker after knowledge:
He built a certain chapel
At a certain Cambridge College,
Renowned for its musicians among other things:
A famous band of minstrels started life at King's.

Magna Carta, bad King John,
Edwards One, Two, Three,
Murder, war and pestilence,
Revolting peasantry!
Scheming and ambitious,

Split apart by feud or faction,
But in their hearts they knew their parts:
The warm-up act before the main attraction –
The Tudors!

Pastime with good companie –
Oh how we love that Tudor dynasty!
All their pastimes airing on TV,
Their company is "Tudors PLC".
There's love, of course,
And serial divorce,
And tons of jewellery:
They're now a brand,
Preserved and canned,
So buy the DVD!

Tudors all were really Welsh
With Celtic kith and kin.
Stuarts all were bonny Scots,
With a little bit of French thrown in.
They drove out James the Second,
(No-one liked him much)
And wheeled in William of Orange
Who turned out to be Dutch.

Queen Anne was fond of drinking tea
Which quite restored the British monarchy;
But soon we had a shocking new experience:
One hundred years of German Hanoverians!

And here are the results in reverse order:
A man of style was George the Fourth,
But corpulent and lazy.
George the Third said "What, what, what?"
And went a little crazy.
It seems that George the Second
Immortality was seeking;
May the King live for ever
Amen, Allelujah, Amen.
While George the First was "English-averse"
And didn't even want to BE King!

William the Fourth was a naval man,
With Nelson he worked hard to keep the peace.
He hadn't much to bring to the job,
But he paved the way for his dutiful young niece.

Victoria had everything:
An army and a navy no foreign foe could crush,
The mightiest of empires, and toilets that could flush.
Postage stamps and railways,
Christmas trees and garden gnomes,
(Alfred, Lord) Tennyson and Dickens and Disraeli,
D'Oyly Carte and Sherlock Holmes.

As soon as his Mother vacated the throne
Edward the Seventh lowered the tone.
George the Fifth shunned glitz and glamour,
But left his son with a bit of a stammer.

Life grew ever darker and austerer
Till the dawning of a new Elizabethan era

So give three hearty cheers
For they have mellowed with the years,
Now they feel our pain and share our woe.
They may be stalked by hacks,
They'd have to pay the tax,
And sit through the Royal Variety Show.
Oh no!

You may not see them on the bus,
But they're just a bit like us
With their barbecues and TV soaps.
They may no longer have the power
To lock us in the Tower
Or have interminable arguments with Popes.

But...

Our monarchs stand in sturdy line,
A chain that history forges
Of Edwards, Richards, Williams,
Of Charleses, Jameses, Georges.
So after one thousand years
What will the future be?
We couldn't really comment.
You'll just have to wait and see!

THE KING'S SINGERS

David Hurley - Countertenor

Timothy Wayne-Wright - Countertenor

Paul Phoenix - Tenor

Christopher Bruerton - Baritone (tracks 7 and 23)

Philip Lawson - Baritone

Christopher Gabbitas - Baritone

Jonathan Howard - Bass

One of the world's most celebrated ensembles, The King's Singers have a packed schedule of concerts, recordings, media and education work that spans the globe. Championing the work of young and established composers, they remain consummate entertainers; a class-act with a delightfully British wit. The King's Singers are instantly recognisable for their spot-on intonation, impeccable vocal blend, the flawless articulation of the text and incisive timing.

Each year, The King's Singers perform over 120 concerts across the globe in some of the world's most beautiful concert halls including the Carnegie Hall in New York, Berlin's Philharmonie, the Concertgebouw in Amsterdam and The National Centre for the Performing Arts in Beijing.



With a discography of over 150 recordings The King's Singers have garnered both awards and significant critical acclaim; their studio album *Simple Gifts* on Signum was awarded a Grammy® in 2009. While touring the USA, The King's Singers recorded the album *High Flight* with the renowned Concordia College Choir which included KS commissions by Eric Whitacre and Bob Chilcott and was released in autumn 2011.

The King's Singers maintain a deep commitment to new choral music and have commissioned over 200 works from a host of prominent contemporary composers including Rodney Bennett, Berio, Maxwell Davies, Ligeti, Łukaszewski, Penderecki, Rutter, Takemitsu, and Tavener.

With two million pieces of sheet music in circulation, The King's Singers' arrangements are sung by schools, college choirs and amateur and professional ensembles the world over.

Visit www.kingssingers.com for the latest news, blog entries, video blogs, Tweets and YouTube updates.

Als eines der meistgefeierten Ensembles der Welt haben die King's Singers ständig ein volles Programm mit internationalen Konzerten, Tonaufnahmen, und Medien- und Ausbildungarbeit. Mit Enthusiasmus unterstützen sie junge wie etablierte Komponisten und bleiben dabei engagierte Unterhaltungskünstler, ein 'Class-Act' mit charmantem britischen Witz. Die King's Singers stechen hervor durch ihre erstklassige Intonation, ihre perfekte Harmonie der Stimmen, ihre lupenreine Artikulation und ihr exaktes Timing.

Jedes Jahr geben die King's Singers über 120 Konzerte in aller Welt, in einigen der schönsten Konzertsälen der Welt, u.a. der Carnegie Hall in New York, der Berliner Philharmonie, dem Concertgebouw in Amsterdam und dem Nationalzentrum für die Darstellenden Künste in Beijing.

Mit einer Diskographie von mehr als 150 Aufnahmen haben die King's Singers Preise sowie bedeutenden kritischen Beifall gewonnen. Ihr Studio Album *Simple Gifts* mit Signum gewann 2009 einen Grammy. Während einer Tour in den USA nahmen die King's Singers das Album *High Flight* mit dem angesehenen Concordia College Chor auf; es stellt KS Aufträge von Eric Whitacre und Bob Chilcott vor und wurde im Herbst 2011 herausgegeben.

Die King's Singers zeigen großes Engagement für neue Chormusik und haben über 200 Werke bei einer Vielzahl zeitgenössischer Komponisten in Auftrag gegeben, unter ihnen Rodney Bennett, Berio, Maxwell Davies, Ligeti, Lukaszewski, Penderecki, Rutter, Takemitsu, und Tavener.

Zwei Millionen Noten der King's Singers sind im Umlauf, und so werden ihre Arrangements von Schulen, College Chören, Amateurgruppen sowie professionellen Ensembles weltweit gesungen.

Besuchen Sie www.kingssingers.com, um die letzten Neuigkeiten zu erfahren und Blogs, Tweets und YouTube Aufnahmen zu sehen.



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Producers and Editors - Nick Parker

Adrian Peacock (Tracks 4, 7 & 23)

Recording Engineer - Mike Hatch

Recording Assistant - Brett Cox

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