

BRUCE MAHIN | GRAHAM HAIR

# MUSIC FROM 3 CONTINENTS

SCOTTISH VOICES

JACQUELINE POLLAUF & HELEN THOMSON, HARP | ALEX SOUTH, CLARINET





## O VENEZIA GRAHAM HAIR

*O Venezia* is a (progressively-accumulating) multi-voice song cycle, composed for the ensembles Scottish Voices in Glasgow, Pandora's Vox in Boston and Halcyon in Sydney. The creation and realisation of the work was funded by the Arts and Humanities Research Board of the U.K. and the Scottish Arts Council.

The title comes from the celebrated account in Wagner's diary of a sleepless night on a Venetian balcony, in which the composer of *The Ring* was deeply affected by the sounds of the lagoon and the song (*O Venezia*) of the gondolieri.

The anthology of texts consists of material by Venetians or (more frequently) visitors to Venice, material about Venice or excerpted from musical works composed for performance in Venice, or material connected with Venice in some other way. The texts are in Latin, French, German, and English as well as Italian: texts whose dates range from the medieval ('Ave maris stella') to the late twentieth century (Luigi Nono). There are three parts, of which this is the first.



In certain respects, the compositional style exemplifies ‘new tonality’ (but referential, not functional, tonality) and even a few nods in the direction of some “minimalistic” approaches (albeit essentially only in the harmonic domain). However, most of the formal processes, in the large and the small, are constructivist to the core—but attempt, nevertheless, to caste such modernist techniques in new “post-modern” expressive contexts.

– *Graham Hair*

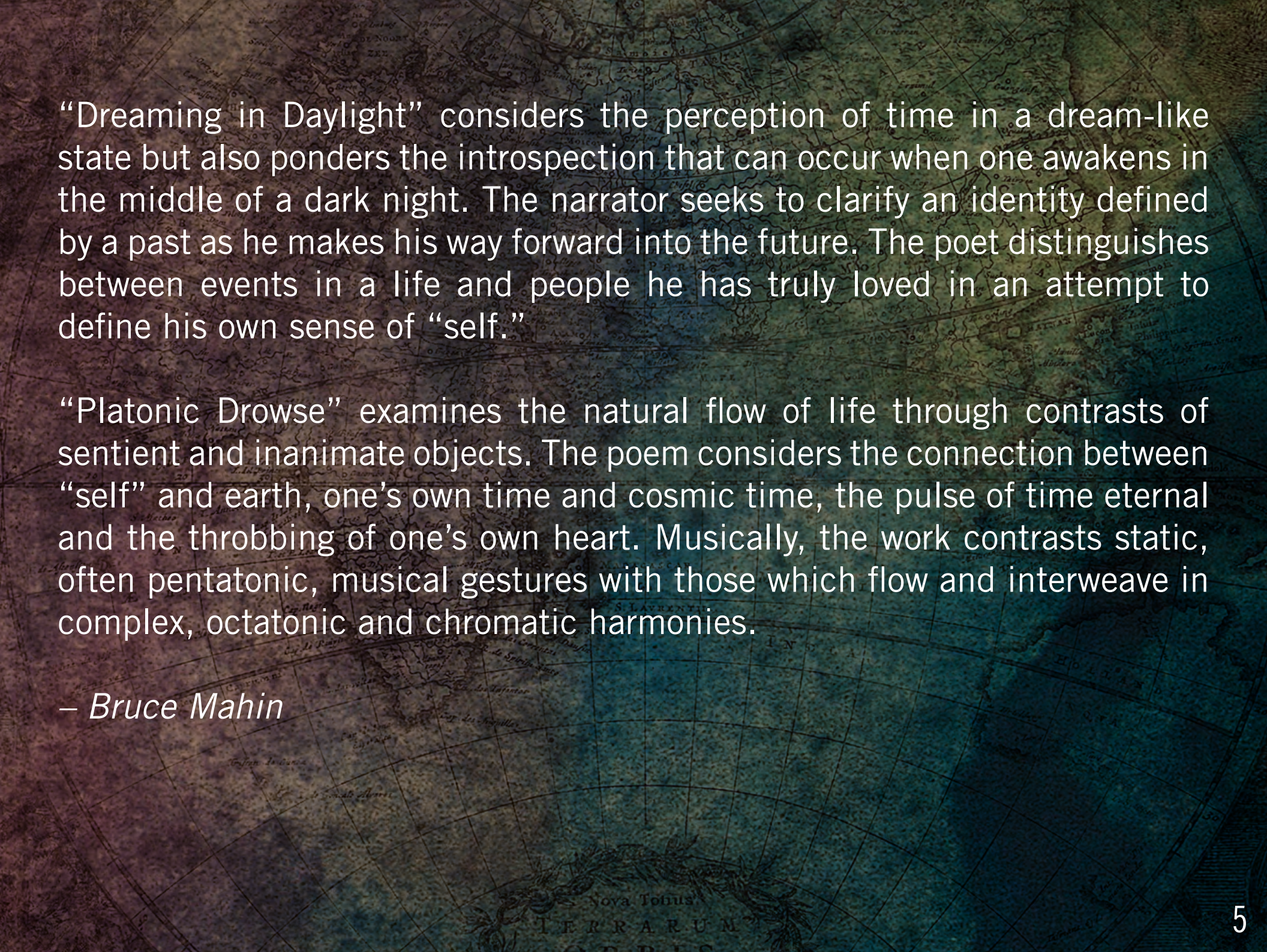


## TIME<sup>2</sup> **BRUCE MAHIN**

*Time<sup>2</sup>* is a set of three settings of poems by Robert Penn Warren. Each uses the nexus of “time passing” as a unifying theme. The pieces in this set move from a diatonic opening piece toward progressively more chromatic and dissonant sonorities in the third work.

The first piece, “Safe in Shade,” explores the variable nature of time passing but leaves as many questions as it provides answers to this conundrum. The first section describes a single moment in the past when a boy sits “safe and secure” in the shadow of the cedar tree in the company of an elder. The second major section of this poem shifts into a timeless vortex of unknown, but significant, events in the life of the narrator who reflects on “that paradox the world exemplifies.” Time reels forward to the present where, in the final section of the poem, the narrator takes fleeting time as his subject and he looks to the future, posing a question: “Where is my cedar tree? Where is the truth, oh, unambiguous-thereof?”





“Dreaming in Daylight” considers the perception of time in a dream-like state but also ponders the introspection that can occur when one awakens in the middle of a dark night. The narrator seeks to clarify an identity defined by a past as he makes his way forward into the future. The poet distinguishes between events in a life and people he has truly loved in an attempt to define his own sense of “self.”

“Platonic Drowse” examines the natural flow of life through contrasts of sentient and inanimate objects. The poem considers the connection between “self” and earth, one’s own time and cosmic time, the pulse of time eternal and the throbbing of one’s own heart. Musically, the work contrasts static, often pentatonic, musical gestures with those which flow and interweave in complex, octatonic and chromatic harmonies.

– *Bruce Mahin*



## **SONGS FROM THE TURKISH** GRAHAM HAIR

Most religions include a tradition of mystical poetry, which cultivates ecstatic states emanating from a sense of the presence of God in the human soul. The texts of these three songs belong to the Islamic branch of this universal mystical tradition. They are from the 14th-century Turkish poet Yunus Emre (a “national treasure” in Turkey) in English versions by Cypriot Süha Faiz. In our “traditional” Western scale, the seven diatonic notes are augmented by five chromatic (literal meaning “colored”) ones. But in these songs, the seven-tone scale is augmented by twelve chromatic ones, making a scale of nineteen tones to the octave altogether: an expanded resource for the addition of expressive nuances of color to the harmonies and melodic lines (especially those performed by the most expressive medium of all, the human voice).

### **ACKNOWLEDGEMENTS FOR “SONGS FROM THE TURKISH”**

The verses used in this composition were translated into English by Süha Faiz from the Divan of Yunus Emre, a Sufi who wrote in Turkish during the late 13th and early 14th centuries, and were first published in 1992 as part of a collection entitled *The City of the Heart*. They have been set to music with the permission of the copy-right holder, the Rumi Institute at Near East University.

– *Graham Hair*



## WHITMAN PSALMS **BRUCE MAHIN**

*Whitman Psalms* considers the enormity of God and the incapacity of human beings to reconcile a relationship with an entity of such magnitude. The text is drawn from Psalm 9, Psalm 16, Psalm 17 and Psalm 123, which alternate with text from Walt Whitman's "Leaves of Grass." Whitman's text assumes the posture of 'poet as authority' and serves as a backdrop to the hymns of praise found in the Psalms. The piece attempts a hypothetical dialogue between man and God as might have taken place when Moses encountered the burning bush described in the book of Exodus.

– *Bruce Mahin*



# O VENEZIA: PART 1

## Dedicatio

[Stravinsky: as set by Igor Stravinsky  
in Canticum Sacrum, 1956]

Urbi Venetiae,  
in laude Sancti sui Presidis,  
Beati Marci Apostoli.

To the City of Venice,  
in praise of its Patron Saint,  
the Blessed Mark, Apostle.





## Venecie, mundi splendor

[Anon: as set by Johannes  
Ciconia, c1364]

Venecie, mundi splendor,  
Italie cum sis decor,  
in te viget omnis livor  
regulis mundicie.

Gaude, mater maris, salus,  
qua purgatur quisque malus.  
terre ponti tu es palus,  
miserorum baiula.

Gaude late, virgo digna,  
principatus portas signa  
(tibi soli sunt condigna)  
ducalis dominii.

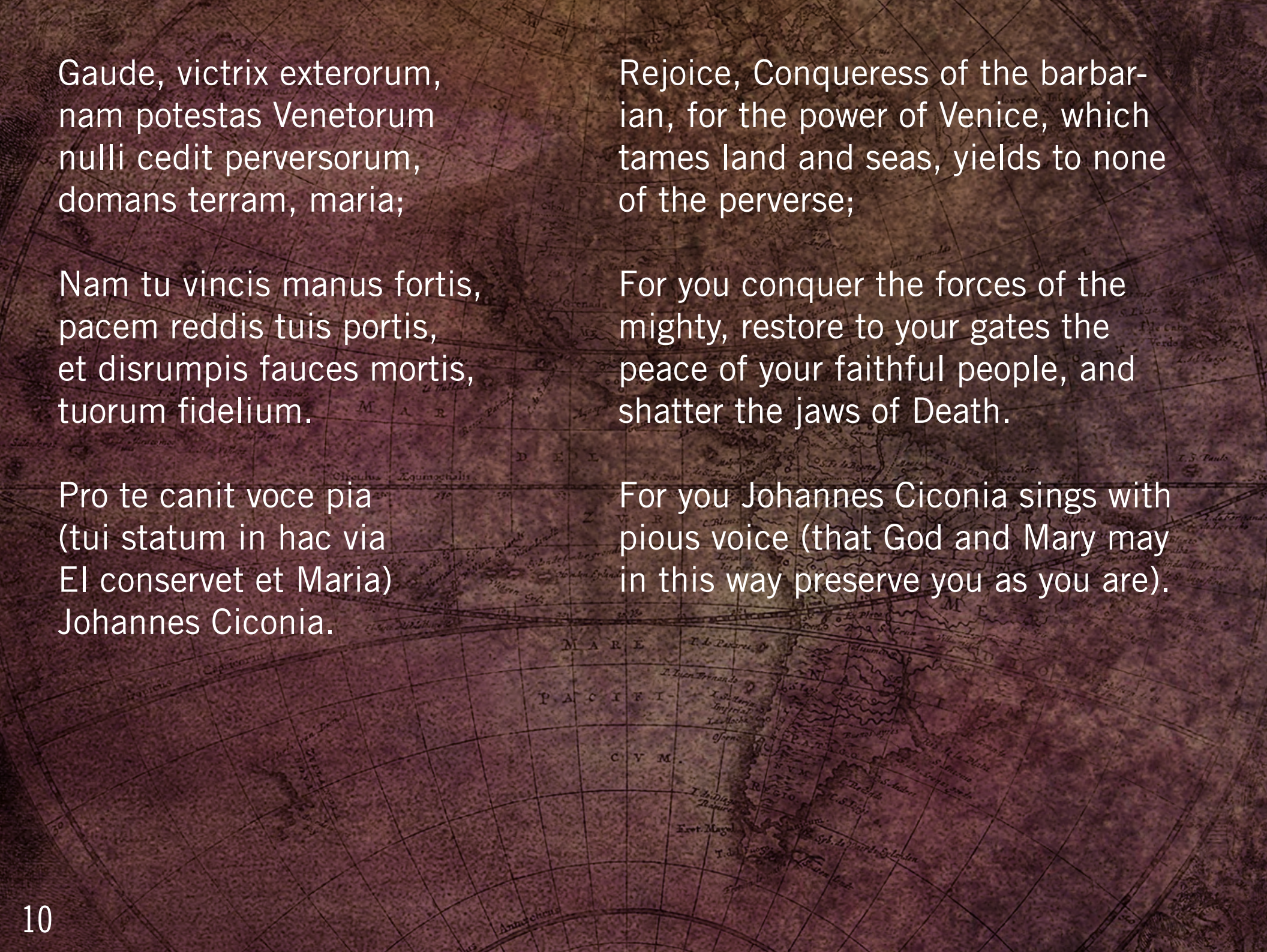
## Venetia, thou marvel of the world

Venice, Marvel of the World and  
Pride of Italy! In you, all striving for  
exemplary elegance flourishes.

Rejoice, Mother of the Sea and Sav-  
ing Force through which malefac-  
tors are purged. You are a bulwark to  
land and sea, a support for the lowly.

Rejoice greatly, Honorable Maiden.  
You bear the insignia of a ducal prin-  
cipality, and to you alone has it been  
granted.





Gaude, victrix exterorum,  
nam potestas Venetorum  
nulli cedit perversorum,  
domans terram, maria;

Nam tu vincis manus fortis,  
pacem reddis tuis portis,  
et dirumpis fauces mortis,  
tuorum fidelium.

Pro te canit voce pia  
(tui statum in hac via  
El conservet et Maria)  
Johannes Ciconia.

Rejoice, Conqueress of the barbarian,  
for the power of Venice, which  
tames land and seas, yields to none  
of the perverse;

For you conquer the forces of the  
mighty, restore to your gates the  
peace of your faithful people, and  
shatter the jaws of Death.

For you Johannes Ciconia sings with  
pious voice (that God and Mary may  
in this way preserve you as you are).



## Ave Maris Stella

[Gregorian Hymn, troped]

Ave Maris Stella  
Dei Mater alma  
Atque semper Virgo  
Felix coeli porta.

Sumeus illud Ave  
Gabrielis ore,  
Funda nos in pace,  
Mutans Evae nomen.

Solvat vincla reis  
profer lumen carceris:  
Mala nostra pelle,  
Bona cuncte posce.

## Hail, Star of the Sea

Hail, Star of the Sea,  
mild Mother of God,  
eternal Virgin,  
blessed gate of Heaven.

You who heard that “Ave”  
from the mouth of Gabriel,  
preserve us in peace,  
reversing the name of “Eva”.

Strike off the chains of the guilty,  
bring light to the blind,  
drive out our evil,  
give us all that is good.



Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.

Virgo singularis,  
Inter omnes mitis.  
Nos culpis solutos,  
Mites fac et castos  
Vitam praesta puram,  
Iter para tutum:  
Ut videntes Jesum,  
Semper collaetemur.  
Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
tribus honor unus.  
Amen.

Show yourself our Mother:  
through you may He receive our prayers,  
He who, born for us,  
consented to be yours.

Virgin past compare,  
meekest of all women,  
make us, purged of our sins,  
meek and chaste.  
Grant us a pure life,  
prepare a safe journey for us  
that, seeing Jesus,  
we may rejoice eternally.  
Praise be to God the Father,  
and glory to Christ on high,  
and to the Holy Spirit,  
three in one.  
Amen.



## Surge, Aquilo

from the *Song of Songs*  
chapter 4, verse 16 and chapter 5  
[as set by Igor Stravinsky in *Canticum  
Sacrum*]

Surge, aquilo; et veni, auster;  
perfla hortum meum, et fluant  
aromata illius.

Veniat dilectus meus in hortum suum,  
et comedat fructum pomorum suorum.

Veni in hortum meum, soror n mea, sponsa;  
messui myrrham meam cum  
aromatibus meis;  
comedi favum meum cum melle meo;  
bibí vinum meum cum lacte meo.

Comedite, amici, et bibite;  
et inebriamini, carissimi.

## Awake, O North Wind

Awake, O north wind; and come,  
thou south  
blow upon my garden, that the spices  
thereof may flow out.

Let my beloved come into his gar-  
den, and eat his pleasant fruits.

I am come into my garden, my sister,  
my spouse;

I have gathered my myrrh with my  
spice;

I have eaten my honeycomb with  
my honey;

I have drunk my wine with my  
milk:

eat, O friends;  
drink, yea drink abundantly, O  
beloved.



## O, Venezia

[from Richard Wagner: Mein Leben (München: List Verlag, 1963), 671]

In einer schlaftlosen nacht, wo es mich gegen drei Uhr des Morgens auf den Balcon meiner Wohnung hinaustriebe, hörte ich denn auch zum ersten Male den altberühmten Naturgesang der Gondolieri

Mich dünkte, ungefähr von dem eine kleine Viertelstunde entfernten Rialto her den ersten, wie rauhe Klage klingenden Anruf durch die lautlose Nacht zu vernehmen; aus wiederum weiterer Entfernung ward diesem von anderer Richtung her gleichmäßig geantwortet.

## O, Venice

[from Richard Wagner: My Life (London: Constable, 1963), 697]

On a sleepless night that drove me out on the balcony of my apartment at about three o'clock in the morning, I heard for the first time the famous old folksong of the gondolieri.

I thought the first call, piercing the stillness of the night like a harsh lament, emanated from the Rialto, barely a quarter hour's distance away, or thereabouts; from a similar distance this would be answered from another quarter in the same way.



In oft längeren Pausen widerholte sich dieser merkwürdig melancholische Dialog, welcher mich zu sehr ergriff, als daß ich seine jedenfalls sehr einfachen musikalischen Bestandteile in meinem Gedächtnis hätte fixieren können.

.....

Also ich einmal spät des Nachts durch den düstren Kanal heimfuhr, trat plötzlich der Mond hervor und beleuchte mit den unbeschreiblichen Palästen zugleich den sein gewaltiges Ruder langsam bewegend, auf dem hohen Hinterteile meiner Gondel ragenden Schiffer.

Plötzlich löste sich aus seiner Brust ein dem Tiergeheul nicht unähnli-

This strange melancholy dialogue, which was repeated frequently at longish intervals, moved me too much for me to be able to fix its musical components in my mind.

.....

When I was riding back late one evening along the dark canal, the moon came out and illuminated, together with the indescribable palaces, the tall silhouette of my gondolier towering above the stern of the gondola, while he slowly turned his mighty oar.

Suddenly from his breast came a mournful sound [not unlike the howl of a wild animal,] swelling up from a deep, low note, and after a long-sustained 'Oh', it culminated in the simple musical phrase "Venezia".



cher, von tief her anschwellender Klagelaut, und dieser mündete sich nach einem lang gedehnten “Oh” in den einfach musikalischen Ausruf “Venezia”

Denn folgte noch einiges, wovon ich aber in folge der großen Erschütterung, die ich empfand, keine deutliche Erinnerung bewahrt habe.

This was followed by some words which I could not retain in memory, being so greatly shaken by the emotion of the moment.



**SONGS FROM THE TURKISH** are excerpts (couplets) from:  
EMRE, Yunus (1992) *The City of the Heart: Yunus Emre's Sufi Verses of Wisdom and Love*, trans Süha Faiz  
(Nicosia: Near East University Press) ISBN 975-17-0800-1

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from Poem 139

Of that cup-bearer's wine we drank Whose tavern is the Throne of Heaven;  
We were made drunk by Him Whose beaker is the souls of humankind.

from Poem 78

Upon the Road to the Beloved, you burn until you are but ash.  
Though in a day I burn a thousand times, I will not turn away

from Poem 117

I stood upon the globe of Atlas, joined with the planets in their dance;  
Though here my eyes but darkly see, I saw Mohammed's radiance there.



## Safe in Shade

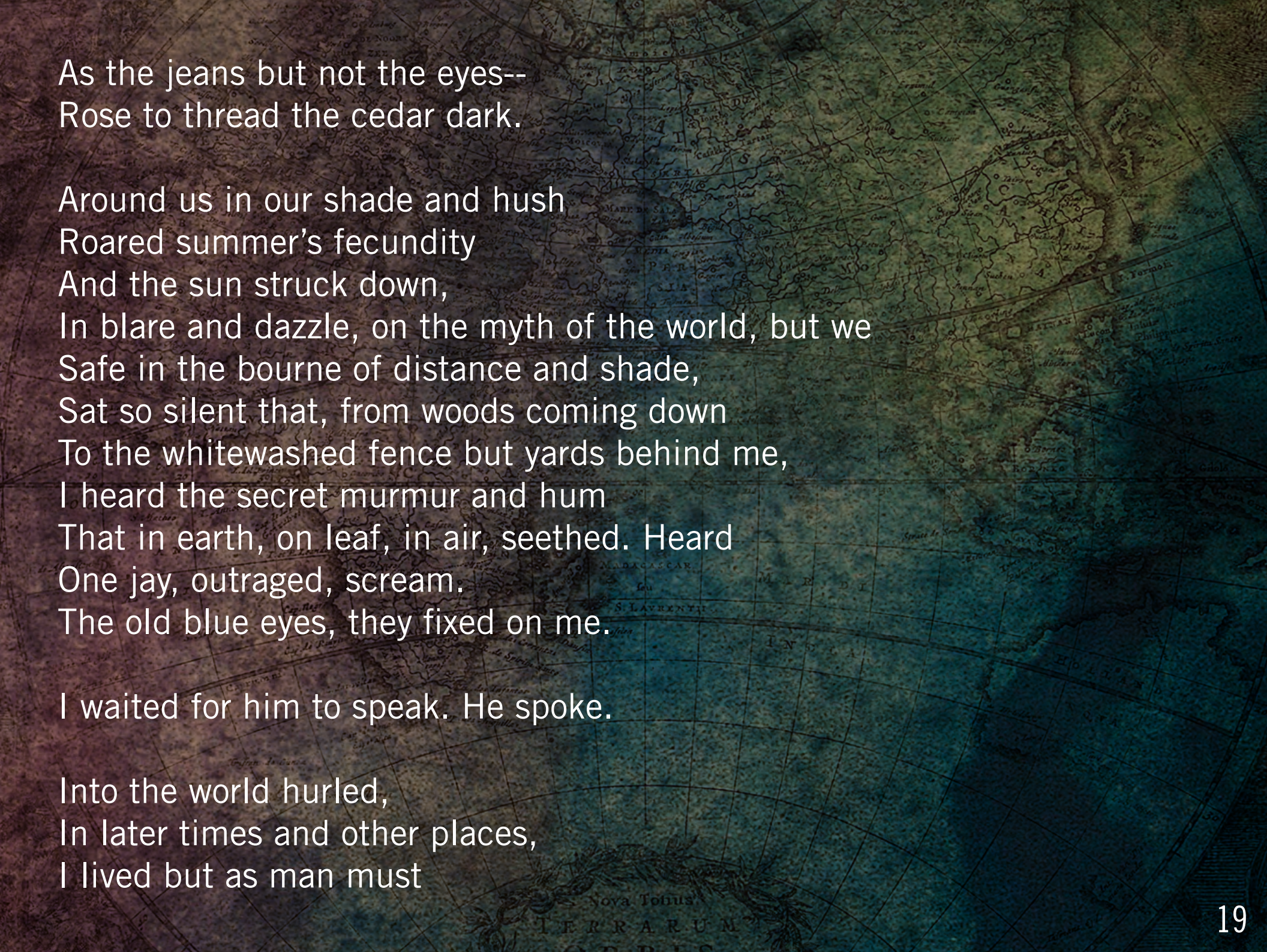
Eyes not bleared but blue,  
Of the old man, horizonward gazed --  
As on horizons and years, long lost, but now  
Projected from storage in that capacious skull.

He sat in his big chair, propped  
Against reddish tatter of  
Bole-bark of the great cedar. I,  
The boy who on the ground sat, waited.

I waited for him to speak.

I waited for him to come back to me  
From the distances he traveled in.  
I waited for him to speak. I saw  
The cob pipe in the liver-spotted hand  
Now propped on a knee, on the washed blue-jeans.  
Smoke, frail, slow, blue--as blue





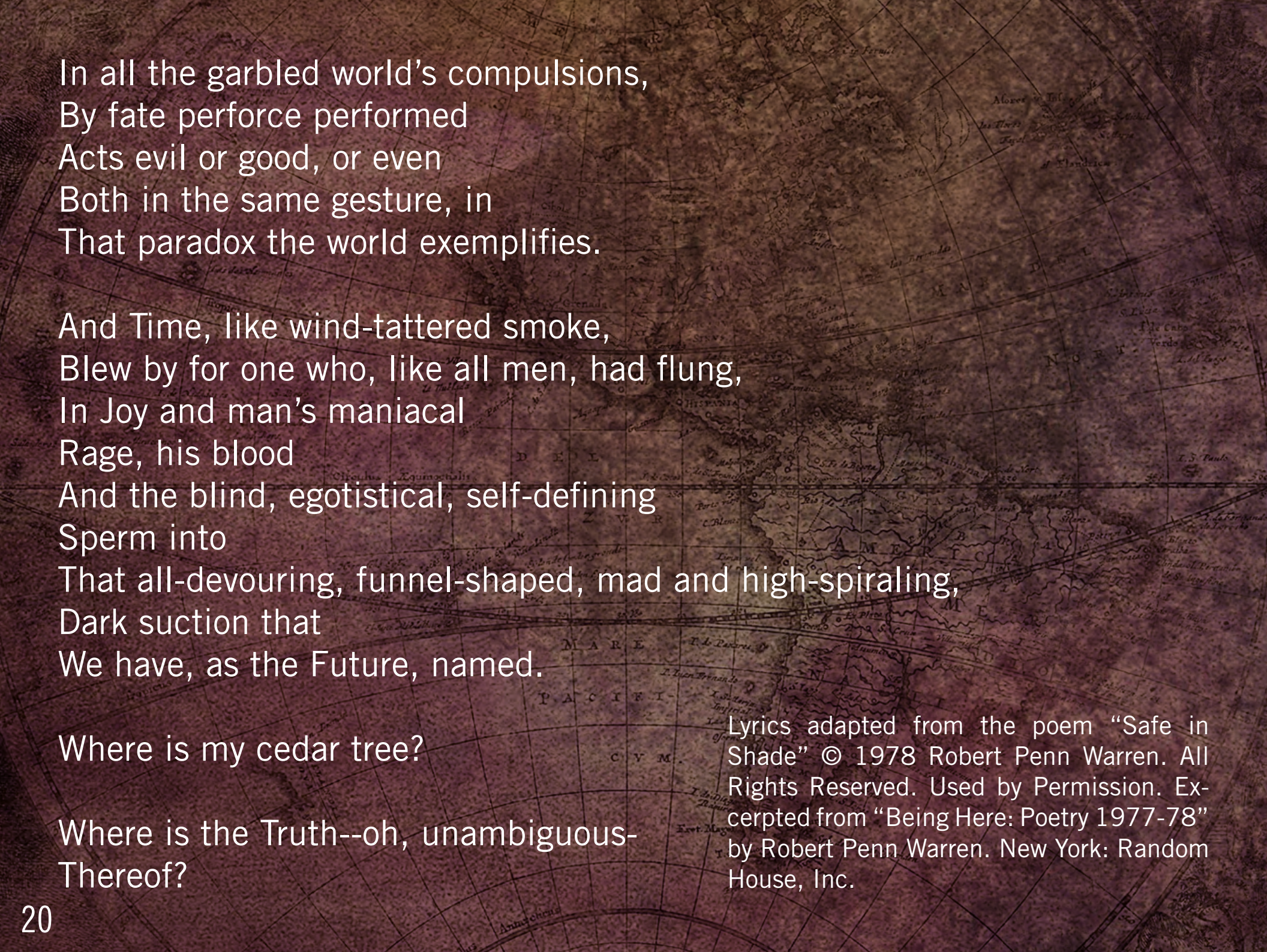
As the jeans but not the eyes--  
Rose to thread the cedar dark.

Around us in our shade and hush  
Roared summer's fecundity  
And the sun struck down,  
In blare and dazzle, on the myth of the world, but we  
Safe in the bourne of distance and shade,  
Sat so silent that, from woods coming down  
To the whitewashed fence but yards behind me,  
I heard the secret murmur and hum  
That in earth, on leaf, in air, seethed. Heard  
One jay, outraged, scream.  
The old blue eyes, they fixed on me.

I waited for him to speak. He spoke.

Into the world hurled,  
In later times and other places,  
I lived but as man must





In all the garbled world's compulsions,  
By fate perforce performed  
Acts evil or good, or even  
Both in the same gesture, in  
That paradox the world exemplifies.

And Time, like wind-tattered smoke,  
Blew by for one who, like all men, had flung,  
In Joy and man's maniacal  
Rage, his blood  
And the blind, egotistical, self-defining  
Sperm into  
That all-devouring, funnel-shaped, mad and high-spiraling,  
Dark suction that  
We have, as the Future, named.

Where is my cedar tree?

Where is the Truth--oh, unambiguous--  
Thereof?

Lyrics adapted from the poem "Safe in  
Shade" © 1978 Robert Penn Warren. All  
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cerpted from "Being Here: Poetry 1977-78"  
by Robert Penn Warren. New York: Random  
House, Inc.



## Dreaming in Daylight

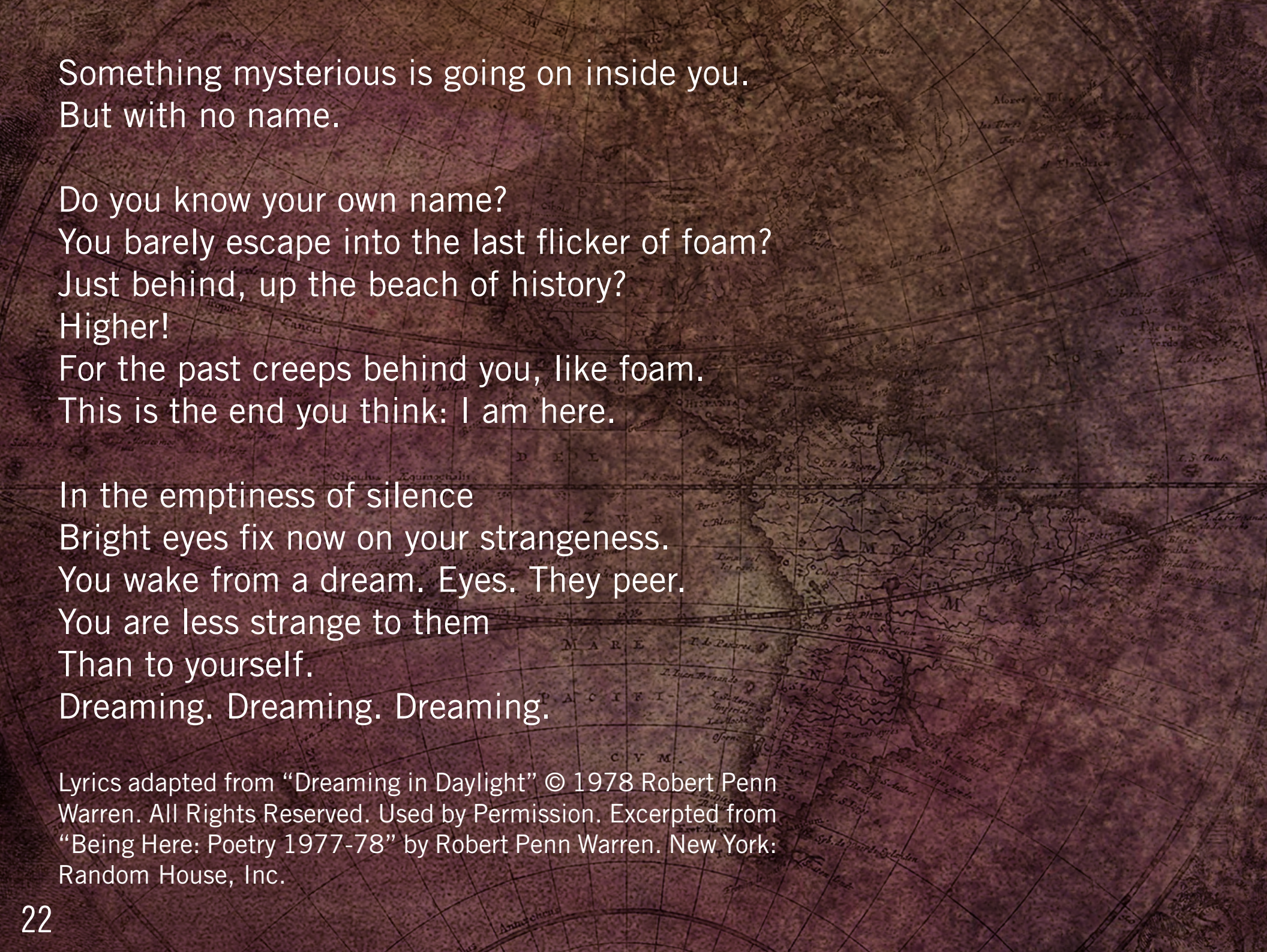
Clamber up rock, crash thicket and leap  
You don't belong.

Brook, standing still, stop for breath  
Quote a few lines of verse in the emptiness of silence.

Then breath again short, you crouch, to think  
That from crevice of stone, from shadow of leaf,  
From rotted-out log, from earth-aperture,  
Small eyes, or larger, with glitter in darkness,  
are watching your every move.

You barely escape the last flicker of foam  
Just behind, up the beach of history  
Then stop  
The last glint of consciousness  
Eyes watching your every move  
They are like conscience, like remorse.  
You don't belong here.





Something mysterious is going on inside you.  
But with no name.

Do you know your own name?  
You barely escape into the last flicker of foam?  
Just behind, up the beach of history?  
Higher!  
For the past creeps behind you, like foam.  
This is the end you think: I am here.

In the emptiness of silence  
Bright eyes fix now on your strangeness.  
You wake from a dream. Eyes. They peer.  
You are less strange to them  
Than to yourself.  
Dreaming. Dreaming. Dreaming.

Lyrics adapted from "Dreaming in Daylight" © 1978 Robert Penn Warren. All Rights Reserved. Used by Permission. Excerpted from "Being Here: Poetry 1977-78" by Robert Penn Warren. New York: Random House, Inc.





## Platonic Drowse

The shaft of paralyzed sunlight.  
White cat by the rose bush crouching.  
Beneath the last blowzy red

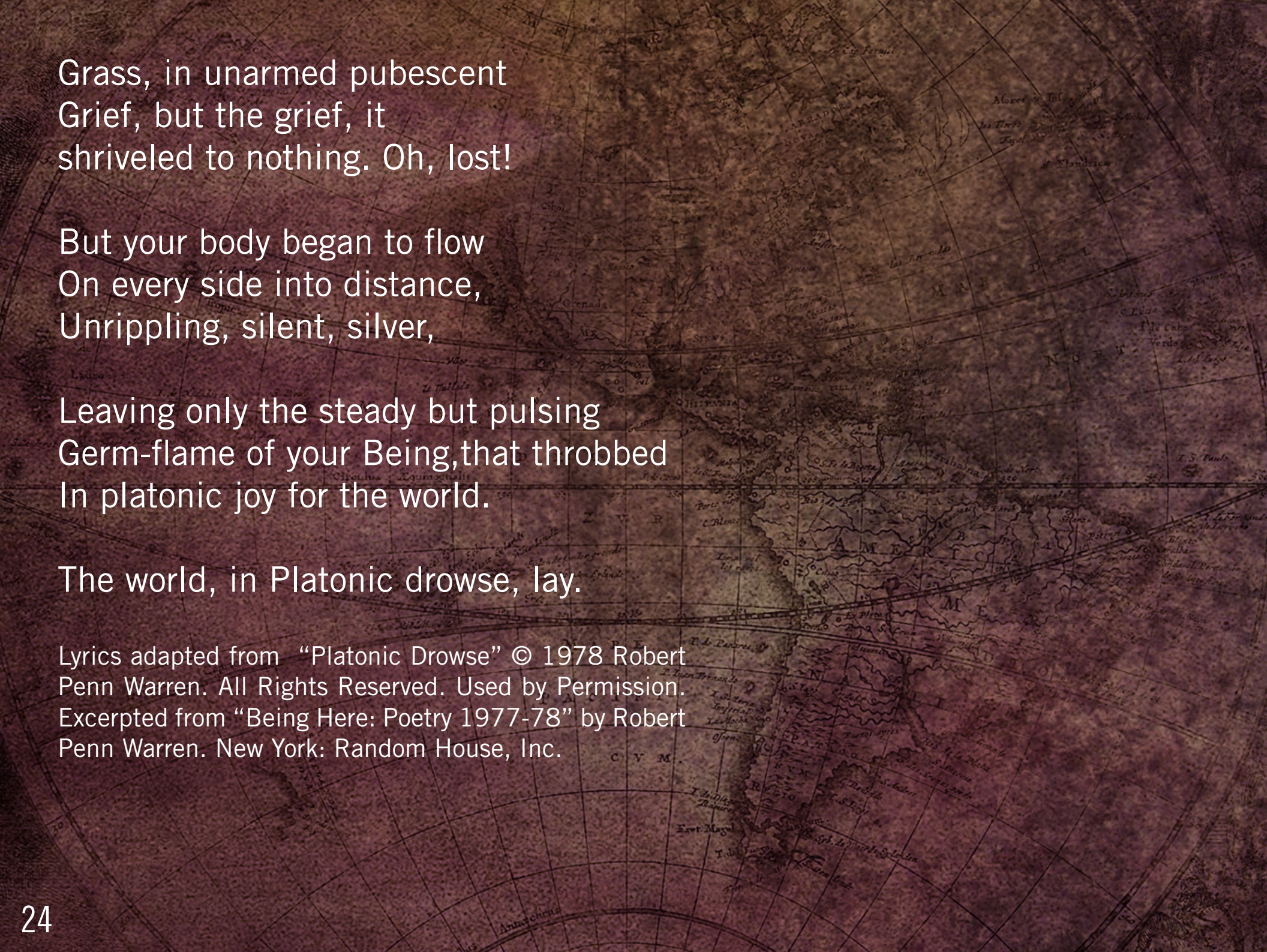
Of the season, its eyes, slow  
Blinking. Sun-glint gold on  
The brown of enameled wasps weaving

Around one gold pear, high-hung.  
It is far beyond your reach.  
A rooster crows, far, thin.

The sun is nailed to the sky  
To bless forever that land  
Where only Time dies.

You do not think this is true.  
You laugh. Don't you remember?  
You lay in the browning, tall





Grass, in unarmed pubescent  
Grief, but the grief, it  
shriveled to nothing. Oh, lost!

But your body began to flow  
On every side into distance,  
Unrippling, silent, silver,

Leaving only the steady but pulsing  
Germ-flame of your Being, that throbbed  
In platonic joy for the world.

The world, in Platonic drowse, lay.

Lyrics adapted from "Platonic Drowse" © 1978 Robert  
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Excerpted from "Being Here: Poetry 1977-78" by Robert  
Penn Warren. New York: Random House, Inc.



# WHITMAN PSALMS

text by Walt Whitman and excerpts from selected Psalms from the New Revised Standard Version of the Bible

(Psalm 9)

I will give thanks to the Lord with my whole heart;  
I will tell of all your wonderful deeds.  
I will be glad and exult in You; I will sing praise to you.

(Whitman)

Whoever you are holding me now in hand  
I give you fair warning  
Before you attempt me further,  
I am not what you supposed, but far different  
Who is he that would become my follower?  
Who would sign himself a candidate for my affections?

(Psalm 17)

Hear a just cause, O Lord; attend to my cry.  
Give ear to my prayer from lips free of deceit.





(Whitman)

But these leaves conning you, con at peril,  
For these leaves and me you will not understand.  
They will elude you at first and still more afterward.  
I will certainly elude you.  
Even when you should think you had unquestionably caught me,  
Behold! Already you see I have escaped you.

(Psalm 16)

Protect me, O God. For in you I take refuge.  
I say to the Lord "You are my Lord; I have no good apart from You."

(Whitman)

For it is not what I have put into it that I have written this book,  
Nor is it by reading it you will acquire it.

(Psalm 123)

To Thee I lift up mine eyes.





(Whitman)

For all is useless without that which you may guess at many times  
And not hit, that which I hinted at;  
Therefore, release me and depart on your way.

(Psalm 9)

I will give thanks to the Lord all the days of my life.  
Praise the Lord.





**SCOTTISH VOICES** is an ensemble of women's voices, directed by composer Graham Hair, with associated instrumentalists who accompany them in different repertoires. The ensemble was founded in 1991, and is based in Glasgow, Scotland. Works for women's voices, usually with accompaniment (piano, harp, percussion, duo, string quartet, ensemble or orchestra), form the basis of its repertoire, and works by Scottish composers hold a particular place in its performances. About a dozen singers work with Scottish Voices from time to time. Singers on this recording include: Frances Morrison-Allen, Anne Lewis, Alison McNeill, Amanda Morrison, Dorcas Owen, Catherine Pope, and Taylor Wilson.

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





**GRAHAM HAIR** divides his time between Scotland and Australia with frequent visits to the United States. In the U.K. he is Professor Emeritus of Glasgow University's Music Department (and Research Fellow of its School of Engineering) and Visiting Professor at MMU, Manchester. Recent visits to the United States between 2003–2011 to Radford University, Boston College, and the Berklee College of Music. In Australia, he has been Adjunct Professor at Monash University, Melbourne, and at the Australian National University, Canberra. Hair is principally a composer, but is also involved in performance and research. between 2003-2007 he was Australia Council Composition Fellow, which funded him to write several works for Australian soloists, ensembles and choirs. He has directed Scottish Voices since 1991. A particular research interest is in "Empirical Performance Studies" in which the methods of science and technology are used to discover information about musical performance, which is difficult to access using the methodologies of the humanities and the 'coded knowledge' embodied in performing traditions alone.





**BRUCE P. MAHIN** is a Professor of Music, and Director of the Radford University Center for Music Technology. Mahin received the 2007 Radford University Distinguished Scholar Award. He is a former president of the Southeastern Composers League, a former co-chair of Society of Composers Region 3, a former research fellow at the University of Glasgow (Scotland) and former resident composer at *Le Cité Internationale des Arts* in Paris, the recipient of awards from the Virginia Commission

for the Arts, Meet the Composer, Annapolis Fine Arts Foundation, Res Musica, Southeastern Composers League and others. His works are available on Capstone Records (CPS-8747, CPS-8624, and CPS-8611) and as digital reissues on the Ravello Records label. Published percussion scores are available through Steve Weiss Music and in the Society of Composers Journal of Music Scores (vol. 25). He received the Bachelor of Music from West Virginia University, Master of Music from Northwestern University and the Doctor of Musical Arts degree from the Peabody Conservatory of The Johns Hopkins University.





**ANNE LEWIS** studied at the Guildhall School of Music and Drama and has performed as a soloist in Oratorio, including *The Creation*, both with Sir Charles MacKerras and Sir Roger Norrington; Mozart's *Requiem* and *Mass in C minor*; Handel's *Messiah*; and Bach's *Mass in B minor*, and *St John* and *St Matthew Passions*.

She performs and records with Cappella Nova, Scottish Voices, Dunedin Consort and Canty. Recordings include music by James MacMillan and other contemporary composers. With Scottish Voices she has toured United States, and with Dunedin Consort performed *Messiah* at the Noirlac and Chaise Dieu Festivals.

She is an accomplished singer of Scottish traditional music, singing regularly in a voice and harp ensemble throughout Scotland from Glamis Castle to the Royal Yacht Britannia.

Lewis has performed on Radio 3 and Radio Scotland, both as a member of a consort and as a featured artist. She enjoys teaching, and directs and arranges for several community choirs.





**ALISON MCNEILL** (soprano) graduated in 2008 with a Bachelor of Music Honours from the Royal Conservatoire of Scotland (RCS) where she was awarded the Associated Board of the Royal Schools of Music and Peter Mooney scholarships and chosen to represent the RSAMD in the Kathleen Ferrier Young Singers Bursary Competition. Described by Genville Hargreaves (professor of voice, Royal Academy of Music, London) as having “a fine voice and a very natural, winning performing persona”, McNeill has made many concert appearances throughout the U.K., Holland, Spain, United States, and Mexico and has appeared on Spanish and Mexican Television and Radio. McNeill has a particular passion for the research and performance of Spanish Song and has had the great honour of studying the interpretation of this genre with the well-known mezzo soprano Teresa Berganza in Spain. McNeill is a scholarship Masters student at the RCS under the tutelage of Wilma MacDougall.





**AMANDA MORRISON** (soprano) is a graduate of the RCS where she won prizes both as a singer and as a pianist. She has sung with The Sixteen, the Monteverdi Choir, the Gesualdo Consort of London, The King's Consort, the BBC Singers, The Tallis Scholars, EXAUDI and Synergy Vocals. Recent engagements have included Steve Reich's *Music for Eighteen Musicians* with Synergy Vocals in Glasgow, Birmingham, Dusseldorf, Bonn, Paris and at the Proms in London, Louis Andriessen's *De Staat* in London, Steve Reich's *Three Tales* in Essen, Cologne and Krakow, Berio's *Sinfonia* in Munich and *The Long Count* and *Live\_Transmission* with the Heritage Orchestra.

Morrison sings on the soundtracks for the films *Harry Potter and the Goblet of Fire*, *Nanny McPhee*, *V for Vendetta*, *Voyage of the Dawn Treader*, *Jane Eyre*, *Wrath of the Titans*, and *Prometheus* and on several albums including releases by Björk, Funeral for a Friend, and Steve Wilson. Amanda is a singing teacher at St. Paul's Girls' School. She is also a keen triathlete and was a Games Maker at the London 2012 Olympic and Paralympic Games.





**FRANCES MORRISON-ALLEN** was born in Aberdeen and studied at Chetham's School of Music and the Royal Northern College of Music in Manchester. Morrison-Allen joined Scottish Opera in 1994 and has performed various roles with the company. She has also worked with Welsh National Opera, Opera North, and the BBC Singers. Frances works regularly with Scottish Voices with whom she has travelled to the United States and New Zealand. Within the Education department of Scottish Opera Morrison-Allen has performed in *BabyO* and *SensoryO* (opera for babies and toddlers) travelling to Abu Dhabi, London with plans for New York and New Zealand later in 2013. Frances has a busy teaching and coaching schedule and is Music Director of the Killin Community Choir and the Scottish Opera Community Choir.





**DORCAS OWEN** (mezzo-soprano) studied singing at RCS. As well as performing as a soloist, her professional career has included singing with Scotland's finest vocal ensembles such as Cappella Nova, Dunedin Consort and Scottish Voices. She is very much in demand as a singing teacher and also has a great deal of experience in training young vocal groups. She was the founder and Musical Director of the Edinburgh Youth Choir for seven years and also the leader of Gael Force (an all female vocal ensemble, performing regularly as part of Historic Scotland's events programme at Edinburgh Castle and Stirling Castle). In 2010, Owen made her debut as an Opera director in John Blow's *Venus and Adonis* at George Watson's college in Edinburgh.





American harpist **JACQUELINE POLLAU** is a dynamic young performer with musical sensitivity and maturity beyond her years. Praised for playing with “glittering beauty” (Lawrence Budman, critic for the Miami Herald) and a “steady and most satisfying elegance” (The Toledo Blade), Pollauf made her solo debut at age sixteen with the Perrysburg Symphony Orchestra. She performs frequently as a soloist and her debut solo

album, *Bouquet*, was released in 2009. Pollauf is on the faculties of the University of Maryland Baltimore County and the Baltimore School for the Arts. She is a graduate of the Peabody Conservatory where she studied with Ruth K. Inglefield.





Originally from Chelmsford in Essex, soprano **CATHERINE POPE** studied at The Royal Conservatoire of Scotland and at the Royal Welsh College of Music and Drama. Pope's operatic roles include Lucia in—*The Rape of Lucretia* (RWCMD), Miss Wordsworth in—*Albert Herring* (Royal Conservatoire of Scotland), First Witch in—*Dido and Aeneas* (St Endellion Easter Festival), Bircenna in—*Cajo Fabricio*, and Cominio in—*Lucio Papiro* (Ensemble Serse/The London Handel Festival). In 2012 Catherine was a member of the chorus of Opera Holland Park and was a soloist with Birmingham City Opera in the world premiere of Stockhausen's *Mittwoch aus Licht*. Pope has also played many roles in opera scenes. Most recently these have included Adina (*L'elisir d'amore*), Ilia (*Idomeneo*), Nanetta (*Falstaff*) and Sophie (*Werther*), in performances at the Royal Welsh College of Music and Drama. Pope is also a proficient consort singer and sings for Capella Nova, Resurgam, Philharmonia Voices, Ex Cathedra, Scottish Voices and The Dunedin Consort and Players.





**HELEN THOMSON** began her harp studies with Sanchia Pielou, continuing with Eluned Pierce and Eira Lynn Jones at RCS. She graduated DRSAMD (Teachers) in 1995, CPGS in 1996 and in 1997 she gained her Masters of Music Degree in Performance. Thomson performs and records with many of the major Orchestras in the United Kingdom and has appeared as soloist with the BBC Scottish Symphony Orchestra, Scottish Bach Consort and The Academy Strings. She appeared as the on-stage Harpist in Scottish Opera's production of Smetana's Dalibor, and was one of the four harpists performing in Wagner's Ring Cycle. Thomson has toured throughout Europe as well as China, Taiwan.





**TAYLOR WILSON** studied singing at RCS, opera studies at the Royal Northern College of Music in Manchester and read modern languages at Strathclyde University (French, German, Italian). Opera roles include Bradamante (Handel's *Alcina*), Mother (*Noyes Fludde*), Orfeo (Gluck's *Orfeo ed Euridice*), Cherubino (Mozart's *Le Nozze di Figaro*) and most recently Noble Orphan (Strauss's *Rosenkavalier*) and Bird Seller (Massenet's *Manon*) with Scottish

Opera, Carmen (Bizet's *Carmen*), and Siebel (Gounod's *Faust*). Wilson has made several recordings, acted in short films and has appeared on a number of soundtracks for both film and television (she was featured on the soundtrack of the Scottish-based film, *Blinded*, by composer Malcolm Lindsay, which was screened at the Edinburgh and Cannes Film Festivals).



**Tracks 1-5** recorded 2010 at the Royal  
Conservatoire of Scotland (RCS)  
in Glasgow, Scotland

**Tracks 6-12** recorded 2010–2011 at the  
Covington Center for the Performing Arts,  
Radford University in Radford VA

**Session Producer & Engineer**

**Tracks 1–5** Bob Whitney

**Tracks 6–12** Bruce Mahin

**Tracks 6–8 and 12 are registered with BMI**

**Executive Producer** Bob Lord

**Product Manager** Jeff LeRoy

**Mastering** Shaun Michaud

**Art & Production Director** Brett Picknell

**Graphic Designer** Ryan Harrison

**A&R** Sam Renshaw

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## **O VENEZIA GRAHAM HAIR**

Scottish Voices | Frances Morrison-Allen, soprano; Amanda Morrison, soprano;  
Taylor Wilson, mezzo-soprano; Anne Lewis, mezzo-soprano  
Helen Thomson, harp

- |          |                                      |             |
|----------|--------------------------------------|-------------|
| <b>1</b> | <b>DEDICATIO .....</b>               | <b>1:26</b> |
| <b>2</b> | <b>VENECIE, MUNDI SPLENDOR .....</b> | <b>2:30</b> |
| <b>3</b> | <b>AVE MARIS STELLA .....</b>        | <b>2:25</b> |
| <b>4</b> | <b>SURGE, AQUILLO .....</b>          | <b>1:51</b> |
| <b>5</b> | <b>O, VENEZIA .....</b>              | <b>4:43</b> |

## **TIME<sup>2</sup> BRUCE MAHIN**

Scottish Voices | Frances Morrison-Allen, soprano; Alison McNeill, soprano; Anne Lewis,  
mezzo-soprano; Dorcas Owen, mezzo-soprano  
Jacqueline Pollauf, harp

- |          |                                   |             |
|----------|-----------------------------------|-------------|
| <b>6</b> | <b>SAFE IN SHADE .....</b>        | <b>6:17</b> |
| <b>7</b> | <b>DREAMING IN DAYLIGHT .....</b> | <b>7:10</b> |
| <b>8</b> | <b>PLATONIC DROWSE .....</b>      | <b>6:55</b> |

## **SONGS FROM THE TURKISH GRAHAM HAIR**

Frances Morrison-Allen, soprano; Alex South, clarinet; Graham Hair, digital harmonium

- |           |                                    |             |
|-----------|------------------------------------|-------------|
| <b>9</b>  | <b>WINE (FROM POEM 139) .....</b>  | <b>1:17</b> |
| <b>10</b> | <b>ASH (FROM POEM 78) .....</b>    | <b>1:05</b> |
| <b>11</b> | <b>DANCE (FROM POEM 117) .....</b> | <b>1:10</b> |

- |           |   |             |
|-----------|---|-------------|
| <b>12</b> | <b>WHITMAN PSALMS BRUCE MAHIN .....</b> | <b>7:05</b> |
|-----------|---|-------------|

Scottish Voices | Frances Morrison-Allen, soprano; Catherine Pope, soprano; Taylor Wilson,  
mezzo-soprano; Dorcas Owen, mezzo-soprano



