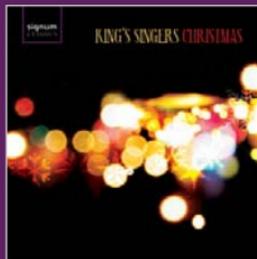
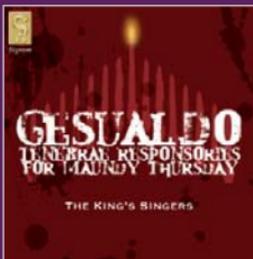


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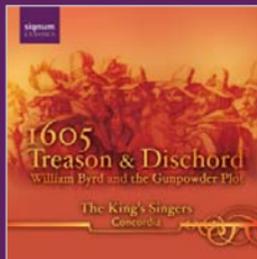
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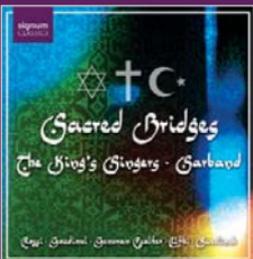
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LANDSCAPE & TIME

1.	Richard Rodney Bennett (b.1936)	The Seasons of his Mercies	[6.39]
2.	John McCabe (b.1939)	Scenes in America Deserta	[14.57]
	Cyrrillus Kreek (1889-1962)	Taaveti laulud	
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4.		Õnnis on inimene	[2.09]
5.		Taaveti laul 141	[2.26]
6.		Taaveti laul 121	[3.27]
7.	Jackson Hill (b.1941)	Remembered Love	[8.27]
8.	Peter Maxwell Davies (b.1934)	House of Winter	[11.52]
9.	Jean Sibelius (1865-1957)	Rakastava	[7.46]
10.	Zoltán Kodály (1882-1967)	Esti Dal	[3.17]
11.	Bob Chilcott (b.1955)	Even Such is Time	[2.50]
	Total Timings		[68.44]

We are all shaped, perhaps unconsciously, by the landscape and time in which we live. This evocative and spiritual programme, which contains five King's Singers commissions, explores the links between human life and its surroundings through the differing personal languages of poets and composers.

THE KING'S SINGERS
ANDREW SWAIT - TREBLE

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LANDSCAPE AND TIME: INTRODUCTION BY JOHN McCABE

It is inevitable that landscape and time should interconnect – also that there should sometimes be a religious or at least spiritual significance behind the consideration of these apparently disparate aspects of the human understanding of the world in which we live. They are both mysteries, which tempt us to try and explain them, to relate them to our lives and surroundings. In this far-ranging programme (from the Orkneys to the American desert, from Finland, Estonia and England to Hungary and Japan), these aspects interact with each other, intertwining to give expression to the differing personal responses of the poets and composers represented.

Their approaches are necessarily diverse, not merely because we have personalities ranging in time from the 7th Century Japanese poet Hitomaro and the Elizabethan Walter Raleigh to the contemporary George Mackay Brown and Peter Reyner Banham, from Sibelius and Kodály to the American Jackson Hill and several 20th Century British composers. Each composer has a different emphasis, but certain facets of those main concerns are present, albeit sometimes in the background.

In *Scenes in America Deserta*, the inspiration was of course Reyner Banham's vivid response to his beloved desert landscapes of the American South-West, which triggered in me considerations both of the colours and textures he conveys, and the timelessness of the subject matter. The very first musical image to occur to me was the extraordinary deep blues and purples of the canyons in the light of sunset, and the need for harmonies to convey this atmosphere. Even though this is an "environmental" piece, and could (mistakenly) be taken for mere (or pure) tone-painting, the reference to "White-legged figures of gods" spilling water from gourds reminds one of the close connection for the Pueblo Indians between the forces of nature, the basic essentials of living, and the religious beliefs they held, beliefs often expressed through vigorous dance. And the "utter blue" of the text seems to me to epitomise timelessness.

This work reflects, by returning at the close to the opening mood and material, the essential circularity of life on earth, a profound concern of Eastern philosophies, and something explored in Jackson Hill's *Remembered Love*. Hill has devoted

many years to his love of Japan and Japanese culture, reflected not only in this work but in many others including instrumental and orchestral pieces. Here he reconciles brilliantly the worlds of a contemporary diatonic style and the strong influence of Japanese music, both in technical devices and in rhythm. The sense of heavy, suspended time, expressed partly through memory (an essential ingredient of our understanding of time in many ways), is an important element in this piece. The theme of human loneliness mirrored by the search of a bird for its lost mate (i.e. the poet and his lost love) is a universal one – think of the Whitman/Delius *Sea Drift*. Allied to this is the sense of the passage of time, and the all-pervading natural world (both in the behaviour of the birds and the passage from night to morning), adding to a piece whose referential richness perfectly exemplifies the variety yet unity of the programme as a whole. Dreams are an important part of the world of many of these composers and poets – in Hill's piece, the dreams are unfulfilled, gone for ever. Memory is also a strongly related element – through the contemplation of the Japanese landscape and natural world, man seems lost in the past, an association of landscape with memory and time. And the “endless round of departure and return” perfectly expresses the Eastern sense of life's circularity.

Where Hill takes inspiration from aspects of Japanese music, Sibelius, Kreek and Kodály derive much directly from folk music itself. Sibelius was profoundly influenced both by Finnish folk music and by the speech-patterns of the Finnish language, and Kreek's music has been similarly imbued with the spirit of his native Estonia. This is true both of the melodic melismas and of the rhythmic patterns. It enables them to create music that by reflecting the natural music of the people relates directly to their landscape. I have a theory, unproven and untested (and probably only intuitive), that there is a close relationship between language and landscape, and even climate. Sibelius's texts are taken from folk poetry, elegiac and earthy at the same time, with, in the second chorus, an astonishing, weightless remembrance of the landscape in which the beloved once walked, a movement filled with “restrained yet intense joy” (as Tawaststjerna describes it). In the third movement, the lovers are “engulfed by the sad harmonies of the still summer night” (Tawaststjerna again) – the ending, a slower revisitation of the opening of that movement, is like a recollection. Once again, harmonies are used to convey the heaviness of the human emotion and equate it with the atmosphere of the night. Kreek's musical world is recognisably the same as Sibelius's. The textual key to his work

is the phrase “the Lord, maker of heaven and earth”, while in “Happy is the Man”, he expresses very successfully the same joyous lightness of heart that Sibelius finds in the second of his choruses.

Night is a source of eternal fascination for composers. In Kodály's folk song setting *Esti Dal*, a prayer for sleep in the forest, the woods, night, dreams and faith interact subtly upon one another through the words. By using a counter-tenor solo, Kodály turns the song almost into a miniature drama, albeit a reflective and sombre one. Bob Chilcott has set Walter Raleigh's famous prayer, written on the eve of his execution, which explicitly deals with time and faith, while Donne's religious sensibility links his faith with both landscape and time. He equates the natural world with man's condition (“wintered and frozen”), and Bennett characteristically reflects both this and the ripeness of the fruit with evocative harmonies. In *House of Winter*, Peter Maxwell Davies, drawing upon George Mackay Brown's richly referential, but always concise, text, conveys vividly such concepts as a snowflake, a frozen bird, a star (with in particular a memorably startling harmony towards the end of the first part), the storm (in which whistling is one of the few moments of onomatopoeia in the album), and above all the bleakness – of “a thin child lost in the snow”, for

instance. The storm is a passage of rhythmic vitality but never such as will overbalance the essentially reflective tone of the work as a whole, and it remains within the self-enclosed boundaries of both text and music. The bleakness expressed during the piece is achieved by changes from rich to austere harmonies, counterpoint narrowing down to an apparently dissonant pair of notes, dynamic variety, and the spacing of the chords. Underlying all this, a sense of the mystery of faith, the passage of the seasons, human loneliness and companionship. In this piece, as in most of the others, all the thematic strands of the collection are joined together.

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The Seasons of his Mercies by Richard Rodney Bennett (b.1936) is one movement from the five-part set *Sermons and Devotions*, commissioned by the King's Singers in 1992 for the group's 25th anniversary year. The settings demonstrate the composer's deep respect for the vivid, dramatic writings of the English poet and clergyman John Donne. The ensemble is treated fundamentally as a euphonious unit so that the texts are always clear and yet the music has a contrapuntal energy. Particularly dramatic is the completely unaccompanied tenor solo midway through the piece.

The Seasons of his Mercies (John Donne 1572-1631)

God made Sun and Moon to distinguish seasons, and day, and night, and we cannot have the fruits of the earth but in their seasons; But God hath made no decree to distinguish the seasons of his mercies;

In Paradise the fruits were ripe the first minute, and in heaven it is always Autumn, his mercies are ever in their maturity.

If some King of the earth have so large an extent of dominion, in North, and South, as that he hath Winter and Summer together in his Dominions, so

large an extent East and West as that he hath day and night together in his Dominions, much more hath God mercy and judgement together.

He brought light out of darkness, not out of a lesser light; he can bring thy summer out of winter, though thou have no spring; Though in the ways of fortune or understanding or conscience, thou have been benighted till now, wintered and frozen, clouded and eclipsed, damped and numbed, smothered and stupefied till now, now, God comes to thee. Not as in the dawning of the day, not as in the bud of the spring, but as the sun at noon to illustrate all shadows, as the sheaves in harvest, to fill all penuries, all occasions invite his mercies, and all times are his seasons.

Scenes in America Deserta was commissioned by the King's Singers from John McCabe (b.1939) in 1986. It is the sixth in a series of works inspired by desert country in various parts of the world, written for different instruments or ensembles. The work is continuous, but falls into clearly defined sections; the main aim of the music is to convey an idea of the variety and fascination of desert country. Although there are few pictorial "effects", some of the colouristic textures produced by some of the syllables are used as an integral part of the musical thinking.

Scenes in America Deserta

(Text selected from *Scenes in America Deserta* by Peter Reyner Banham 1922-88)

Silence, heat and light I

Silence, heat and light. The silence flowed back like a filling pool ... the air began to feel warm as the sun beat back ... a thin heat-haze began to dance and shimmer ... everything that is not shadow is brilliant incandescent white against the darker mountains behind ...

Cycling

Swinging in wider and wider circles or going head down for the ever-retreating horizon, the salt whispers under one's wheels ... Swooping and sprinting like a skater over the surface of Silurian Lake ...

Buildings and Works of Man: Cosanti

A sequence of small sunken courtyards: some roofed ... others sheltered by overhanging trees which dappled these deep places with patterns of flickering shadow. And everywhere - tinkling bells and tinkling fountains ...

Pueblo: The Frescoes

The frescoes ... had but one subject: water...every image celebrated or craved the giving of water.

White-legged figures of gods spilled water from feathered gourds; black pots set upon the ground spewed symmetrical fountains of water; fish ... spat water and rainbows. An eagle spat water, two geese spat water, a storm bird spat water, and lightning struck everywhere to celebrate the thunderstorm.

Silence, heat and light II

Color seems to emanate as light throughout the atmosphere...The shadows in the gorge and along the mountain face were an extraordinary blue, a profound, saturated blue undimmed by the whitening corruptions of atmosphere, an utter blue beyond question and almost beyond description...

Cyrrillus Kreek (1889-1962) is acknowledged today as one of the most important figures in 20th century Estonian choral music, and the solid foundation on which Arvo Pärt and Veljo Tormis established themselves. Like Kodály in Hungary he was an avid collector of his native folksong. He used it to colour his own music and to establish the tradition of large-scale choral writing now beloved of Estonian composers. His desire to create a unique Estonian sound caused him to be labelled a 'bourgeois nationalist' by the Soviet authorities,

who removed him from his position as a professor at the Tallinn conservatory and forced him to return to Haapsalu, the small town of his birth.

In writing his **Taaveti laulud** (Psalms of David), Kreek was determined to convey the depth of his religious fervour without compromising his devotion to Estonian folk music. Not surprisingly, therefore, he opted to set the psalms in his native Estonian, and combine the rich and stately homophonic style of Eastern European sacred music with the beautiful and quirky melodies that give us a real feeling for his home land.

Taaveti laulud (Psalms of David)

Taaveti laul 22

Mu Jumal! Jumal! Mikspärast oled sa mind maha jätnud?
Mu Jumal! Päeval hüüan mina, oga sa ei vasta!
Ja õõsegi ei olemina mitte wait...
Kõik kes mind näevad hirvitad mind:
Nemad ajavad suu ammuli, ja vangutavad pead.
Palju vairsa on mu ümber tulnud,
Paasani sõnnid on mu ümber püüanud.
Mu rammu on kui potitürk ära kuivanud,
Ja minu keel on mu suu lae küljes kinni, Ja sa paned mind surma põrun.
Aga sina Jehoova, Jehoova, mu jumal, Päästa mu

hing, Jehoova, mu jumal,
Ära ole mitte kaugel, päästa mu hing!
Päästa mu hing, Jehoova, mu jumal,
ära ole mitte kaugel, päästa mu hing mis üksikon.
Psalm 22:1,2,7,12,15,19,20

Psalm 22

*My God, my God, why hast thou forsaken me?
O my God, I cry in the daytime, but you do not answer;
And in the night season, and am not silent.
All they that see me laugh me to scorn:
They shoot out their lips, and shake their heads.
Many bulls have come around me:
Strong bulls of Bashan close me on every side.
My strength is dried up like a potsherd;
And my tongue cleaves to my gums;
Thou hast brought me into the dust of death.
But you Jehovah, Jehovah, my God, deliver my soul!
Jehovah, my God, don't be far, deliver my soul!
Deliver my soul, Jehovah, my God, don't be far;
Deliver my soul which is alone.*
Psalm 22:1,2,7,12,15,19,20

Õnnis on inimene

Õnnis on inimene,
Kes ei käi õelate nõu järele. Halleluuja!
Sest Issand tunneb õigete teed,
Aga õelate tee läheb hukka.

Teenige Issandat kartusega
Ja olge rõõmsad värisemisega.
Väga õndsad on kõik, kes Tema juurde kipuvad.
Tõuse üles, Issand, päästa mind, mu Jumal.
Au olgu Isale, Pojale ja Pühale Vaimule,
Nüüd ja igavest. Aamen.
Psalm 1:1, 6; Psalm 2:11a; Psalm 3:7

Happy is the Man

*Happy is the man
Who does not take the wicked for his guide.
The Lord watches over the way of the righteous,
but the way of the wicked is doomed.
Worship the Lord with reverence,
And rejoice with trembling.
Happy are all who find refuge in him.
Rise up, Lord, save me, O my God.
Glory to the Father, the Son and the Holy Spirit.
Now and forever. Amen.*
Psalm 1:1, 6; Psalm 2:11a; Psalm 3:7

Taaveti laul 141

Issand, ma hüüan Su poole, kuule mind!
Kuule mu palve häält, kui ma Su poole hüüan.
Olgu mu palve kui suitsetamise rohi Su palge ees,
mu käte ülestõstmine kui õhtune ohver.
Kuule Sa mind, oh Issand!
Psalm 141:1,2,1b

Psalm 141

*O Lord, I call to thee, come quickly to my aid;
Listen to my cry when I call to thee.
Let my prayer be like incense duly set before thee
and my raised hands like the evening sacrifice.
Listen to my cry, O Lord.
Psalm 141:1,2,1b*

Taaveti laul 121

Päeval ei pea päikene sind vaevama,
ega õösel kuu.
Ma tõstan oma silmad üles mägede poole,
kust minu abi tuleb.
Mu abi tuleb Jehoova käest,
Kes kõik on teinud, kõik taeva, maa on teinud.
Jehoova on, kes hoiab Sind,
Jehoova on su vari, sinu paremal käel.
Päeval ei pea päikene sind vaevama,
ega õösel kuu.
Psalm 121:6, 1, 2, 5

Psalm 121

*The sun will not strike you by day
nor the moon by night.
If I lift up my eyes to the hills,
where shall I find my help?
My help comes from the Lord,
maker of heaven and earth.
The Lord is your keeper,*

*The Lord is your shade on your right hand.
The sun will not strike you by day
nor the moon by night.*
Psalm 121:6, 1, 2, 5

Remembered Love (*Omiizuru koi*) was commissioned by the King's Singers from the American composer Jackson Hill (b.1941), and first performed at Washington's Kennedy Center in February 2004. The text is derived from two poems by Hitomaro (c.662-710) that appear in the seventh-century Japanese anthology the *Manyōshū*. The composition employs a number of sonic and stylistic devices derived from Japanese traditional music: pentatonic harmony, vocal slides, portamentos, and ornamentation derived from Buddhist chant and ancient Japanese court music, as well as textures that define a sense of stasis and suspended time. The composer treats the syllables of Japanese text at times as abstract sounds and at other times as highly inflected symbols and visual images, subject to elaborate, descriptive word-painting to express the words of the poem.

Remembered Love is one of a series of Jackson Hill's Japanese-language compositions for vocal ensemble.

Remembered Love
(Paraphrased from Hitomaro, 7th Century,
Manyōshū II/196,198)

星の か 行 き か く 行 き	嬌 の し に つ つ ふ、 朝 鳥 の 朝 霧 の ふ、 通 は す 君 が 夏 草 の 思 ひ 萎 え て 夕	あ や に 悲 し み ぬ え 鳥 の 片 戀	飛 鳥 の 明 日 香 の 河 の 上 つ 瀬 に 石 橋 渡 し
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Omiizuru koi
Tobu tori no kawa no
Kami tsu se ni
Iwahashi watashi
Soko o shimo
Aya ni kanashimi
Nuedori no
Katako tsuma
Asadori no
Kayowasu kimi ga
Natsu kusa no
Omoishinaete
Yu tsuzu no
Ka yuki, kaku yuki

*Alone beside the river of birds
Near the stream's upland source
I wait and watch
Beside a bridge of stones.
And in this melancholy scene
I hear the nu-e-dori night-bird
Cry out unanswered in the dark,
And then at dawn the morning-bird
Fluttering and flitting to-and-fro about its nest
Like a grieving prince, wilted by the heat of
lost love,
Who roams, east-to-west, like the Evening Star,
Ceaselessly going and coming
In an endless round of departure and return.*
(Free translation by Jackson Hill)

Peter Maxwell Davies (b.1934) has been the Master of the Queen's Music since 2004. He has lived for many years in Orkney, a region of islands off the northernmost tip of Scotland, where the landscape and solitude have had an undoubted effect on his music. For this King's Singers commission he turned to the writings of the Orkney poet George Mackay Brown, sometimes known as the Bard of Orkney, and composed the companion pieces *Sea Runes* and *House of Winter*, which were both premiered in 1986. **House of Winter** is a setting of four Christmas poems. The music is continuous, and though scored for unaccompanied voices, it becomes almost orchestral in evocation of the calm, frozen stillness of an Orkney winter on the one hand, and the wildness of a December storm on the other.

House of Winter
(George Mackay Brown 1921-96)

1.
We are folded all
In a green fable
And we fare
From early
Plough-and-daffodil sun
Through a revel
of wind-tossed oats and barley

Past sickle and flail
To harvest home,
The circles of bread and ale
At the long table.
It is told, the story,
We and earth and sun and corn are one.
Now kings and shepherds have come.
A wintered hovel
Hides a glory
Whiter than snowflake or silver or star.

2.
“Listen. Somewhere outside, a footfall”...
A snowflake on the pane.
“I have heard it again, the low knocking”...
The fall of a frozen bird.
It is the sift of ash in the earth.
It is the sound a star makes on the longest
night of the year,
A silver harp-stroke.
No one is out on a night like this.
You heard a mouse between the walls,
Or a lamb in the high fold, trembling.
Turn over.
Let your brain brim with a winter hoard of dreams.
At midnight I dreamed
Of a thin lost child in the snow.

3.
Such sudden storm and drifts
We could see nothing,
The boat fluttering in a net of reefs and crags.
The islands, blind whales
Blundering about us.
We heard the surge and plunge,
And the whining, all around.
Farm women had set stone lamps
In the ledges that night.
The village lamplighter,
He had not thrown
Over the village his glimmering net.
The skipper glimpsed one star
- soon quenched -
But it beckoned to
A poor island with one croft.
We beached Fulmar.
We took up to the croft door
Two fish from the basket.

4.
At last, the house of winter.
Find on the sill
Intricate ice jewelry, a snowflake.
Open one dark door, Wind-flung
A golden moth!
Soon a candle flame, tranquil and tall.
It is a bitter house.

On the step birds starve.
The sign over the door is warped and faded.
Inside one chamber,
See a bare thorn.
Wait. A bud breaks. It is a white rose.
We think, in the heart of the house
A table is set.
With a wine jar and broken bread.

Texts - Christmas Poem, The Child in the Snow,
Fishermen in Winger, House of Winter. © The Estate
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Rakastava, by Jean Sibelius (1865-1957), sets
three lyrical poems from the *Kanteletar*, a huge
collection of folk poetry collated by scholar-
physician Elias Lönnrot between 1840-41 which
made a decisive contribution to the awakening of
national consciousness at a time when Finland
was still a grand duchy of Russia. Composed in
1893 Sibelius submitted *Rakastava* for a
competition arranged by the Helsinki University
Chorus. It came second, the jury perhaps being
startled by its modernity. The first performance in
1894 was in an arrangement for male chorus and
strings. Sibelius arranged it again in 1898 for
mixed chorus, and in 1911-12 he revised it
completely for strings, triangle and timpani, in
which form it is best known. The critics at the first

performance were quick to recognise the mastery
of this earthy and erotic picture of young love. The
first movement is elegiac in mood and has the
flavour of a folksong. The second movement breathes
a restrained yet intense joy and is surprisingly
innovative in texture. The final movement is about
the sorrow of parting and refers back thematically
to the first. The work dies away in a coda in which
the two lovers are engulfed by the sad harmonies
of the summer night.

Rakastava (The Beloved) Missä armahani?

(from the epic poem *Kalevala* I, 1733)

Miss' on, kussa minun hyväni,
miss' asuvi armahani,
missä istuvi iloni,
kulla maalla marjaseni?
Ei kuulu ääntävän ahoilla,
lyövän leikkiä lehoissa,
ei kuulu saloilta soitto,
kukunta ei kunnahilta.
Oisko armas astumassa
marjani matelemassa,
oma kulta kulkemassa,
valkia vaeltamassa;
Toisin torveni puhuisi,
vaaran rinnat vastoaisi,
saisi salot sanelemista,

joka kumpu kukkumista,
lehot leikkiä pitäisi,
ahot ainaista iloa.

Armahan kulku

(from the epic poem Kalevala I, 174)

Täst' on kulta kulkenunna,
täst' on mennyt mielitetty,
tästä armas astununna,
valkia vaeltanunna
Täss' on astunut aholla
tuoss' on istunut kivellä,
kivi on paljo kirkkahampi,
paasi toistansa parempi,
kangas kahta kaunihimpi,
lehto viittä lempiämpi,
korpi kuutta kukkahampi,
koko metsä mieluisampi,
tuon on kultani kulusta,
armahani astunnasta.

Hyvää iltaa, lintuseni

(from the epic poem Kalevala I, 122)

Hyvää iltaa lintuseni,
hyvää iltaa lintuseni,
hyvää iltaa nyt minun oma armahani!
Tanssi, tanssi lintuseni,

tanssi, tanssi kultaseni,
tanssi, tanssi nyt minun oma armahani!
Seiso, seiso lintuseni,
seiso, seiso kultaseni,
seiso, seiso nyt minun oma armahani!
Anna kättä lintuseni,
anna kättä kultaseni,
anna kättä nyt minun oma armahani!

Käsi kaulaan lintuseni,
käsi kaulaan kultaseni,
halausta kultaseni,
halausta nyt minun oma armahani!

Suuta, suuta lintuseni,
suuta, suuta kultaseni,
halausta lintuseni,
halausta nyt minun oma armahani!

Jää hyvästi lintuseni,
jää hyvästi kultaseni,
jää hyvästi lintuseni,
jää hyvästi nyt minun oma armahani!

Missä armahani?

*Where is my dear darling,
Where is my sweetheart dwelling,
Where my heart's joy sitting,
Where my berry growing?*

*No sound comes from the clearings,
No noise of play from the copses,
No note from the woods,
No cuckooing from the hills.
If only my sweetheart were stepping,
My berry creeping,
My beloved walking,
Wanly wandering -
My horn would sound another note,
The hillsides would give answer,
The backwoods speak out,
Every knoll would cuckoo,
The copses play,
The clearings make merry.*

Armahan kulku

*Here my beloved walked,
Here went my pride and joy,
Here my sweetheart stepped,
Wanly wandered.
Here she stepped in the clearing,
There she sat on a rock.
The boulder is now far fairer,
The rock better than another,
The heath more beautiful than two others,
The copse sweeter than five others,
The marsh more flowery than six,
The whole forest more pleasant
From my beloved's walking,
From my sweetheart's stepping.*

Hyvää iltaa, lintuseni

*Good evening, my little bird
Good evening, my little bird
Good evening, my little sweetheart
Dance my little bird,
Dance, my own beloved,
Dance, my little sweetheart!
Stay still, my little bird,
Stay still, my own beloved
Stay still, my little sweetheart!
Give me your hand, little bird,
Give me your hand, my own beloved,
Give me your hand, my little sweetheart!
Put your hand round my neck, little bird,
Your hand round my neck, my own beloved,
Embrace me, my own beloved,
Embrace me, my little sweetheart!
Give me your lips, little bird,
Your lips, my own beloved,
Embrace me, little bird,
Embrace me, my little sweetheart!
Give me your lips, my little sweetheart,
My little sweetheart!
Farewell, my little bird,
Farewell, my own beloved,
Farewell, my little bird,
Farewell, my little sweetheart.*

Like Sibelius in Finland, Zoltán Kodály (1882-1967) helped shape a nation's musical consciousness. He was tireless in his search for Hungarian folksong. This arrangement of the Northern Hungarian song **Esti Dal**, which first appeared in 1938, has achieved extraordinary popularity and has been translated into many languages, including Chinese and Hebrew. This is hardly a surprise given the universal theme; a soldier prays for divine protection to see him through another night in a foreign land. Esti Dal is a favourite encore in King's Singers church concerts, with its still harmonic structure and haunting solo.

Esti Dal (Evening Song)

Erdő mellett estvéledtem
Subám fejem
alá tettem
Őszszetéttem két kezemet
Úgy kértem jó Istenémet:
Én Isteném, adjál szállást,
Már meguntam a járkálást,
A járkálást, a bujdosást
Az idegën földön lakást.
Adjon Isten jó éjszakát
Küldje hozzám szent angyalát
Bátorítsa szívünk álmát,
Adjon Isten jó éjszakát.

Esti Dal

*Evening darkness overtook me near the woods;
I have put my coat under my head,
I have put my hands together
To pray to the Lord, like this:
Oh, my Lord, give me a place to sleep,
I am weary with wandering,
With living on foreign land.
May Lord give me a good night,
May he send me a holy angel,
May he encourage our hearts' dreams,
May he give us a good night.*

Composed by former King's Singer Bob Chilcott (b.1955) **Even Such is Time** is one part of a set of the same name that highlights the passing of time. As poet, Sir Walter Raleigh is resigned to his impending morning execution, but optimistic to the last. The set was written for the Girl Choristers of Salisbury Cathedral and the King's Singers, and first performed in 1993. It was subsequently performed at the last concert of the King's Singers 25th anniversary season. **Even Such is Time** is dedicated to Simon Carrington and Alastair Hume, two founders of the group who retired following that concert.

Even Such is Time

(Sir Walter Raleigh 1552-1618)

Even such is time, which takes in trust
Our youth, our joys, and all we have,
And pays us but with age and dust;
Who, in the dark and silent grave,
When we have wandered all our ways,
Shuts up the story of our days,
And from which earth and grave and dust,
The Lord shall raise me up, I trust.



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including the LSO, the Chicago Symphony Orchestra, the BBC Concert Orchestra and the Cincinnati Pops, with whom they have released a Beatles album featuring arrangements by one of their original producers, George Martin. In addition there have been collaborations with many solo musicians, most notably Kiri te Kanawa, George Shearing, Evelyn Glennie, Dudley Moore, Emanuel Ax and even Bruce Johnston of the Beach Boys. These have often resulted in recordings to add to the group's large discography of over 70 albums on the EMI, BMG, and Signum Classics labels.

Started in 1968 by six Choral Scholars from King's College Cambridge, the King's Singers quickly became a prominent musical force in the UK. The rest of the world soon followed so that today the

BIOGRAPHIES

THE KING'S SINGERS

From mediaeval to renaissance, romantic to contemporary, folk and pop, the King's Singers repertoire is all encompassing. As well as performing in many of the world's major concert halls the list of venues at which they have appeared is equally diverse, including many European cathedrals, the Hollywood Bowl, Shea Stadium (home of the New York Mets), and Windsor Castle (a private concert for the Royal Family). They have joined forces with many famous orchestras,

group's engagements are spread throughout the four corners of the globe. Since their debut concert the King's Singers have commissioned works from many well-known composers including Krystof Penderecki, Luciano Berio, Peter Maxwell Davies, Ned Rorem and Gyorgy Ligeti. This branch of their repertoire now comprises well over 200 pieces. Renowned for their commitment to blend, balance and intonation in their own performances, they are keen to pass on their knowledge through educational work.

They regularly conduct masterclass courses at the Schleswig Holstein Music Festival and since 1996 have been Prince Consort Ensemble-in-Residence at the Royal College of Music. But above all it is their simple enjoyment of what they do that has captured the imagination of the public all over the world and kept the King's Singers at the top of their game for three and a half decades. As The London Times put it, they are "still unmatched for their musicality and sheer ability to entertain."

www.kingssingers.com

ANDREW SWAIT

Andrew Swait's prodigious talent was spotted at the age of five. Steeped in the musical whirlwind of a chorister's life, his remarkable musicianship has flourished. At ten he recorded, as the feature soloist, on Signum Records "Light of the World". This was to be his final professional recording as a chorister of The Abbey School Tewkesbury, which tragically closed in July 2006 and with which he had sung and recorded since the age of six. In 2005/06 he also featured in the well received Channel 5 TV Documentary *A Different Life*, made about the recording, his commitment to singing and choir. Now, at 11 he looks forward to studies at Cheltenham College. Here he will focus on his piano, cello, sport and academic studies as well. Most importantly, he will have the support and flexibility to pursue, outside school life, the development of his voice and career as a soloist and ensemble singer. This current recording moment, with one of his musical icons The King's Singers, is an honour which he cherishes. It is a chance to be a small part of precision ensemble singing at the very highest level.



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