

KING'S COLLEGE
CAMBRIDGE

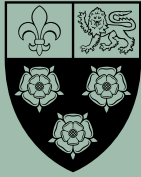


PROUD SONGSTERS

ENGLISH SOLO SONG

Chance | Mead | Zazzo
Bowen | Gilchrist | Staples
Finley | Riches | Stone
Simon Lepper





KING'S COLLEGE, CAMBRIDGE

For more than half a millennium, King's College Chapel has been the home to one of the world's most loved and renowned choirs. Since its foundation in 1441 by the 19-year-old King Henry VI, choral services in the Chapel, sung by this choir, have been a fundamental part of life in the College. Through the centuries, people from across Cambridge, the UK and, more recently, the world have listened to the Choir of King's College at these services.

Despite its deep roots in musical history, King's has always been at the forefront of technological innovation. In 2012 it created its 'impeccable' record label to capture some of the rich heritage of the College, to feature not only the Choir and other resident musicians, but also its prestigious alumni.

This recording features nine alumni who sang as young adults at King's, alongside Simon Lepper, a graduate of King's.

PROUD SONGSTERS

ENGLISH SOLO SONG

Michael Chance | Tim Mead | Lawrence Zazzo

Ruairi Bowen | James Gilchrist | Andrew Staples

Gerald Finley | Ashley Riches | Mark Stone

Simon Lepper *piano*

CD		61:44
1	To Gratiana Dancing and Singing <i>William Denis Browne</i>	Ashley Riches 3:54
2	The Salley Gardens <i>arr. Benjamin Britten</i>	Tim Mead 2:39
3	Linden Lea <i>Ralph Vaughan Williams</i>	Ashley Riches 2:34
4	The Sigh <i>Gerald Finzi</i>	Andrew Staples 3:28
5	My love gave me an apple <i>Celia Harper</i>	Michael Chance 1:27
6	Fear no more the heat o' the sun <i>Roger Quilter</i>	James Gilchrist 3:41
7	Come to me in my dreams <i>Frank Bridge</i>	Mark Stone 3:43
8	I wandered lonely as a cloud <i>Eric Thiman</i>	Ruairi Bowen 3:07
	All You Who Sleep Tonight <i>Jonathan Dove</i>	
9	VII. God's love	Lawrence Zazzo 0:49
10	XII. Soon	Lawrence Zazzo 2:33
11	XIII. All you who sleep tonight	Lawrence Zazzo 1:46
12	The Seal Man <i>Rebecca Clarke</i>	James Gilchrist 5:28
13	I will go with my father a-ploughing <i>Ivor Gurney</i>	Ashley Riches 2:26
14	Proud Songsters <i>Gerald Finzi</i>	Gerald Finley 3:18
15	King David <i>Herbert Howells</i>	Tim Mead 4:33
16	Since she whom I loved <i>Benjamin Britten</i>	Andrew Staples 3:29
17	Sleep <i>Peter Warlock</i>	Mark Stone 2:42

18	Feste (Come away, death) <i>Iain Bell</i>	Lawrence Zazzo	3:06
19	Go, lovely rose <i>Roger Quilter</i>	Mark Stone	2:48
20	Silent Noon <i>Ralph Vaughan Williams</i>	Gerald Finley	4:13

PROUD SONGSTERS

Much of the world's music consists of songs, predominantly short entities of maybe two to four minutes' duration with words enunciated to a tune by one or more singers. Indeed, your computer is likely to label even a long symphony movement or the entire act of an opera a 'song'. Across the globe songs vary greatly: unaccompanied or with instruments, sung by a group or a soloist or both, part of a larger presentation such as a stage play or self-sufficient, sung statically or danced as well, the tune added to prior words or the words added to a prior tune, composed by the performer (words, tune, or both) or by a third party, performed in private or in public, in content religious or secular, of the moment or using an ancient component, commercially disseminated or passed on orally, circulated by amateurs or professionals, the words verse or prose, the tune strophic (repeated for each stanza) or not; and so on.

Within such an ethnography, the sphere of classical music occupies only a tiny space; within that in turn, an even tinier but highly distinctive solo repertoire emerged in Britain at the end of the 19th century that has since tended to be known

simply and presumptuously as 'English song'. Not that this distilled genre has been entirely sealed off from some of the other types of song indicated above. Both of the Shakespeare songs on this album, Quilter's **Fear no more the heat o' the sun (6)** and Iain Bell's **Feste (18)**, deploy poems sung by characters within his plays, *Cymbeline* and *Twelfth Night* respectively, which therefore need their musical settings every time the play is performed. Iain Bell's song cycle *These Motley Fools*, commissioned by the countertenor Lawrence Zazzo who sings 'Feste' **(18)** here, puts together utterances from four different Shakespearean fools, the two Dromios and Launcelot Gobbo as well as Feste – though only Feste's is a song, as opposed to a prose speech. Eric Thiman's **I wandered lonely as a cloud (8)** crosses another boundary: it was first published as a 'unison song', a designation most commonly implying a school choir or a whole class of schoolchildren tasked with learning it. The solo and choral duet versions came later. Even Peter Warlock's magically evocative **Sleep (17)** first appeared as a unison song.

A 20th-century song 'recital' (the term rarefied the genre in preference to 'concert') would entail a formal programme sung typically by a single professional singer, accompanied by a pianist, perhaps ranging in chronological order from the renaissance to the present and geographically from France and Austro-Germany to the British Isles. Schubert set the standard, Fauré and Debussy added the modern, the lute songs of Dowland and the continuo songs of his baroque successors provided the ancient, and the rural folksongs just

rediscovered by urban collectors were often incorporated, arranged for bourgeois consumption with piano accompaniment. English composers of the time looked to all four of these components for their stance when providing new material, and have continued to do so. Indeed, Celia Harper's **My love gave me an apple (5)**, one of the most recent songs here, peels the genre right back to that of an unaccompanied folk artefact, though the words and tune are her own and the impulse religious (in its version with three additional vocal parts it is subtitled 'Celtic blessing').

The Wigmore Hall in London became the acme of English song culture, but such a restricted habitat would not explain why so many composers, especially in the first half of the 20th century, contributed to the genre, some of them voluminously (one composer, John Raynor, may have written as many songs as Schubert). Two salient reasons have a bearing on how we might listen to the repertoire now: composers could earn money by publishing their songs as sheet music, and they could fashion a vehicle for intimate self-expression.

The sheet music sold because people sang, played and taught the songs in their homes and at school or college. They also sang, played and taught a multitude of popular ballads; these were promoted as vocal interludes in orchestral concerts, the songs themselves often with orchestral accompaniment. Publishers preferred to issue both types of song singly, printing them at different pitches for high, medium or low voice and discarding the manuscripts after use, so that

it is often difficult to know which was the original key. Finzi had a struggle with Boosey and Hawkes to get them to publish the ten songs of *Earth and Air and Rain*, of which **Proud Songsters (14)** is the final and most haunting one, as a volume, and probably had to put his own money into it. But a market for the classier type there certainly was, primed early on when Vaughan Williams published **Linden Lea (3)** in the very first issue of *The Vocalist*, a short-lived periodical aimed at developing the genre through its singers. Warlock wrote most of his songs as single entities, possibly when he needed the money, though to the listener thoughts of lucre make strange bedfellows with the exquisite intimacies of 'Sleep' **(17)**.

My own initial exposure to the repertoire was reading through songs and cycles with fellow musicians from my university college chapel, and this will have been typical. Something in it chimed with the church music we knew and loved: Herbert Howells's **King David (15)**, for instance, starts with an alternation of two mysterious hushed chords that can be imagined emanating improvisationally from the organ bench before Evensong. The wayward modulations in stanza three of Ivor Gurney's **I will go with my father a-ploughing (13)**, a tendency on which Howells himself commented, have something of the same lineage. Howells and Gurney were trained in the cathedral organ loft, as, up to a point, was Finzi, whose gently archaic counterpoint and pacing bass octaves heard in the piano part of **The Sigh (4)** were both learnt there. No surprise, then, that a whole generation of prominent

English song artists, or at least the men among them represented on this album, can be found who all sang in King's College Chapel Choir in Cambridge at one time or another. Latterly, singers crossing over from chapel to recital hall have included the countertenors, three of them singing on this album, whose nurturing nowadays is as often as not a sign of the Anglican tradition, though song composers with a church background have by no means all come from the Church of England: Eric Thiman was for many years organist of the Congregationalist City Temple in central London.

English song as a vehicle for self-expression presupposed a culture in which the reading of poetry was central. With the exception of the two songs by women, 'My love gave me an apple' (5) and Rebecca Clarke's **The Seal Man (12)**, the latter setting to music an old crone's prose narration from a book of short stories, *A Mainsail Haul*, by John Masefield, we can assume that every song on the disc was created because the composer had a published volume of poetry (or the plays of Shakespeare) open on his desk. Something drew him to add instrumental accompaniment and vocal melody to a particular poem, or a number of poems selected from a group. Finzi identified strongly with Thomas Hardy and set more than 50 of his poems to music for solo voice, sketching another two dozen fragmentarily. Young men in particular seem to have wanted to validate their feelings, philosophical or romantic, through stamping a poem with their music: half the tracks on this disc were composed by men aged 30 or less. Finzi even entitled the cycle from which

'The Sigh' (4) is taken *A Young Man's Exhortation*.

The most common topic was love. We should not of course assume that composers were always voicing their own desires. Frank Bridge chose particularly fervid poems, such as Matthew Arnold's **Come to me in my dreams (7)**, for many of his early songs, but he was professional enough to be able to create bonds with his performers and listeners as though their feelings were his, whether or not they really were. Often the love was transgressive, going as far as inter-species romance (and doom) in 'The Seal Man' (12). King David (15) may have had no cause for his melancholy, but his restless sex drive is there for all to read about in the Bible. And any consumer in the know will have felt the frisson of Rossetti's love scene in **Silent Noon (20)**, one of six sonnets from the poet's enormous total of 101 chosen for Vaughan Williams's intensely pre-Raphaelite cycle *The House of Life*. Gay love undoubtedly drove Quilter's, Britten's, and Browne's expressive urge, intimate music no doubt an invaluable safety-valve for secrecy in that legally restrictive age. Britten was however able to enjoy the more open pleasure of accompanying his life partner Peter Pears in inspired performances by them both of songs such as **Since she whom I loved (16)**, its poem a vivid and complex weft of elegiac and religious eroticism that the music's intricately plotted lines of flow more than complement, and **The Salley Gardens (2)**, the very first and still possibly the most popular of his 75 folksong arrangements in nine volumes (some of them posthumous). The most egregious love song on

the disc is surely Browne's **To Gratiana Dancing and Singing (1)**. An exercise in erotic voyeurism, it keeps the observer and the dancer on such separate planes that the 17th-century tune to which the latter dances is in a metre quite different from that of the poem, enunciated through the singer's less continuous countermelody. Here the self-referential dimension can hardly be questioned. Browne had first encountered the anonymous tune in Cambridge University's 1908 production of Milton's *Comus*, in which Rupert Brooke acted and presumably danced the Attendant Spirit and Browne was musically involved. It is well known how the young Brooke's path was in general paved with broken hearts, and there is every reason to believe that Browne's was probably one of them. He in the end was the one to tend Brooke's body for burial (they both died in the Gallipoli campaign). Even so, we should remember that it was a full five years after *Comus* that Browne set Lovelace's poem to music.

More recent composers have been able to take comparable themes to very different places. In their different media, Vikram Seth and Jonathan Dove recreate with terrifying immediacy in **Soon (10)** what young men in particular, both sufferers and their lovers, were facing in the earlier years of the AIDS crisis; its fear, indeed depiction of dying alone resonates with new force in this era of COVID-19. Love always was as much about separation as about fulfilment, but rarely can that have been so sparsely and perfectly expressed by poet and composer as in **All you who sleep tonight (11)**. Dove's tune, aslant an artlessly

permutated ostinato, has as folk-like a simplicity as that of 'My love gave me an apple' **(5)**, and no musical tricks are played on Seth's epigrammatically brief poem. Satire was not a common theme in English song, and it seems a new ingredient in **God's love (9)**. But there is already self-satire in 'The Sigh' **(4)**, and one realises that tight poetic wit flourishes in many modes, can be squared up to by song composers in many stylistic traditions, and is no less an attribute of Edmund Waller, who wrote 350 years earlier, than of Seth. Waller's **Go, lovely rose (19)**, with its vicious command 'Then die—', has been found by some commentators the perfect lyrical poem; I have long considered Quilter's setting of it, cosy and feline in its musical language but unerringly constructed, the perfect English song.

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TEXTS

① **To Gratiana Dancing and Singing**

William Denis Browne (1888-1915)

See! With what constant motion
Even, and glorious, as the sun,
 Gratiana steers that noble frame,
Soft as her breast, sweet as her voice
That gave each winding law and poise,
 And swifter than the wings of Fame.

Each step trod out a lover's thought
And the ambitious hopes he brought,
 Chain'd to her brave feet with such arts;
Such sweet command, and gentle awe,
As when she ceas'd, we sighing saw
 The floor lay pav'd with broken hearts.

So did she move; so did she sing
Like the harmonious spheres that bring
 Unto their rounds their music's aid;
Which she performèd such a way,
As all th'enamoured world will say:
 The Graces danced, and Apollo play'd.

Richard Lovelace (1617-1657)

2 The Salley Gardens

arr. Benjamin Britten (1913-1976)

Down by the salley gardens
my love and I did meet;
She passed the salley gardens
with little snow-white feet.
She bid me take love easy,
as the leaves grow on the tree;
But I, being young and foolish,
with her did not agree.

In a field by the river
my love and I did stand,
And on my leaning shoulder
she laid her snow-white hand.
She bid me take life easy,
as the grass grows on the weirs;
But I was young and foolish,
and now am full of tears.

William Butler Yeats (1865-1939)

3 Linden Lea

Ralph Vaughan Williams (1872-1958)

Within the woodlands, flow'ry gladed,
By the oak tree's mossy moot,
The shining grass-blades, timber-shaded,
Now do quiver underfoot;
And birds do whistle overhead,
And water's bubbling in its bed;
And there for me the apple tree
Do lean down low in Linden Lea.

When leaves that lately were a-springing
Now do fade within the copse,
And painted birds do hush their singing
Up upon the timber-tops;
And brown-leaved fruit's a-turning red,
In cloudless sunshine overhead,

With fruit for me, the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster,
In the air of dark-roomed towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road
To where, for me, the apple tree
Do lean down low in Linden Lea.

William Barnes (1801-1886)

④ **The Sigh**
(No. 7 of *A Young Man's Exhortation*)
Gerald Finzi (1901-1956)

Little head against my shoulder,
Shy at first, then somewhat bolder,
 And up-eyed;
Till she, with a timid quaver,
Yielded to the kiss I gave her;
 But, she sighed.

That there mingled with her feeling
Some sad thought she was concealing
 It implied.
– Not that she had ceased to love me,
None on earth she set above me;
 But she sighed.

She could not disguise a passion,
Dread, or doubt, in weakest fashion
 If she tried:
Nothing seemed to hold us sundered,
Hearts were victors; so I wondered
 Why she sighed.

Afterwards I knew her thoroughly,
And she loved me staunchly, truly,
 Till she died;
But she never made confession
Why, at that first sweet concession,
 She had sighed.

It was in our May, remember;
And though now I near November,
 And abide
Till my appointed change, unfretting,
Sometimes I sit half regretting
 That she sighed.

Thomas Hardy (1840-1928)

5 My love gave me an apple

Celia Harper (b. 1945)

My love gave me an apple from a golden tree
And a pure white rose for all to see,
He gave me sweet honey from the humming bee,
With the apple from a golden tree.

He gave me cool water from the morning dew,
And a sky full of starlight the whote night through,
He gave me heartsease and violets blue,
And thee love He gave me, I give to you.

Celia Harper (b. 1945)

**6 Fear no more the heat o' the sun
(No. 1 of *Five Shakespeare Songs*, Op. 23)**

Roger Quilter (1877-1953)

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

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

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

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

William Shakespeare (c. 1564-1616)

7 Come to me in my dreams

Frank Bridge (1879-1941)

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Come! as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to all the rest as me.

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth;
And part my hair, and kiss my brow,
And say, My love! why suff'rest thou?

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Matthew Arnold (1822-1888)

8 I wandered lonely as a cloud

Eric Thiman (1900-1975)

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not be but gay
In such a jocund company;
I gazed, and gazed, but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

William Wordsworth (1770-1850)

From ***All You Who Sleep Tonight***

Music *Jonathan Dove (b. 1959)*

Words *Vikram Seth (b. 1952)*

9 VII. God's love

God loves us all, I'm pleased to say –
Or those who love him anyway –
Or those who love him and are good –
Or so they say. Or so he should.

10 XII. Soon

I shall die soon, I know.
This thing is in my blood.
It will not let me go.
It saps my cells for food.

It soaks my nights in sweat
And breaks my days in pain.
No hand or drug can treat
These limbs for love or gain.

Love was the strange first cause
That bred grief in its seed,
And gain knew its own laws:
To fix its place and breed.

He whom I love, thank God,
Won't speak of hope or cure.
It would not do me good.
He sees that I am sure.

He knows what I have read
And will not bring me lies.
He sees that I am dead.
I read it in his eyes.

How am I to go on?
How will I bear this taste,
My throat cased in white spawn,
These hands that shake and waste?

Stay by my steel ward bed
And hold me where I lie.
Love me when I am dead
And do not let me die.

11 **XIII. All you who sleep tonight**

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

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

12 **The Seal Man**

Rebecca Clarke (1886-1979)

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

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

Then they went down into the sea together,
and the moon made a track on the sea, and they walked down it;
it was like a flame before them. There was no fear at all on her;
only a great love like the love of the Old Ones,

that was stronger than the touch of the fool.
She had a little white throat, and little cheeks like flowers,
and she went down into the sea with her man,
who wasn't a man at all.
She was drowned, of course.
It's like he never thought that she wouldn't bear the sea like himself.
She was drowned, drowned.

from 'A Mainsail Haul' by *John Masefield (1878-1967)*

13 I will go with my father a-ploughing
Ivor Gurney (1890-1937)

I will go with my father a-ploughing
To the green field by the sea,
And the rooks and crows and seagulls
Will come flocking after me.
I will sing to the patient horses
With the lark in the white of the air,
And my father will sing the plough-song
That blesses the cleaving share.

I will go with my father a-sowing
To the red field by the sea,
And the rooks and the gulls and the starlings
Will come flocking after me.
I will sing to the striding sowers
With the finch on the greening sloe,
And my father will sing the seed song
That only the wise men know.

I will go with my father a-reaping
To the brown field by the sea,
And the geese and the crows and the children
Will come flocking after me.
I will sing to the tan-faced reapers
With the wren in the heat of the sun,
And my father will sing the scythe song
That joys for the harvest done.

Seosamh Mac Cathmhaoil (Joseph Campbell)
(1879-1944)

14 **Proud Songsters**
(No. 10 of *Earth and Air and Rain*)
Gerald Finzi (1901-1956)

The thrushes sing as the sun is going,
And the finches whistle in ones and pairs,
And as it gets dark loud nightingales
 In bushes
Pipe, as they can when April wears,
 As if all Time were theirs.

These are brand-new birds of twelve-months'
 growing,
Which a year ago, or less than twain,
No finches were, nor nightingales,
 Nor thrushes,
But only particles of grain,
 And earth, and air, and rain.

Thomas Hardy (1840-1928)

15 **King David**
Herbert Howells (1892-1983)

King David was a sorrowful man:
 No cause for his sorrow had he;
And he called for the music of a hundred harps,
 To ease his melancholy.

They played till they all fell silent:
 Played and play sweet did they;
But the sorrow that haunted the heart of King David
 They could not charm away.

He rose; and in his garden
 Walked by the moon alone,
A nightingale hidden in a cypress tree,
 Jargoned on and on.

King David lifted his sad eyes
 Into the dark-boughed tree -
"Tell me, thou little bird that singest,
 Who taught my grief to thee?"

But the bird in no-wise heeded;
 And the King in the cool of the moon
Harkened to the nightingale's sorrowfulness,
 Till all his own was gone.

Walter de la Mare (1873-1956)

16 **Since she whom I loved**
(No. 6 of *The Holy Sonnets of John Donne*)
Benjamin Britten (1913-1976)

Since she whom I lov'd hath payd her last debt
To Nature, and to hers, and my good is dead,
And her Soule early into Heaven ravished,
Wholly on heavenly things my mind is sett.
Here the admyring her my mind did whett
To seeke thee, God; so streams do show their head;
But though I have found thee, and thou my thirst hast fed,
A holy thirsty dropsy melts mee yett.
But why should I begg more love, when as thou
Dost wooe my soul, for hers: off'ring all thine:
And dost not only feare least I allow
My love to Saints and Angels, things divine,
But in thy tender jealousy dost doubt
Lest the world, Fleshe, yea Devill putt thee out.

John Donne (1572-1631)

17 **Sleep**
Peter Warlock (1894-1930)

Come, Sleep, and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dreams beguile
All my fancies, that from thence
There may steal an influence,
All my powers of care bereaving.

Tho' but a shadow, but a sliding,
Let me know some little joy.
We that suffer long annoy
Are contented with a thought
Thro' an idle fancy wrought:
O let my joys have some abiding.

John Fletcher (1579-1625)

18 Feste (Come away, death)
(No. 2 of *These Motley Fools*)

Iain Bell (b. 1980)

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away breath,
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

William Shakespeare (c. 1564-1616)

19 Go, lovely rose
(No. 3 of *Five English Love Lyrics*)

Roger Quilter (1877-1953)

Go, lovely rose!
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts, where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die! that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!

Edmund Waller (1606-1687)

20 **Silent Noon**
(No. 2 of *The House of Life*)

Ralph Vaughan Williams (1872-1958)

Your hands lie open in the long fresh grass,
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.
All round our nest, far as the eye can pass,
Are golden kingcup-fields with silver edge
Where the cow-parsley skirts the hawthorn-hedge.
'Tis visible silence, still as the hour glass.

Deep in the sun-searched growths the dragon-fly
Hangs like a blue thread loosened from the sky:
So this wing'd hour is dropt to us from above.
Oh! clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

Dante Gabriel Rossetti (1828-1882)





RUAIRI BOWEN

Tenor



Ruairi Bowen was a chorister at St David's and St Paul's Cathedrals, later taking up a choral scholarship at King's College, Cambridge under the direction of Sir Stephen Cleobury.

A finalist in the 2020 International Handel Singing Competition, he is increasingly in demand as an interpreter of Baroque repertoire, recently making his debut at the Wigmore Hall and Bachfest Leipzig, performing Bach's *St John Passion 1725* with Solomon's Knot. Other engagements have included Septimius in Handel's *Theodora* with The Hampstead Collective, Bach's *Mass in B Minor* with English Touring Opera and Monteverdi's *Vespro della Beata Vergine* at the Three Choirs Festival.

Equally at home with larger-scale symphonic works, he sang in the world premiere and recording of Stanford's *Mass 'Via Victrix'* with the BBC National Orchestra and Chorus of Wales and Adrian Partington. Other engagements have included Mendelssohn's *Elijah* in Worcester Cathedral, Beethoven's *Missa solemnis* with Ben Palmer and the Covent Garden Sinfonia, and Vaughan Williams' *A Cotswold Romance* with the Lebanese Philharmonic Orchestra.

On the operatic stage, he debuted Prologue/ Quint in Britten's *Turn of the Screw* at Barnes Music Festival. In autumn 2019, he took on multiple roles in Purcell's *The Indian Queen* at l'Opera de Lille with Le Concert d'Astrée and Emanuelle Haïm, with whom he will take on the role of Sailor in Purcell's *Dido and Aeneas* in 2021.

Growing up in the Welsh Marches, Ruairi has developed a keen interest in exploring the integrated relationship between poetry and nature through pastoral song. Recent highlights include a recital on Innocence & Experience with Anna Tilbrook, performing Tippett's cantata *Boyhood's End* and Finzi's *A Young Man's Exhortation* for Finzi Friends at Ashmansworth.

During the live music hiatus left in the wake of the Covid-19 Pandemic, Ruairi was a Support Worker for the Children's Section of the British Refugee Council and has volunteered as a coach for their Cricket Project since 2015. Where time allows, he returns to Herefordshire to play cricket for Brockhampton CC.

www.ruairibowen.com

MICHAEL CHANCE

Counter-tenor



Over some 40 years, Michael Chance has established an international reputation as performer, teacher and director across a broad spectrum of opera, recital, oratorio and recordings. He has embraced old and new music with equal passion, having notable roles and songs cycles written for him by composers from Harrison Birtwistle, Judith Weir and John Tavener, to Richard Rodney Bennett, Tan Dun and Elvis Costello. His range has helped develop both the possibilities for the counter-tenor voice and the interest in, and passion for, earlier repertoire.

His operatic career identifies him with parts such as Gluck's Orfeo, Britten's Oberon and Apollo, Handel's Giulio Cesare, Rinaldo, Bertarido and Ottone, a host of gods and heroes, and the occasional villain, throughout the Baroque and early Classical eras. He has performed in most of the great opera houses and concert halls.

His discography numbers over 150 recordings, with solo albums devoted to composers such as Purcell, Dowland, Bach, Tavener and Vivaldi. His recording of Vivaldi's *Stabat Mater* was recently chosen in BBC Radio 3's *Building a Library*.

Amongst many international awards for his recordings is a Grammy for his performance in Handel's *Semele* (with Kathleen Battle and Marilyn Horne). He was appointed a CBE in 2009.

Michael teaches at the Royal Academy of Music, the Royal Conservatorium in The Hague, in his own Siena Summer Academy in Italy, and in masterclasses all over the world.

He accepted the invitation to be artistic director of The Grange Festival in October 2015. He created from scratch a new opera company and its first season in 2017, after the unexpected departure of Grange Park Opera from The Grange. It is rare for a singer to be given the top job in an opera company and The Grange Festival is the only opera company in the UK to be led by one of international renown.

www.michaelchancecountertenor.co.uk

GERALD FINLEY

Bass-baritone



Grammy-award winning Canadian bass-baritone Gerald Finley is a leading singer and dramatic interpreter of his generation, with acclaimed performances at the world's major opera and concert venues and award-winning recordings on CD and DVD with major labels in a wide variety of repertoire. His career is devoted to the wide range of vocal art, encompassing opera, orchestral and song, collaborating with the greatest orchestras and conductors of our time.

He began with the baritone roles of Mozart; his *Don Giovanni* and Count in *Le nozze di Figaro* have been heard live throughout the world and on DVD. Recent signature roles include the title role in Rossini's *Guillaume Tell*, J. Robert Oppenheimer in John Adams' *Dr. Atomic*, and Jaufre Rudel in Saariaho's *L'amour de loin*. He created Harry Heegan in Mark-Anthony Turnage's *The Silver Tassie*.

In recent years, critical successes have been in the Wagner repertoire: as Hans Sachs (*Die Meistersinger von Nürnberg*) at the Glyndebourne Festival and Opéra de Paris; as Amfortas in *Parsifal*

at Royal Opera, Covent Garden; and as Wolfram (*Tannhäuser*) at the Lyric Opera of Chicago.

As a celebrated song recitalist, his recent engagements include the Schubertiade, recitals throughout Europe, a residency at the Wigmore Hall, at New York's Carnegie-Zankel Hall as part of a US tour of Schubert's *Winterreise*, and appearances at the festivals of Tanglewood and Ravinia in the US. In 2018 he appeared at the BBC's Last Night of the Proms.

Born in Montreal, Gerald Finley began singing as a chorister in Ottawa, Canada, and completed his musical studies in the UK at the Royal College of Music, King's College, Cambridge, and the National Opera Studio. He is a Fellow and Visiting Professor at the Royal College of Music. In 2014 he climbed Kilimanjaro for the charity Help Musicians UK. In 2017 he was appointed Commander of the Order of the British Empire and had previously been appointed an Officer of the Order of Canada.

www.geraldfinley.com

JAMES GILCHRIST

Tenor



Tenor James Gilchrist began his working life as a doctor, turning to a full-time music career in 1996. His extensive concert repertoire has seen him perform in major concert halls throughout the world with renowned conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and Richard Hickox. A master of English music, he has performed Britten's *Church Parables* in St Petersburg, in London and at the Aldeburgh Festival, *Nocturne* with the NHK Symphony in Tokyo, and *War Requiem* with the San Francisco Symphony and the National Youth Orchestra of Germany.

Highlights have included singing the role of Rev. Adams in Britten's *Peter Grimes* with the Bergen Philharmonic and Edward Gardner, with performances at the Edinburgh International Festival, the Royal Festival Hall, Grieghallen and Den Norske Opera; Haydn's *Creation* for a staged production with Garsington Opera and Ballet Rambert, and later with Dallas Symphony Orchestra; *Elijah* with Goteborgs Symfoniker and

Masaaki Suzuki; and a return to King's College, Cambridge to perform Bach's *St Matthew Passion* as part of Sir Stephen Cleobury's final Easter week as Director of Music. Bach's *Christmas Oratorio* and the *St John* and *St Matthew Passion* feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; as one review noted, "he hasn't become a one-man Evangelist industry by chance".

James' impressive discography includes recordings of *Albert Herring* (title role) and Vaughan Williams' *A Poisoned Kiss*; *Songs of Travel* for Chandos; *St John Passion* with the AAM; the Finzi song cycle *Oh Fair To See*; Elizabethan Lute Songs *When Laura Smiles* with Matthew Wadsworth; Leighton's *Earth Sweet Earth*; Vaughan Williams' *On Wenlock Edge*; Finzi songs, Britten's *Winter Words*, and a disc of Schumann song cycles for Linn Records; and the critically-acclaimed recordings of Schubert's song cycles for Orchid Classics.

www.jamesgilchrist.co.uk

TIM MEAD

Counter-tenor



Counter-tenor Tim Mead is praised for his “alluring” and “consistently excellent” interpretations (*New York Times*). With his “rich, mellifluous sound” (*Guardian*), he is recognised as one of the finest across the generations of counter-tenors.

Recent operatic highlights include Ottone (*Agrippina*) for Dutch National Opera; Dardano (*Amadigi*) for Garsington Opera; Apollo (*Death in Venice*) at the Royal Opera House; Ulisse (*Achille in Sciro*) at the Teatro Real, Madrid; Athamas (*Semele*) for Opera Philadelphia; Goffredo (*Rinaldo*) at Glyndebourne; Endimione (*La Calisto*) for Teatro Real, Madrid, and at the Bayerische Staatsoper; Bertarido (*Rodelinda*) for Opéra de Lille and English National Opera; Oberon (*A Midsummer Night’s Dream*) for Opera Philadelphia, Glyndebourne and Bergen National Opera; Hamor (*Jephtha*) at the Opéra National de Paris; Boy/Angel (*Written on Skin*) at the Bolshoi; and Arsamene in *Cavalli’s Xerse* with Le Concert d’Astrée at Opéra de Lille, Theater an der Wien, and Théâtre de Caen.

On the concert platform, recent highlights include Handel’s *Jephtha* with the Scottish Chamber

Orchestra at the BBC Proms; a European recital tour with Emmanuelle Haïm and Le Concert d’Astrée; Bach’s *St John Passion* with Jonathan Cohen and the Saint Paul Chamber Orchestra; an appearance with the Los Angeles Philharmonic at the Hollywood Bowl and Walt Disney Concert Hall; Athamas (*Semele*) with the CBSO and the Handel and Haydn Society; Didymus (*Theodora*) with the Akademie für Alte Musik Berlin; the world premiere of Theo Loevendie’s *Rise of Spinoza* at the Concertgebouw Amsterdam; Handel’s *Messiah* with Robin Ticciati and the Deutsches Symphonie-Orchester Berlin; Handel’s *Theodora* with the English Concert; Handel’s *Solomon* with Akademie für Alte Musik; Handel’s *Judas Maccabaeus* with the OAE; and Handel’s *Joseph and his Brethren* at the Internationale Händel-Festspiele Göttingen.

Mead read Music as a choral scholar at King’s College, Cambridge, before continuing his vocal studies at the Royal College of Music.

www.tim-mead.com

ASHLEY RICHES

Bass-baritone



British bass-baritone Ashley Riches read English at the University of Cambridge, where he was a member of the Choir of King's College under Sir Stephen Cleobury. He went on to study at the Guildhall School of Music and Drama and is rapidly emerging as one of today's finest young singers.

He has performed at the Royal Opera House, Covent Garden, where he was a member of the Jette Parker Young Artist Programme; English National Opera; Glyndebourne Festival Opera; Opera Holland Park; Grange Festival; and at the Bolshoi Opera, Moscow. Roles include Count Almaviva (*The Marriage of Figaro*), Escamillo (*Carmen*), the title role in *Don Giovanni*, and roles in *La Traviata*, *Dialogues des Carmelites*, *Turandot*, *La bohème*, *Agrippina*, and *The Pirates of Penzance*.

On the concert platform he has appeared with Sir Simon Rattle, Sir John Eliot Gardiner, Sir Antonio Pappano, Sir Roger Norrington and Robin Ticciati, with the Berlin Philharmonic, London Symphony Orchestra, Orchestra of the Age of Enlightenment, and Freiburg Baroque

Orchestra, among others. He has given recitals at the Wigmore Hall, the Concertgebouw (Amsterdam), and Oxford Lieder Festival with pianists including Graham Johnson, Julius Drake and Simon Lepper.

He was a BBC New Generation Artist from 2016-18 and has made numerous award-winning recordings including Bernstein's *Wonderful Town* with Sir Simon Rattle and the LSO for LSO Live; Purcell's *The Fairy Queen* and *King Arthur* with the Gabrieli Consort under Paul McCreesh; Salieri's *Armida* with Christophe Rousset and Les Talens Lyriques; Bach's *St Matthew Passion* with Sir John Eliot Gardiner and the Monteverdi Choir; and Duruflé's *Messe 'Cum Jubilo'* with the Choir of King's College, Cambridge and the OAE under Sir Stephen Cleobury. His debut solo CD, *A Musical Zoo*, with Joseph Middleton is released by Chandos.

www.ashleyriches.co.uk

ANDREW STAPLES

Tenor



Andrew Staples is considered one of the most versatile tenors of his generation, appearing regularly with conductors such as Rattle, Harding, Davis and Nézet-Séguin, and orchestras such as the Berliner Philharmoniker, Wiener Philharmoniker, Swedish Radio Orchestra, Bayerischer Rundfunk Sinfonieorchester, Rotterdam Philharmonic Orchestra, Philadelphia Orchestra, the Orchestre de Paris, the Accademia Nazionale di Santa Cecilia, and the London Symphony Orchestra.

Andrew made his debut at the Royal Opera House, Covent Garden as Jacquino (*Fidelio*), returning for Flamand (*Capriccio*), Tamino (*Die Zauberflöte*), Artabenes (*Artaxerxes*) and Narraboth (*Salome*). He has sung Andres (*Wozzeck*) at the Metropolitan Opera; Belfiore (*La Finta Giardiniera*) for the National Theatre, Prague, and La Monnaie; Don Ottavio (*Don Giovanni*) for the Salzburger Festspiele; and Tamino in *Die Zauberflöte* for the Lucerne Festival, the Lyric Opera of Chicago, and with Daniel Harding at Drottningholms Slottsteater.

Concert repertoire include Britten's *War Requiem*; Mahler's Symphony No. 8 with the

Philharmonie de Paris; *Dream of Gerontius* with the Swedish Radio Symphony Orchestra and Daniel Harding; Berlioz' *Roméo et Juliette* with the Berlin Philharmonic; and *Das Lied von der Erde* with the New York Philharmonic Orchestra and Gustavo Dudamel, and also with Budapest Festival Orchestra and Ivan Fischer.

His discography includes *Billy Budd* with Daniel Harding and the London Symphony Orchestra; Schumann's *Das Paradies und die Peri* with the LSO and Sir Simon Rattle (for LSO Live); Handel's *Messiah* with Le Concert d'Astrée and Emmanuelle Haim (Erato/Warner Classics); Schumann's *Szenen aus Goethes Faust* with the Symphonieorchester des Bayerischen Rundfunks and Daniel Harding; Stravinsky's *Persephone* with Esa-Pekka Salonen (Pentatone); the Grammy-nominated *Dr. Atomic* with the BBC Symphony Orchestra and John Adams; and *The Dream of Gerontius* with Daniel Barenboim and the Berlin Staatskapelle (Deutsche Grammophon).

www.ajrstaples.com

MARK STONE

Baritone



Mark Stone was born in London and studied Mathematics at King's College, Cambridge, and singing at the Guildhall School of Music and Drama. In 1998 he was awarded the Decca Prize at the Kathleen Ferrier Awards.

Recent operatic engagements include his Gunther in *Götterdämmerung* (Geneva) and Alberich in *Das Rheingold* (Longborough Festival), Papageno in *Die Zauberflöte* (Valencia and Welsh National Opera), Balstrode in *Peter Grimes* (Queensland Opera), the King in George Benjamin's *Lessons in Love and Violence* (Mariinsky Theatre, St Petersburg), the Protector in Benjamin's *Written on Skin* (Philadelphia), and the Cheshire Cat in Gerald Barry's *Alice's Adventures Under Ground* (Royal Opera House).

He has sung the title role in *Wozzeck* (Geneva), and other roles include *Don Giovanni* (Deutsche Oper Berlin, New Zealand Opera, English National Opera and Toyko Symphony Orchestra), Valmont in Francesconi's *Quartett*, Mountjoy in Britten's *Gloriana* (Royal Opera House), Il Conte in *Le nozze di Figaro* (Welsh National Opera, Hamburg

Opera, Tampere), Eisenstein in *Die Fledermaus*, and Count in Langer's *Figaro Gets a Divorce* (Welsh National Opera), as well as a tour to the USA as the Ferryman in Netia Jones' acclaimed production of Britten's *Curlew River*.

His many roles at the English National Opera have included Guglielmo (*Così fan tutte*), Marcello (*La bohème*), Figaro (*Il barbiere di Siviglia*), Enrico (*Lucia di Lammermoor*), Silvio (*I Pagliacci*), Chou-en-Lai (*Nixon in China*) and Prince Yamadori in Anthony Minghella's production of *Madama Butterfly*. In the USA he has appeared regularly at the Philadelphia Opera where his roles include Ford (*Falstaff*), Germont Pere (*La Traviata*), the title role in *Gianni Schicchi*, and Papageno (*Die Zauberflöte*). He has also sung Guglielmo in Santa Fe.

www.markstone.info

LAWRENCE ZAZZO

Counter-tenor



A native of Philadelphia, American counter-tenor Lawrence Zazzo studied English and Music at Yale University and King's College, Cambridge, before making his operatic debut as Oberon in *A Midsummer Night's Dream* whilst studying voice at the Royal College of Music, London. As an opera singer, he continues to perform in the world's major opera houses, including the Wiener Staatsoper; the Metropolitan Opera; Opéra national de Paris; Royal Opera House, Covent Garden; Opernhaus Zürich; Oper Frankfurt; Teatro Real, Madrid; Staatsoper Berlin; Bayerische Staatsoper; La Monnaie, Brussels; Opéra National de Lyon; Festival d'Aix-en-Provence; Dutch National Opera; Staatsoper Hamburg; the Canadian Opera Company; and Glyndebourne.

Lawrence has worked with leading conductors in both early and contemporary music, including René Jacobs, Ottavio Dantone, William Christie, Nikolaus Harnoncourt, Ivor Bolton, Emmanuelle Haïm, Rinaldo Alessandrini, Alessandro De Marchi, Leonardo García Alarcón, Christian Curnyn, David Bates, Paul Goodwin, Martyn Brabbins, James Conlon, and Simone Young. He has premiered new works by Jonathan Dove (*Hojoki*), Thomas Adès

(*The Tempest*), Rolf Riehm (*Sirenen*, *Die Tode des Orpheus*), and Iain Bell (*These Motley Fools*).

A keen Handelian, his extensive discography includes the operas and oratorios *Giulio Cesare*, *Rodelinda*, *Rinaldo*, *Serse*, *Riccardo Primo*, *Lotario*, *Partenope*, *Fernando Ré di Castiglia*, *Saul*, *Deborah*, *Athalia* and *Messiah*. His solo recordings include *Handel Uncaged* (Handel's alto cantatas including a world premiere of *Amore Uccellatore*), *Byrdland* (Dowland, Byrd, and Purcell with the Paragon Saxophone Quartet), *Lunarcy* (lute songs with Shizuko Noiri), and *A Royal Trio* (opera arias by Handel, Bononcini, and Ariosti). He recently collaborated with Wolfgang Katschner and Vivica Genaux in exploring gender ambiguity and disguise on *Baroque Gender Stories*, as well as a world premiere recording of Jonathan Dove's *Hojoki* with the BBC Philharmonic. With a PhD in Music from Queen's University Belfast, Lawrence regularly gives masterclasses, lectures and vocal workshops throughout the world and is a Lecturer in Music at Newcastle University.

www.lawrencezazzo.com

SIMON LEPPER

Piano



Simon read music at King's College, Cambridge before studying collaborative piano with Michael Dussek at the Royal Academy of Music in London, and later with Ruben Lifschitz at the Académie de Royaumont, France.

Specialising in song accompaniment, he has regularly collaborated with singers including Benjamin Appl, Ilker Arcayürek, Christiane Karg, Karen Cargill, Stéphane Degout, Angelika Kirchschrager, Sally Matthews and Mark Padmore. He performs extensively in venues around the world including Carnegie Hall; the Concertgebouw; the festivals of Verbier, Ravinia and Edinburgh; and the Opera houses of Frankfurt, Geneva, Bordeaux, and La Monnaie (Brussels). In his home country, he is often heard on BBC Radio 3 and regularly performs at London's Wigmore Hall, where he has also curated a series on the songs of Joseph Marx.

He is a committed teacher and is currently professor of collaborative piano and a vocal repertoire coach at the Royal College of Music, London, where he also co-ordinates the collaborative piano course. Since 2003 he has

been the official accompanist for the BBC Cardiff Singer of the World Competition.

His discography includes a live recital disc with Stéphane Degout; Mahler songs with Karen Cargill; two volumes of Debussy Songs and a Strauss disc with Gillian Keith; the complete songs of Jonathan Dove with Kitty Whately; Schubert Songs with Ilker Arcayürek; and a recital disc with Dame Felicity Palmer.

www.simonlepper.com

**Recorded at 192kHz 24-bit PCM at All Saint's Church,
East Finchley, London, on 29 October 2019 and
10 February 2020.**

Producer & Editor Benjamin Sheen

Engineer Dave Rowell

Mixing Benjamin Sheen

Mastering Simon Gibson

Cover design Jeremy Hall, Benjamin Sheen & David Millinger

Cover image Pamela Schmieder / Trevillion Images

Layout design David Hawkins (Untitled Studio)

Content layout David Millinger

Booklet editors David Millinger & Benjamin Sheen

Booklet photographs

Benjamin Sheen / King's College, Cambridge (pp22-23)

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Consultant Claire Long

Label management Benjamin Sheen

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