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Holst

Orchestral Works

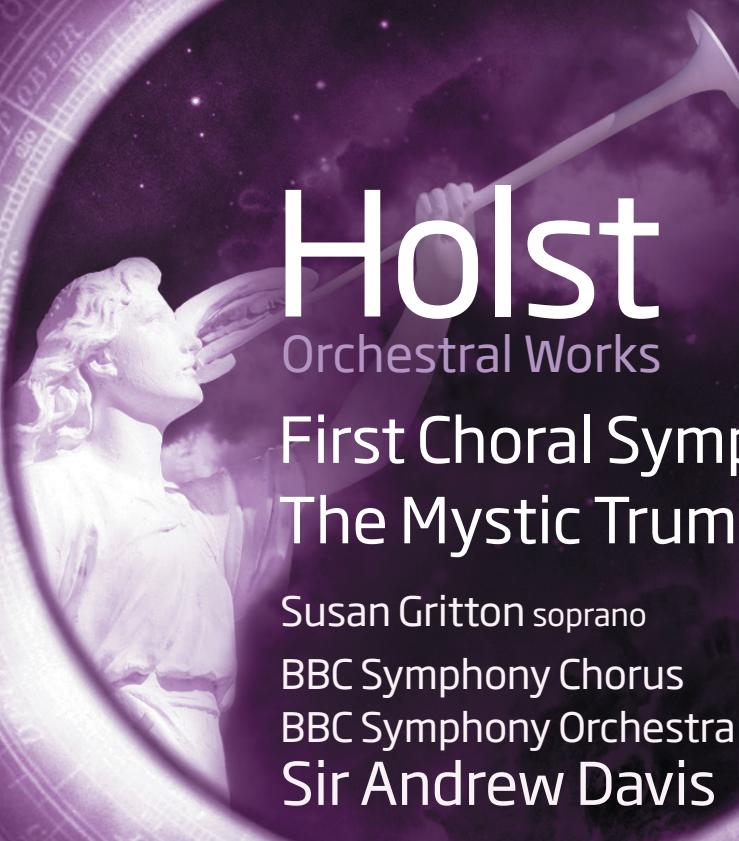
First Choral Symphony
The Mystic Trumpeter

Susan Gritton soprano

BBC Symphony Chorus

BBC Symphony Orchestra

Sir Andrew Davis



BBC
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volume
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Gustav Holst, 1925

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Gustav Holst (1874 – 1934)

Orchestral Works, Volume 3

The Mystic Trumpeter, Op. 18, H 71 (1904, revised 1912) 18:23

Scena for Soprano and Orchestra

Edited by Colin Matthews

- | | | |
|---|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 1 | Molto sostenuto – Allegro agitato –
'Hark! some wild trumpeter'. Moderato – Lento –
'Blow, trumpeter, free and clear'. Poco allegro – Meno mosso –
Adagio – Allegretto – Andante – Più lento – Molto adagio – | 6:30 |
| 2 | 'Blow again, trumpeter!'. Moderato – Poco allegro – Più allegro –
Andante – Adagio –
'O, how the immortal phantoms crowd around me!'. Moderato ma agitato –
Affrettando – Moderato – Allegro moderato – Presto –
Prestissimo – Allegro agitato – | 3:17 |
| 3 | 'Blow again, trumpeter'. Allegro –
'O trumpeter!'. Andante – Poco animato – Molto sostenuto –
Andante maestoso – | 3:14 |
| 4 | Allegro moderato –
'Now, trumpeter, for thy close'. Andante –
'O glad, exulting, culminating song!'. Maestoso – Pochettino animato –
Poco animato – Più mosso – Andante maestoso –
Adagio – Andante | 5:21 |

First Choral Symphony, Op. 41, H 155 (1923–24)* 50:45
for Soprano Solo, Chorus, and Orchestra

Prelude. Invocation to Pan

[5] Chorus: 'O Thou, whose mighty palace roof doth hang'. Andante – 3:38

I Song and Bacchanal

[6] Part 1. Solo: 'Beneath my palm trees, by the river side'. Andante – 4:33
Caroline Harrison viola

[7] Solo: 'And as I sat, over the light blue hills'. Allegretto – 1:37

[8] Part 2. Chorus: 'Whence came ye, merry Damsels! whence came ye!'. Poco meno mosso – Allegretto –

Part 3. Solo: 'Within his car, aloft, young Bacchus Stood'.

[Allegretto] –

Part 4. Chorus: '"Whence came ye, jolly Satyrs! whence came ye!"'

Poco meno mosso – 2:09

[9] Part 5. Solo: 'Onward the tiger and the leopard pants'.

Poco animato – Più mosso –

Part 6. Chorus: 'Bacchus, young Bacchus! good or ill betide'.

Andante maestoso 2:01

II Ode on a Grecian Urn

[10] Chorus: 'Thou still unravish'd bride of quietness'. Molto adagio – [] – 2:58

[11] Chorus: 'Heard melodies are sweet, but those unheard'. Tempo I –

Poco animato – Tempo I – 2:09

- [12] Chorus: 'Ah, happy, happy boughs! that cannot shed'. [Tempo I] - 1:48
- [13] Chorus: 'Who are these coming to the sacrifice?'. [Tempo I] - 2:00
- [14] Chorus: 'O Attic shape! fair attitude! with brede'. [Tempo I] -
Largo 3:08
- III Scherzo
- [15] Part 1. Fancy. Chorus: 'Ever let the Fancy roam'. Allegro - 2:56
- [16] Part 2. Folly's Song. Chorus: 'When wedding fiddles are a-playing'.
♩=♩(160) – Più mosso – Presto – Prestissimo 2:41
- IV Finale
- [17] Part 1. Solo: 'Spirit here that reignest!'. Senza misura (quasi Andante) –
Part 2. Chorus: 'God of the golden bow'. Lento –
Chorus: 'Here Homer with his nervous arms'. Più mosso – 3:15
- [18] Part 3. Solo: 'Then, through thy Temple wide, melodious swells'.
Andante sostenuto –
Part 4. Chorus: "Tis awful silence then again". Lento –
Chorus: 'Thou biddest Shakespeare wave his hand'. Vivace ma
pesante – Molto pesante ma in tempo – Andante –
Chorus: 'A silver trumpet Spenser blows'. Animato – Poco lento – 5:18

- [19] Part 5. Solo: 'Next thy Tasso's ardent numbers'. [Poco lento] –
 Moderato – Poco più lento –
 Part 6. Chorus: 'But when *Thou* joinest with the Nine'. Moderato maestoso –
 Allegro – Andante con moto – 3:16
- [20] Chorus: 'Bards of Passion and of Mirth'. Allegretto –
 Chorus: 'Thus ye live on high, and then'. [Allegretto] –
 Poco meno mosso – Allegretto – 4:49
- [21] Part 7. Solo: 'Spirit here that reignest!'. Senza misura (quasi Andante) –
 Chorus: 'Bards of Passion and of Mirth'. Sempre andante e
 non animato 2:05
TT 69:20

Susan Gritton soprano
BBC Symphony Chorus*
 Stephen Jackson chorus master
BBC Symphony Orchestra
 Simon Blendis leader
Sir Andrew Davis

Holst: Orchestral Works, Volume 3

Holst's artistic development

The progress that Gustav Holst (1874–1934) made toward developing a musical language that he could feel to be his own was not an easy one. His early music reveals little in the way of a distinctive personality beyond the evidence of an attraction to the music of Mendelssohn and Grieg; later, Wagner became something of an obsession. More individual was his enthusiasm for the idealistic philosophies of Walt Whitman and William Morris: in 1896 he became conductor of the Hammersmith Socialist Choir, which rehearsed in Morris's house. At the same time he also became interested in Hindu literature and philosophy, and took lessons in Sanskrit. Although mastering little more than the alphabet, he gained enough understanding to be able to make his own adaptations of Sanskrit texts, which he began to set in the early 1900s. His discovery of folk music ran parallel with this, influenced by his close friendship with Vaughan Williams, whom he had met as a fellow student at the Royal College of Music in 1895.

The Mystic Trumpeter

This unconventional mixture of influences

did not immediately bear fruit, and although it is something of a cliché to point to *The Planets* – which he did not start writing until he was nearly forty – as the first work in which he found full maturity, it would be hard to deny that Holst had not previously achieved anything consistently on that level. But the disproportionate status of *The Planets* in his output has obscured much of his earlier music, and the fate of *The Mystic Trumpeter*, Op. 18, H 71 is not untypical. Composed originally in 1904 and revised in 1912, it received only two performances in his lifetime, and it was not revived until 1980.

Holst had composed an overture, *Walt Whitman*, Op. 7, H 42, in 1899: it is an exuberant piece, but lacks the subtlety that is needed for a genuine portrait of the poet. In tackling one of Whitman's major poems five years later he achieved for the first time a balance between his natural enthusiasm and the need to be objective. Had he set the final words, 'Joy! Joy! all over Joy!', at the same time as he wrote the overture it is most likely that they would have been an excuse for a jubilant conclusion; instead, the calm, serene

ending is wholly characteristic of the ability of the mature Holst to do the unexpected. The influence of Hindu thought is clearly present here, while musically there are fingerprints of his later style in the bitonality (two different keys used simultaneously) of the fanfare figures at the very beginning of the work.

Although the musical language is still in many respects Wagnerian, it has moved on. It is not easy to know what influences had given Holst this new confidence – but there can be little doubt that performing under the baton of Richard Strauss, during his short-lived career as a professional trombone player, left its mark. The music has a sense of flow which is mostly absent from his earlier works, helped of course by the structure of the poem; but his response to Whitman's luxuriance is always measured and controlled. The extended concluding section, beginning with 'Now, trumpeter, for thy close', shows a masterly sense of shape, moving towards an ecstatic 'glad, exulting, culminating song' the mood of which is wonderfully sustained until the tranquility of the final bars.

First Choral Symphony

Holst composed the First Choral Symphony, Op. 41, H 155¹ in draft in 1923, shortly after his largely unsuccessful attempt at grand

opera with *The Perfect Fool*, Op. 39, H 150. His arduous teaching commitments (he had taught at St Paul's Girls' School since 1905 and at Morley College since 1907) had overstretched Holst, and in 1924 he was advised to take a year off. He retreated to his house in Thaxted, Essex, and for the first time in his life was able to do nothing but compose, indulging in what was for him the luxury of reworking the Choral Symphony at leisure. It had been commissioned by the Leeds Triennial Festival, and was first performed in October 1925, a London performance following several weeks later.

The mixed reception that the work received was to some extent provoked by Holst's choice of texts. Although all are by Keats, they range from the *Ode on a Grecian Urn* in the second movement to an excerpt in the Finale from lines hastily written in a copy of Beaumont and Fletcher's plays. Holst needed words that would stimulate his musical imagination, and that they followed little or no verbal sequence was of no concern to him: he simply followed his instincts. But only in the Finale is there any

¹ Holst planned a Second Choral Symphony, to poems by George Meredith, in 1926, and although he worked at it on and off over the next five years it never progressed beyond fragments.

sense of a lack of direction. No one would claim that its structure is wholly successful, but Holst's response to the words carries it forward, and its gentle ending is just as accomplished and unexpected as that of *The Mystic Trumpeter*.

The mysterious Prelude – 'Invocation to Pan' – is followed, in the first movement, by the wine god's appearance in a Bacchanal: the texts are all taken from *Endymion*, and Holst gives his exuberant side full rein in a dance which throughout has seven beats to the bar. In the second movement, Keats's *Ode* reveals the other side of the composer, beautifully calm and poised, Holst composing one of his characteristic processions to the words 'Who are these coming to the sacrifice?' The third movement sets 'Fancy' from the posthumous *Extracts from an Opera* as a whirling Scherzo, 'Folly's Song', from the same source, constituting a contrastingly earthbound trio; in the final section, for orchestra alone, the music disappears into thin air.

If the diversity of the Finale does not quite live up to the expectations that the first three movements have raised, there is no question that Holst had achieved what he set out to do: to write a work that extended the choral tradition without being in any way beholden to it. He was in every respect an individual, rarely repeating himself, and happy to

disconcert those who wanted nothing more from him than another *Planets*. He had his own sense of self-esteem: writing of the First Choral Symphony in 1926, he declared:

I think the work as a whole is the best thing I have written.

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A note by the soloist

It is with particular poignancy that this recording has now actually been completed after our first attempt with the BBC National Orchestra of Wales at the Brangwyn Hall, Swansea was aborted in 2008 following the sudden tragic death of Richard Hickox.

We had just put down our first take of the 'Song and Bacchanal', the first movement of the Choral Symphony, when he fell ill and, well, the rest is history.

That movement – 'Beneath my palm trees, by the river side, I sat a-weeping', starting with a glorious viola solo and ending with such riotous joy in the splendid singing of a choir prepared by Adrian Partington – will be forever etched on my heart, and certainly encapsulates the special times of burnished joy that so many of us experienced when making music with dear Richard.

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Winner of the 1994 Kathleen Ferrier Award, the English lyric soprano **Susan Gritton** is acclaimed for her distinctive, limpid timbre and stylistic versatility. Her repertoire ranging from baroque and classical works to the music of twentieth-century composers such as Strauss and Britten, she has a special affinity for British music. On the opera stage she has sung Marenka (*The Bartered Bride*) and Liù (*Turandot*) at The Royal Opera, Covent Garden, Countess Madeleine (*Capriccio*) and Tatyana (*Eugene Onegin*) at Grange Park Opera, and Konstanze (*Die Entführung aus dem Serail*), Blanche (*Dialogues des Carmélites*), and the title role in *Rodelinda* at Bayerische Staatsoper, as well as the title roles in *Theodora* at Glyndebourne Festival Opera and *The Cunning Little Vixen* at English National Opera. Additionally, she has appeared at Teatro alla Scala, Milan, De Nederlandse Opera, Deutsche Staatsoper Berlin, Opera Australia, Opéra de Montréal, and the Bolshoi Theatre in roles such as Ellen Orford (*Peter Grimes*), Micaëla (*Carmen*), Donna Anna (*Don Giovanni*), and Elettra (*Idomeneo*). As a prolific concert artist, she has performed with internationally renowned orchestras under conductors such as Edward Gardner, Sir Charles Mackerras, Sir Simon Rattle, Daniel Harding, Mark Wigglesworth, Sir Antonio Pappano,

Sir Colin Davis, Sir Mark Elder, Sir Roger Norrington, and Martyn Brabbins. She has appeared in recital at the Wigmore Hall, London with Eugene Asti and Graham Johnson. A Grammy-nominated recording artist, Susan Gritton has produced a large discography which includes many recordings with Richard Hickox for Chandos.

One of the finest and most distinctive amateur choirs in the UK, the **BBC Symphony Chorus** was founded in 1928 and in early concerts gave the premieres of Bartók's *Cantata profana*, Stravinsky's *Persephone*, and Mahler's Eighth Symphony. The commitment to new music remains undiminished, exemplified by recent premieres of works by Sir Peter Maxwell Davies, Judith Weir, Stephen Montague, Peter Eötvös, and Sir John Tavener. In appearances with the BBC Symphony Orchestra, most of which are broadcast on BBC Radio 3, the Chorus performs a wide range of challenging repertoire, most recently works by Verdi, Prokofiev, Vaughan Williams, and Elgar at the Barbican Centre, London and Fairfield Halls, Croydon. As resident chorus for the BBC Proms, it takes part in a number of concerts each season, usually including the First and Last Nights. During the 2013 Proms season it performed Tippett's *The Midsummer*

Marriage with the BBC Symphony Orchestra, BBC Singers, and Sir Andrew Davis, and Szymanowski's Symphony No. 3 with the BBC National Orchestra and Chorus of Wales. Besides making studio recordings for Radio 3, the BBC Symphony Chorus has recorded numerous works for commercial labels, including, for Chandos Records, a selection of choral works by Joseph Marx and *The Song of the High Hills* and *Appalachia* by Delius with the BBC Symphony Orchestra and Sir Andrew Davis. It also performs *a cappella* and with other orchestras, in London and further afield, most recently on tour in France and the Canary Islands.
[bbc.co.uk / symphonychorus](http://bbc.co.uk/symphonychorus)

The **BBC Symphony Orchestra** has played a central role in British musical life since its inception in 1930, providing the backbone of the BBC Proms with around a dozen concerts each year, including the First and Last Nights. As Associate Orchestra, it performs an annual season of concerts at the Barbican Centre, London. It tours throughout the world and works regularly with Sakari Oramo, its Chief Conductor, Semyon Bychkov, its Günter Wand Conducting Chair, Sir Andrew Davis and Jiří Bělohlávek, its Conductors Laureate, as well as Oliver Knussen, its Artist in Association. Central to its life are recordings

made for BBC Radio 3 during sessions at its studios in Maida Vale, London, some of which are free for the public to attend. The vast majority of its concerts are broadcast on BBC Radio 3, streamed live online, and available for seven days via the BBC iPlayer, and a number are televised, giving it the highest broadcast profile of any UK orchestra. Strongly committed to twentieth-century and contemporary music, it has given recent premieres of works by Michael Zev Gordon, Toru Takemitsu, Magnus Lindberg, Per Nørgård, Rolf Hind, Anna Clyne, David Sawer, and Jonathan Lloyd. Among ongoing educational projects are the BBC SO Plus Family scheme, which introduces families to live classical music, BBC SO Family Orchestra and Chorus, Total Immersion composer events, and work in local schools.
[bbc.co.uk / symphonyorchestra](http://bbc.co.uk/symphonyorchestra)

Since 2000, **Sir Andrew Davis** has served as Music Director and Principal Conductor of Lyric Opera of Chicago. In 2013, he also became Chief Conductor of the Melbourne Symphony Orchestra. He is the former Principal Conductor, now Conductor Laureate, of the Toronto Symphony Orchestra, the Conductor Laureate of the BBC Symphony Orchestra – having served as the second longest running Chief Conductor since its

founder, Sir Adrian Boult – and the former Music Director of the Glyndebourne Festival Opera. Born in 1944 in Hertfordshire, England, he studied at King's College, Cambridge, where he was an organ scholar before taking up the baton. His repertoire ranges from baroque to contemporary works, and his vast conducting credits span the symphonic, operatic, and choral worlds. In addition to the core symphonic and operatic repertoire, he is a great proponent of twentieth-century works by composers such as Janáček, Messiaen, Boulez, Elgar, Tippett, and Britten. He has led the BBC Symphony Orchestra in concerts at the BBC Proms

and on tour to Hong Kong, Japan, the USA, and Europe. He has conducted all the major orchestras of the world, and led productions at opera houses and festivals throughout the world, including The Metropolitan Opera, New York, Teatro alla Scala, Milan, and the Bayreuth Festival. Maestro Davis is a prolific recording artist, currently under exclusive contract to Chandos. He received the Charles Heidsieck Music Award of the Royal Philharmonic Society in 1991, was created a Commander of the Order of the British Empire in 1992, and in 1999 was appointed Knight Bachelor in the New Year Honours List. www.sirandrewdavis.com



Susan Gritton

Tim Cantrell

Holst: Orchesterwerke, Teil 3

Holsts künstlerische Entwicklung

Der Werdegang des Komponisten Gustav Holst (1874 – 1934) zum Aufbau seiner eigenen Tonsprache war nicht einfach. Seine Frühwerke weisen kaum eine ausgesprochene Persönlichkeit auf, es sei denn die Vorliebe für die Werke von Mendelssohn und Grieg; später wurde er geradezu von Wagner besessen. Viel individueller war seine Begeisterung für die idealistischen Philosophien von Walt Whitman und William Morris: Als er 1896 die Leitung des sozialistischen Chores im Londoner Stadtteil Hammersmith übernahm, fanden die Proben in Morris' Haus statt. Damals begann er auch, sich für die Literatur und Philosophie des Hinduismus zu interessieren und nahm Unterricht in Sanskrit. Obwohl er kaum mehr als das Alphabet erlernte, war er imstande, Texte zu bearbeiten, womit er Anfang der 1900er begann. Parallel damit "entdeckte" er 1895 unter dem Einfluss seines Kommilitonen Ralph Vaughan Williams am Royal College of Music auch die englische Volksmusik.

The Mystic Trumpeter

Die unkonventionelle Anhäufung von Einflüssen hatte keine unmittelbaren

Folgen; es ist zwar ein Klischee, *The Planets* (Die Planeten) als sein erstes Reifewerk zu bezeichnen, denn er begann die Arbeit an ihnen erst, als er fast vierzig Jahre alt war, doch lässt sich nicht leugnen, dass ihm vorher nichts Vergleichbares gelungen war. Dennoch nehmen *The Planets* einen unverhältnismäßigen Rang in seinem Œuvre ein und überschatten viele seiner früheren Werke; zu diesen zählt auch *The Mystic Trumpeter* (Der mystische Trompeter) op. 18 H 71. Die erste Fassung entstand 1904, wurde 1912 revidiert und während Holst lebte, nur zweimal aufgeführt und erst 1980 wieder gespielt.

Im Jahr 1899 komponierte Holst die Ouvertüre *Walt Whitman* op. 7 H 42: ein überschwängliches Stück, dem die dem Dichter entsprechende Subtilität fehlt. Als er fünf Jahre darauf eines von Whitmans bedeutendsten Gedichten vertonte, gelang es ihm zum ersten Mal, das Gleichgewicht zwischen seinem natürlichen Enthusiasmus und der notwendigen Objektivität zu erzielen. Wäre die Musik zu den Schlussworten "Joy! Joy! all over Joy!" zur gleichen Zeit entstanden wie die Ouvertüre, so hätten sie gewiss einen triumphierenden Ausgang erfahren;

hingegen ist das geruhsame, gelassene Ende absolut typisch für die Fähigkeit des reifen Komponisten, einen zu überraschen. Hier ist der Einfluss des hinduistischen Gedankengangs deutlich, während sein späterer Stil in der Bitonalität (gleichzeitiges Erklingen zweier verschiedener Tonarten) der Fanfaren, die das Stück eröffnen, seinen Schatten vorauswirft.

Obwohl Holsts Tonsprache noch immer weitgehend von Wagner beeinflusst ist, hat er sich entwickelt. Woher diese neue Zuversicht kam, ist schwer festzustellen – aber gewiss trug die kurzlebige Erfahrung, die er als professioneller Posaunist unter der Stabführung von Richard Strauss machte, dazu bei. Nun fließt die Musik, was vorher nicht der Fall war, was natürlich die Struktur der Dichtung mit sich brachte; aber nun ist die Reaktion auf Whitmans Überschwang in Grenzen gehalten. Der lange Schlussteil, von "Now, trumpeter, for thy close", beweist eine souveräne Beherrschung der Form und geht zum ekstatischen "glad, exulting, culminating song" weiter, dessen Stimmung wunderbar bis zur Besinnlichkeit der letzten Takte getragen ist.

Erste Chorsinfonie

Der Entwurf für Holsts Erste Chorsinfonie op. 41 H 155¹ entstand 1923, kurz nachdem sein Versuch einer großen Oper – *The Perfect Fool* op. 39 H 150 – ziemlich fehlgeschlagen

hatte. Seine verschiedenen Lehrstellen (seit 1905 am Mädchengymnasium St. Paul's und seit 1907 an der Volkshochschule Morley College) hatten ihn überfordert und es wurde ihm 1924 empfohlen, ein Jahr Urlaub zu nehmen. Er zog sich in sein Haus in Thaxted in der Grafschaft Essex zurück und hatte zum ersten Mal die Gelegenheit, sich ganz dem Komponieren zu widmen; nun konnte er sich den Luxus leisten, die Chorsinfonie in aller Ruhe zu revidieren. Sie war eine Auftragsarbeit für das dreijährliche Festival in Leeds und wurde im Oktober 1925 uraufgeführt; einige Wochen später wurde sie auch in London gespielt.

Die keineswegs einhellige Rezeption des Werks war teilweise Holsts Auswahl der Texte zuzuschreiben. Obwohl sie alle von Keats sind, bewegen sie sich von der *Ode on a Grecian Urn* im zweiten Satz bis zu einem Auszug im Finale, der auf hastig gekritzelteren Marginalien in einer Sammlung der Schauspiele von Beaumont und Fletcher beruht. Holst brauchte Worte, die seine musikalische Fantasie anregten; ob sie in irgend einer Beziehung zueinander standen, war ihm egal, denn er arbeitete rein instinktiv. Allein das Finale scheint der Richtung zu entbehren.

¹ Im Jahr 1926 plante Holst eine Zweite Chorsinfonie auf Texte von George Meredith, aber obwohl er fünf Jahre lang an ihr bastelte, entstanden lediglich Fragmente.

Niemand würde behaupten, dass die Struktur wirklich gelungen ist, aber Holsts Reaktion auf die Texte treibt sie an, und das ruhevolle Ende ist so geschickt und unerwartet wie im *Mystic Trumpeter*.

Im ersten Satz folgt dem mysteriösen Vorspiel – "Invocation to Pan" – der Auftritt des Weingottes in einem Bacchanal: Die Texte sind alle *Endymion* entnommen, und Holst gab seiner überschwänglichen Laune in einem Tanz mit durchweg sieben Zählzeiten je Takt freien Lauf. Im zweiten Satz gibt die *Ode*, die Kehrseite des Komponisten zu erkennen, denn er vertont die Worte "Who are these coming to the sacrifice?" wunderbar gelassen und ausgeglitten mit einer ihm typischen Prozessionshymne. Der dritte Satz, "Fancy", ist ein rasendes Scherzo aus den posthumen *Extracts from an Opera*; das kontrastierende, erdggebundene Trio "Folly's Song" stammt aus derselben Quelle; im letzten Abschnitt, den nur das Orchester bestreitet, verflüchtigt sich die Musik.

Wenn die Vielgestaltigkeit des Finale nicht ganz den Erwartungen entspricht, die die ersten drei Sätze hervorgerufen haben, so besteht kein Zweifel, dass Holst das erreichte, was ihm vorschwebte: ein Werk zu schaffen, das die Chortradition erweitert, ohne ihr verpflichtet zu sein. Er war in jeder Hinsicht individuell, wiederholte sich nur

selten und freute sich, wenn er diejenigen, die von ihm nichts anderes wollten als einen Abklatsch der *Planets*, irre machte. Er wusste, wie er sich einschätzen sollte: Über seine Erste Chorsinfonie schrieb er im Jahr 1926:

Ich halte dieses Werk im Großen und
Ganzen für das Beste, was ich geschrieben
habe.

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Übersetzung: Gery Bramall

Anmerkung der Solistin

Es ist von besonderer Bedeutung, dass diese Einspielung tatsächlich zustande gekommen ist; 2008 musste unser erster Versuch mit dem BBC National Orchestra of Wales in der Brangwyn Hall, Swansea, nach dem plötzlichen, tragischen Tod des Dirigenten Richard Hickox abgebrochen werden.

Wir hatten gerade den ersten *Take* des "Song and Bacchanal", den ersten Satz der Chorsinfonie, hergestellt, als er erkrankte, und was danach kam, wissen wir alle.

Dieser Satz – "Beneath my palm trees, by the river side, I sat a-weeping", beginnt mit einem herrlichen Bratschensolo und schließt mit ausgelassener Freude am großartigen Chorgesang, den Adrian Partington einstudierte – wird mir ewig ins Herz eingegraben sein. Jedenfalls kapselt er

diese besonderen Zeiten strahlender Freude ein, die so viele von uns erlebten, als wir mit unserem teuren Richard musizierten.

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Übersetzung: Gery Bramall

Die aus England stammende lyrische Sopranistin **Susan Gritton**, 1994 mit dem Kathleen Ferrier Award ausgezeichnet, ist für ihr unverwechselbares, klares Timbre und stilistische Vielseitigkeit bekannt. Ihr Repertoire reicht von barocken und klassischen Werken bis zur Musik von Komponisten des zwanzigsten Jahrhunderts, wie Strauss und Britten, mit einer besonderen Affinität zur britischen Musik. In Opernrollen glänzte sie als Marenka (*Die verkaufte Braut*) und Liù (*Turandot*) an der Royal Opera Covent Garden, Gräfin Madeleine (*Capriccio*) und Tatjana (*Eugen Onegin*) an der Grange Park Opera, Konstanze (*Die Entführung aus dem Serail*), Blanche (*Dialogues des Carmélites*) und in der Titelrolle von *Rodelinda* an der Bayerischen Staatsoper sowie in den Titelrollen von *Theodora* an der Glyndebourne Festival Opera und *Das schlaue Füchslein* an der English National Opera. Weitere Stationen waren die Mailänder Teatro alla Scala, De Nederlandse Opera, Deutsche Staatsoper Berlin, Opera Australia, Opéra de Montréal

und das Bolschoi-Theater mit Rollen wie Ellen Orford (*Peter Grimes*), Micaëla (*Carmen*), Donna Anna (*Don Giovanni*) und Elettra (*Idomeneo*). Als vielgefragte Konzertsängerin ist sie mit international renommierten Orchestern unter der Leitung von Dirigenten wie Edward Gardner, Sir Charles Mackerras, Sir Simon Rattle, Daniel Harding, Mark Wigglesworth, Sir Antonio Pappano, Sir Colin Davis, Sir Mark Elder, Sir Roger Norrington und Martyn Brabbins aufgetreten. Recitals hat sie u.a. in der Wigmore Hall London mit Eugene Asti und Graham Johnson gegeben. Die Grammy-nominierte Schallplattenkünstlerin blickt auf eine umfangreiche Diskographie zurück, darunter viele Aufnahmen mit Richard Hickox für Chandos.

Der 1928 gegründete **BBC Symphony Chorus**, einer der besten großen Laienchöre Großbritanniens, tat sich bereits in frühen Jahren mit Erst- und Welturaufführungen beispielsweise von Werken Bartóks (*Cantata profana*), Strawinskys (*Perséphone*) und Mahlers (Sinfonie Nr. 8) hervor. Sein Engagement für neue Musik ist ungebrochen, wie jüngste Uraufführungen von Kompositionen von Sir Peter Maxwell Davies, Judith Weir, Stephen Montague, Peter Eötvös und Sir John Tavener beweisen. In gemeinsamen Auftritten mit dem BBC Symphony Orchestra, die

überwiegend auch von BBC Radio 3 übertragen werden, überzeugt der Chor mit einem breitgefächerten, anspruchsvollen Repertoire, wie unlängst in Werken von Verdi, Prokofjew, Vaughan Williams und Elgar im Londoner Barbican Centre und den Fairfield Halls Croydon. Bei den BBC Proms nimmt der Hauschor dieses jährlichen Musikfestivals üblicherweise an den Eröffnungs- und Schlussabenden sowie einer Reihe von anderen Konzerten teil. So standen in der Proms-Saison 2013 Tippetts *The Midsummer Marriage* mit dem BBC Symphony Orchestra, den BBC Singers und Sir Andrew Davis sowie Szymanowskis Sinfonie Nr. 3 mit dem BBC National Orchestra und dem Chorus of Wales auf dem Programm. Neben seinen Studioaufnahmen für Radio 3 hat der BBC Symphony Chorus auch eine Diskographie im kommerziellen Sektor aufgebaut und für Chandos Records beispielsweise Chorwerke von Joseph Marx sowie *The Song of the High Hills* und *Appalachia* von Delius mit dem BBC Symphony Orchestra und Sir Andrew Davis aufgenommen. Darüber hinaus tritt der Chor *a cappella* und mit anderen Orchestern im In- und Ausland auf, zuletzt in Frankreich und auf den Kanarischen Inseln.
bbc.co.uk/symphonychorus

Das BBC Symphony Orchestra spielt seit seiner Gründung im Jahre 1930 eine zentrale Rolle im

britischen Musikleben. Es eröffnet und schließt die BBC Proms und gibt als Hausorchester bei diesem jährlichen Musikfestival mindestens ein Dutzend Konzerte. Es ist Associate Orchestra am Londoner Barbican Centre und gastiert in aller Welt. Das Orchester ist mit seinem Chefdirigenten Sakari Oramo, dem Günter-Wand-Dirigenten Semyon Bychkov, den Ehrendirigenten Sir Andrew Davis und Jiří Bělohlávek sowie dem Artist-in-Association Oliver Knussen eng verbunden. Es hat seinen Sitz im Londoner Stadtteil Maida Vale, wo zu seiner umfangreichen und wichtigen Studioarbeit oft die Öffentlichkeit eingeladen ist. Die meisten seiner Konzerte werden von BBC Radio 3 übertragen, online im Live-Streaming angeboten und danach eine Woche lang über den BBC iPlayer verfügbar gemacht; viele dieser Aufführungen werden auch vom BBC Fernsehen ausgestrahlt, so dass das BBC Symphony Orchestra dem Funk- und Fernsehpublikum besser bekannt ist als irgendein anderes britisches Orchester. Es setzt sich energisch für die Musik des zwanzigsten und einundzwanzigsten Jahrhunderts ein und hat in jüngster Zeit Werke von Michael Zev Gordon, Toru Takemitsu, Magnus Lindberg, Per Nørgård, Rolf Hind, Anna Clyne, David Sawer und Jonathan Lloyd zur Uraufführung gebracht. Es unterhält ein ehrgeiziges und innovatives

Musikvermittlungsprogramm, u.a. mit dem "BBC SO Plus Family"-Konzept (das Familien mit klassischer Musik in Livekonzerten vertraut macht), dem "BBC SO Family Orchestra and Chorus", "Total Immersion"-Komponistentagen und der Arbeit an örtlichen Schulen. bbc.co.uk/symphonyorchestra

Sir Andrew Davis ist seit dem Jahr 2000 Musikdirektor und Erster Dirigent an der Lyric Opera of Chicago. 2013 wurde er auch Chefdirigent beim Melbourne Symphony Orchestra. Zudem ist er ehemaliger Erster Dirigent und gegenwärtig "Conductor Laureate" des Toronto Symphony Orchestra. Diese Position hat er auch am BBC Symphony Orchestra inne, nachdem er dort die zweitlängste Zeitspanne – nach dem Begründer des Orchesters Sir Adrian Boult – als Chefdirigent gewirkt hat; außerdem war er Musikdirektor der Glyndebourne Festival Opera. Sir Andrew Davis wurde 1944 im englischen Hertfordshire geboren und studierte am King's College in Cambridge, wo er Orgelstipendiat war, bevor er sich dem Dirigieren zuwandte. Sein Repertoire erstreckt sich vom Barock

bis zur zeitgenössischen Musik und seine umfassende Erfahrung als Dirigent umspannt die Welt der Sinfonik, der Oper und des Chorgesangs. Neben dem Standardrepertoire in Sinfonie und Oper ist er ein großer Advokat der Musik des zwanzigsten Jahrhunderts von Komponisten wie Janáček, Messiaen, Boulez, Elgar, Tippett und Britten. Er hat das BBC Symphony Orchestra in Konzerten der BBC Proms und auf Tourneen nach Hongkong, Japan, in die USA und nach Europa geleitet. Er hat alle großen Orchester der Welt dirigiert und Inszenierungen an allen namhaften Opernhäusern und auf den einschlägigen Festivals geleitet einschließlich der Metropolitan Opera in New York, des Teatro alla Scala in Mailand und der Bayreuther Festspiele. Maestro Davis hat eine umfassende Diskographie versammelt und ist gegenwärtig mit Chandos durch einen Exklusivvertrag verbunden. Im Jahr 1991 wurde er mit dem Charles Heidsieck Music Award der Royal Philharmonic Society ausgezeichnet, 1992 zum Commander of the Order of the British Empire ernannt und 1999 im Rahmen der New Year Honours List zum Knight Bachelor erhoben. www.sirandrewdavis.com

Mark Allan



BBC Symphony Chorus, at the Barbican

Holst: Œuvres orchestrales, volume 3

Le développement artistique de Holst

Le chemin suivi par Gustav Holst (1874 – 1934) afin de développer un langage musical qu'il pouvait ressentir comme si en fut pas facile. Ses premières œuvres ne révèlent pas grand chose de sa personnalité en soi, à part les signes d'une certaine attirance pour la musique de Mendelssohn et celle de Grieg; plus tard, Wagner devint chez lui une sorte d'obsession. Son enthousiasme pour les philosophies idéalistes de Walt Whitman et de William Morris présente un caractère plus personnel: en 1896 il prit la tête de la Chorale socialiste d'Hammersmith, qui répétait chez William Morris. C'est aussi à cette époque qu'il commença à s'intéresser à la littérature et à la philosophie hindoue, et prit des cours de sanskrit. Ne maîtrisant guère plus que l'alphabet, il acquit cependant une compréhension suffisante de la langue pour pouvoir effectuer ses propres adaptations de textes rédigés en sanskrit, qu'il commença à mettre en musique au début des années 1900. Sa découverte de la musique folklorique eut lieu parallèlement à cela et fut influencée par la profonde amitié le liant à Vaughan Williams, qu'il avait rencontré en 1895 lorsqu'ils étaient

tous les deux étudiants au Royal College of Music.

The Mystic Trumpeter

Ce mélange d'influences sortant de l'ordinaire ne porta pas immédiatement ses fruits, et bien qu'il tienne du cliché de faire remarquer que *The Planets* (Les Planètes) – dont le compositeur n'entama la composition qu'à près de quarante ans – soit la première œuvre dans laquelle il trouva pleinement sa maturité, il serait difficile de nier qu'auparavant Holst n'avait jamais réalisé d'œuvre ayant uniformément atteint ce niveau. Néanmoins l'importance démesurée accordée aux *Planets* dans sa production a plongé une grande partie de sa musique antérieure dans l'obscurité, et la destinée du *Mystic Trumpeter*, op. 18, H 71, n'a rien d'exceptionnel. Composée à l'origine en 1904 et révisée en 1912, l'œuvre fit l'objet de seulement deux exécutions du vivant de son compositeur, et dut attendre 1980 pour être reprise.

Holst avait composé une ouverture, *Walt Whitman*, op. 7, H 42, en 1899: il s'agit d'une pièce exubérante, qui n'a cependant

pas la subtilité nécessaire pour brosser un portrait véridique du poète. Ce fut cinq ans plus tard, lorsqu'il s'attaqua à un des plus grands poèmes de Whitman, que le compositeur atteignit pour la première fois le juste équilibre entre son enthousiasme naturel et le besoin d'être objectif. S'il avait mis en musique les dernières paroles, "Joy! Joy! all over Joy!" (Joie! Joie! partout la Joie!), à l'époque où il avait écrit l'ouverture, elles auraient très probablement été le prétexte à une conclusion jubilatoire; au lieu de cela, cette fin calme et sereine s'avère totalement caractéristique de la faculté acquise par Holst à sa maturité de créer quelque chose d'inattendu. L'influence de la pensée hindoue est ici clairement présente, tandis que sur le plan musical les empreintes de son style ultérieur se font sentir dans la bitonalité (deux tonalités différentes utilisées simultanément) des figures de fanfare entendues au tout début de l'œuvre.

Bien que le langage musical de l'œuvre soit encore à de nombreux égards wagnérien, il a évolué. Il n'est guère facile de connaître les influences ayant insufflé à Holst cette confiance nouvelle – mais le fait qu'il ait joué sous la baguette de Richard Strauss, durant sa courte carrière de tromboniste professionnel, a très certainement laissé sa marque. La musique montre une fluidité

généralement absente de ses œuvres antérieures, qui se trouve bien sûr appuyée par la structure du poème; néanmoins la réponse que l'exubérance de Whitman inspire à Holst, est toujours mesurée et contenue. La longue section finale, débutant par "Now, trumpeter, for thy close" (Maintenant, trompettiste, pour ta conclusion), révèle un sens magistral de la forme, progressant vers l'extase d'un "chant final, joyeux et triomphant" ("glad, exulting, culminating song"), dont l'humeur sait se maintenir à merveille jusqu'à la tranquillité des mesures finales.

First Choral Symphony

Holst composa le premier jet de la *First Choral Symphony* (Première Symphonie chorale), op. 41, H 155¹, en 1923, peu après avoir écrit *The Perfect Fool*, op. 39, H 150, essai de grand opéra qui fut quasiment dénué de tout succès. Ses lourdes responsabilités pédagogiques (il enseignait à l'École de filles de St Paul depuis 1905 et au Morley College depuis 1907) lui causant du surmenage, il lui fut conseillé, en 1924, de prendre un an de congé. Il se retira donc dans sa maison

¹ Holst avait prévu d'écrire une Deuxième Symphonie chorale sur des poèmes de George Meredith, en 1926, mais quoiqu'il y travaillât par intermittence pendant les cinq années qui suivirent, l'œuvre resta à l'état de fragments.

de Thaxted dans l'Essex, et pour la première fois de sa vie fut en mesure de s'adonner uniquement à la composition; il se permit donc de retravailler à loisir la *Choral Symphony*, ce qui fut pour lui un luxe. La pièce, qui lui avait été commandée par le Festival triennal de Leeds, fut créée en octobre 1925 et suivie d'une exécution à Londres plusieurs semaines plus tard.

L'accueil mitigé réservé à l'œuvre fut, dans une certaine mesure, causé par les textes qu'avaient choisis Holst. Bien qu'ils soient tous de Keats, ils vont de l'*Ode on a Grecian Urn* du deuxième mouvement à un extrait de vers notés en hâte dans un exemplaire des pièces de Beaumont et Fletcher, se trouvant dans le Finale. Holst avait besoin de mots qui stimulaient son imagination musicale, et si ces mots formaient des bribes plus ou moins décousues, ce n'était pas son souci: il suivait simplement son instinct. Pourtant, c'est seulement dans le Finale qu'un manque de direction se fait sentir. Personne n'irait jusqu'à prétendre que la structure de celui-ci soit une réussite totale, mais la réponse que le texte inspire à Holst assure la progression de la musique, et la fin pleine de douceur se révèle tout aussi accomplie et inattendue que celle du *Mystic Trumpeter*.

Le mystérieux Prélude – "Invocation à Pan" – est suivi, dans le premier mouvement,

par l'apparition du dieu du vin au cours d'une Bacchanale: les textes sont tous tirés d'*Endymion*, et Holst donne libre cours à son côté exubérant en faisant entendre une danse entièrement écrite à sept temps. Dans le deuxième mouvement, l'*Ode* de Keats révèle l'autre facette du compositeur: merveilleusement calme et posé, Holst compose un de ses hymnes processionnels caractéristiques sur les paroles "Who are these coming to the sacrifice?" (Qui sont ces êtres venant au sacrifice?) Le troisième mouvement met en musique "Fancy", poème tiré du recueil posthume *Extracts from an Opera*, sous forme de Scherzo tourbillonnant, tandis que "Folly's Song", provenant de la même source, constitue par contraste un trio au caractère terre à terre; dans la section finale, pour orchestre seul, la musique s'évanouit sans laisser de traces.

Si la diversité du Finale ne satisfait pas pleinement les attentes que les trois mouvements ont suscitées, il ne fait nul doute qu'Holst a atteint son objectif: écrire une œuvre enrichissant la tradition chorale sans être aucunement redéivable à celle-ci. Le compositeur avait à tous les égards de l'individualité: se répétant rarement, il était disposé à déconcerter ceux qui ne lui réclamaient rien de plus qu'une autre œuvre dans la lignée des *Planets*. Ayant sa propre

notion de la fierté, il déclara en 1926, dans des écrits concernant la Première Symphonie chorale:

Je pense que cette œuvre dans sa totalité est ce que j'ai écrit de mieux!

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Traduction: Marianne Fernée-Lidon

Note de la soliste

C'est avec une émotion toute particulière que nous avons maintenant achevé cet enregistrement, après l'abandon, en 2008, de notre première tentative faite avec le BBC National Orchestra of Wales au Brangwyn Hall de Swansea, à la suite du décès soudain et tragique de Richard Hickox.

Nous venions de terminer notre tout premier enregistrement du premier mouvement de la Symphonie chorale, "Chant et Bacchanale", lorsqu'il tomba malade, et tout le monde sait ce qui arriva ensuite.

Ce mouvement - "Beneath my palm trees, by the river side, I sat a-weeping" (Sous mes palmiers, près de la rivière, j'étais assise à pleurer), débutant par un magnifique solo d'alto et se terminant par le splendide chant débordant de joie du chœur préparé par Adrian Partington - sera à jamais gravé dans mon cœur, car il incarne certainement ces précieux moments de joie parfaite, vécus par

tant d'entre nous lorsque nous faisions de la musique avec notre cher Richard.

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Traduction: Marianne Fernée-Lidon

Lauréate du Prix Kathleen Ferrier en 1994, la soprano lyrique anglaise **Susan Gritton** s'est imposée avec succès grâce à son timbre caractéristique et limpide et à sa polyvalence stylistique. Son répertoire s'étend des œuvres baroques et classiques à la musique de compositeurs du vingtième siècle tels Strauss et Britten; elle a en outre des affinités particulières pour la musique britannique. À l'opéra, elle interprète les rôles de Marenka (*La Fiancée vendue*) et Liù (*Turandot*) au Royal Opera de Covent Garden, la comtesse Madeleine (*Capriccio*) et Tatiana (*Eugène Onéguine*) au Grange Park Opera, Constance (*Die Entführung aus dem Serail*), Blanche (*Dialogues des Carmélites*), ainsi que le rôle titre de *Rodelinda* à la Bayerische Staatsoper, et les rôles titres de *Theodora* au Festival de Glyndebourne et de *La Petite Renarde russe* à l'English National Opera. Elle se produit en outre au Teatro alla Scala de Milan, à l'Opéra néerlandais, à la Deutsche Staatsoper de Berlin, à l'Opera Australia, l'Opéra de Montréal et au Théâtre Bolchoï dans des rôles tels Ellen Orford (*Peter Grimes*), Micaëla

(*Carmen*), *Donna Anna* (*Don Giovanni*) et *Elettra* (*Idomeneo*). Très sollicitée au concert, elle s'est produite avec des orchestres de renommée internationale sous la direction de chefs tels Edward Gardner, Sir Charles Mackerras, Sir Simon Rattle, Daniel Harding, Mark Wigglesworth, Sir Antonio Pappano, Sir Colin Davis, Sir Mark Elder, Sir Roger Norrington et Martyn Brabbins. Elle a donné des récitals au Wigmore Hall de Londres avec Eugene Asti et Graham Johnson. Nommée aux Grammies, Susan Gritton a une abondante discographie à son actif, notamment plusieurs enregistrements avec Richard Hickox chez Chandos.

Fondé en 1928, le **BBC Symphony Chorus** est l'un des chœurs amateurs les plus remarquables et les plus caractéristiques du Royaume Uni. Parmi ses premiers concerts, il chanta dans les créations de la *Cantata profana* de Bartók, de *Perséphone* de Stravinsky, et de la Huitième Symphonie de Mahler. Son attachement à la musique contemporaine demeure constant, et il a récemment participé aux créations d'œuvres de Sir Peter Maxwell Davies, Judith Weir, Stephen Montague, Peter Eötvös et Sir John Tavener. Le Chorus interprète un vaste répertoire avec le BBC Symphony Orchestra, dans des concerts qui sont pour la plupart

retransmis par la BBC Radio 3. Il a ainsi interprété très récemment des œuvres de Verdi, Prokofiev, Vaughan Williams et Elgar au Barbican Centre de Londres et aux Fairfield Halls de Croydon. Comme chœur résident des BBC Proms de Londres, il participe à plusieurs concerts chaque saison, incluant généralement les soirées d'ouverture et de clôture du festival. Au cours de la saison 2013 des BBC Proms, il a chanté dans *The Midsummer Marriage* de Sir Michael Tippett avec le BBC Symphony Orchestra et les BBC Singers sous la direction de Sir Andrew Davis, et dans la *Symphony no 3* de Szymanowski avec le BBC National Orchestra et le Chorus of Wales. Outre ses enregistrements pour Radio 3, le BBC Symphony Chorus a enregistré de nombreuses œuvres pour des maisons de disques, et notamment pour Chandos Records une sélection de partitions chorales de Joseph Marx et *The Song of the High Hills* et *Appalachia* de Delius avec le BBC Symphony Orchestra sous la direction de Sir Andrew Davis. Il se produit également *a cappella* et avec d'autres orchestres, à Londres et ailleurs. Il a très récemment effectué une tournée en France et aux îles Canaries. bbc.co.uk/symphonychorus

Depuis sa création en 1930, le **BBC Symphony Orchestra** joue un rôle central dans la vie

musicale britannique. Il est le pilier des BBC Proms de Londres où il donne environ douze concerts chaque année, incluant les soirées d'ouverture et de clôture du festival. Il est "Orchestre associé" du Barbican Centre de Londres et effectue des tournées de concerts à travers le monde entier. Il travaille régulièrement avec son chef principal, Sakari Oramo, avec Semyon Bychkov, qui est le "Günter Wand Conducting Chair" de l'ensemble, Sir Andrew Davis et Jiří Bělohlávek, ses chefs lauréats, et Oliver Knussen, son Artiste associé. Ses enregistrements pour la BBC Radio 3 réalisés dans ses studios de Maida Vale à Londres constituent une part centrale de ses activités (le public peut assister gratuitement à certains de ces enregistrements). La grande majorité de ses concerts sont retransmis sur les ondes de la BBC Radio 3, diffusés en direct sur Internet et disponibles pendant sept jours sur le BBC iPlayer; certains sont télévisés, ce qui donne au BBC Symphony Orchestra le plus grand profil médiatique de tous les orchestres britanniques. Ardent défenseur de la musique du vingtième siècle et de celle de notre temps, il a donné récemment les premières mondiales d'œuvres de Michael Zev Gordon, Toru Takemitsu, Magnus Lindberg, Per Nørgård, Rolf Hind, Anna Clyne, David Sawer et

Jonathan Lloyd. Le BBC Symphony Orchestra organise de nombreux programmes éducatifs tels que "BBC SO Plus Family", qui présente la musique classique vivante à des familles, "BBC SO Family Orchestra and Chorus" et "Total Immersion", et travaille avec des écoles locales. bbc.co.uk/symphonyorchestra

Depuis l'an 2000, **Sir Andrew Davis** est directeur musical et premier chef du Lyric Opera de Chicago. Depuis 2013, il est en outre premier chef du Melbourne Symphony Orchestra. Autrefois chef permanent du Toronto Symphony Orchestra, il en est aujourd'hui chef d'orchestre lauréat; il est également chef lauréat du BBC Symphony Orchestra – dont il a été le premier chef pendant de nombreuses années, seul son fondateur, Sir Adrian Boult, étant resté plus longtemps que lui à ce poste; il a été également directeur musical de l'Opéra du Festival de Glyndebourne. Né en 1944 dans le Hertfordshire, en Angleterre, il a fait ses études au King's College de Cambridge, où il a étudié l'orgue avant de se tourner vers la direction d'orchestre. Son répertoire s'étend de la musique baroque aux œuvres contemporaines et ses qualités très développées dans le domaine de la direction d'orchestre couvrent l'univers symphonique, lyrique et chorale. Outre

le répertoire symphonique et lyrique de base, il est un grand partisan des œuvres du vingtième siècle de compositeurs tels Janáček, Messiaen, Boulez, Elgar, Tippett et Britten. Il a donné des concerts avec le BBC Symphony Orchestra aux Proms de la BBC et en tournée à Hong-Kong, au Japon, aux États-Unis et en Europe. Il a dirigé tous les plus grands orchestres du monde, ainsi que des productions dans des théâtres lyriques et festivals du monde entier, notamment au

Metropolitan Opera de New York, au Teatro alla Scala de Milan et au Festival de Bayreuth. Maestro Davis enregistre de manière prolifique; il est actuellement sous contrat d'exclusivité chez Chandos. Il a reçu la Charles Heidsieck Music Award de la Royal Philharmonic Society en 1991, a été fait commandeur de l'Ordre de l'Empire britannique en 1992, et en 1999 Knight Bachelor au titre des distinctions honorifiques décernées par la reine à l'occasion de la nouvelle année. www.sirandrewdavis.com

The Mystic Trumpeter

- [1] Hark! some wild trumpeter – some strange
[musician,
Hovering unseen in air, vibrates capricious
[tunes to-night.
I hear thee, trumpeter – listening, alert, I
[catch thy notes,
Now pouring, whirling like a tempest round
[me,
Now low, subdued – now in the distance lost.
...

Blow, trumpeter, free and clear – I follow
[thee,
While at thy liquid prelude, glad, serene,
The fretting world, the streets, the noisy
[hours of day, withdraw;
A holy calm descends, like dew, upon me,
I walk, in cool refreshing night, the walks of
[Paradise,
I scent the grass, the moist air, and the
[roses;
Thy song expands my numb'd, imbonded
[spirit – thou freest, launchest me,
Floating and basking upon Heaven's lake.
...

[2] Blow again, trumpeter! and for thy theme,
Take now the enclosing theme of all – the
[solvent and the setting;
Love, that is pulse of all – the sustenance
[and the pang;

The heart of man and woman all for love;
No other theme but love – knitting, enclosing,
[all-diffusing love.

O, how the immortal phantoms crowd around
[me!
I see the vast alembic ever working – I see
[and know the flames that heat the world;
The glow, the blush, the beating hearts of
[lovers,
So blissful happy some – and some so silent,
[dark, and nigh to death:
Love, that is all the earth to lovers – Love,
[that mocks time and space;
Love, that is day and night – Love, that is sun
[and moon and stars;
Love, that is crimson, sumptuous, sick with
[perfume;
No other words, but words of love – no other
[thought but Love.

- [3] Blow again, trumpeter – conjure war's [wild]
[alarums.
Swift to thy spell, a shuddering hum like
[distant thunder rolls;
Lo! where the arm'd men hasten – Lo! mid the
[clouds of dust, the glint of bayonets;
I see the grime-faced cannoneers – I mark
[the rosy flash amid the smoke – I hear
[the cracking of the guns.
...

O trumpeter! methinks I am myself the
[instrument thou playest!

Thou melt'st my heart, my brain – thou
[movest, drawest, changest them, at will:
And now thy sullen notes send darkness
[through me;
Thou takest away all cheering light – all hope.
...

Utter defeat upon me weighs – all lost! the
[foe victorious!
(Yet 'mid the ruins Pride colossal stands,
[unshaken to the last;
Endurance, resolution, to the last.)

- 4 Now, trumpeter, for thy close,
Vouchsafe a higher strain than any yet;
Sing to my soul – renew its languishing faith
[and hope;
Rouse up my slow belief – give me some
[vision of the future;
Give me, for once, its prophecy and joy.

O glad, exulting, culminating song!
A vigor more than earth's is in thy notes!
Marches of victory – man disenthralld' – the
[conqueror at last!
Hymns to the universal God, from universal
[Man – all joy!
A reborn race appears – a perfect World,
[all joy!
Women and Men, in wisdom, innocence and
[health – all joy!
Riotous, laughing bacchanals, fill'd with joy!

War, sorrow, suffering gone – the rank earth
[purged – nothing but joy left!
The ocean fill'd with joy – the atmosphere
[all joy!
Joy! Joy! in freedom, worship, love! Joy in the
[ecstasy of life!
Enough to merely be! Enough to breathe!
Joy! Joy! all over Joy!

from 'From Noon to Starry Night',
Leaves of Grass (1900 edition)
Walt Whitman (1819 – 1892)

First Choral Symphony

Prelude. Invocation to Pan

Chorus

5 O thou, whose mighty palace roof doth hang
From jagged trunks, and overshadoweth
Eternal whispers, glooms, the birth, life,
[death
Of unseen flowers in heavy peacefulness;
Who lov'st to see the hamadryads dress
Their ruffled locks where meeting hazels
[darken;
And through whole solemn hours dost sit,
[and hearken
The dreary melody of bedded reeds –
In desolate places, where dank moisture
[breeds
The pipy hemlock to strange overgrowth;
Bethinking thee, how melancholy loth

Thou wast to lose fair Syrinx – do thou now,
By thy love's milky brow!
By all the trembling mazes that she ran,
Hear us, great Pan!
...

Be still the unimaginable lodge
For solitary thinkings; such as dodge
Conception to the very bourne of heaven,
Then leave the naked brain: be still the
[leaven,
That spreading in this dull and clodded earth
Gives it a touch ethereal – a new birth:
Be still a symbol of immensity;
A firmament reflected in a sea;
An element filling the space between;
An unknown – but no more: we humbly
[screen
With uplift hands our foreheads, lowly
[bending,
And giving out a shout most heaven rending,
Conjure thee to receive our humble Paean,
Upon thy Mount Lycean!

from *Endymion*

I. Song and Bacchanal

Part I

Solo

6 Beneath my palm trees, by the river side,
I sat a-weeping: in the whole world wide
There was no one to ask me why I wept, –
And so I kept

Brimming the water-lily cups with tears
Cold as my fears.
Beneath my palm trees, by the river side,
I sat a-weeping: what enamour'd bride,
Cheated by shadowy wooer from the clouds,
But hides and shrouds
Beneath dark palm trees by a river side?

7 And as I sat, over the light blue hills
There came a noise of revellers: the rills
Into the wide stream came of purple hue –
'Twas Bacchus and his crew!
The earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din –
'Twas Bacchus and his kin!

Chorus

Bacchus! Bacchus! Bacchus! Bacchus!

Solo

Like to a moving vintage down they came,
Crown'd with green leaves, and faces all on
[flame;
All madly dancing through the pleasant
[valley,
To scare thee, Melancholy!
O then, O then, thou wast a simple name!
And I forgot thee, as the berried holly
By shepherds is forgotten, when, in June,
Tall chestnuts keep away the sun and
[moon: –
I rush'd into the folly!

Part 2

Chorus

8 Whence came ye, merry Damsels! whence
[came ye]
So many, and so many, and such glee?
Why have ye left your bowers desolate,
Your lutes, and gentler fate? –
'We follow Bacchus! Bacchus on the wing?
A-conquering!
Bacchus, young Bacchus! good or ill betide,
We dance before him thorough kingdoms
[wide: –
Come hither, lady fair, and joined be
To our wild minstrels!'

Part 3

Solo

Within his car, aloft, young Bacchus stood,
Trifling his ivy-dart, in dancing mood,
With sidelong laughing;
And little rills of crimson wine imbrued
His plump white arms, and shoulders,
[enough white
For Venus' pearly bite;
And near him rode Silenus on his ass,
Pelted with flowers as he on did pass
Tiptsily quaffing.

Part 4

Chorus

'Whence came ye, jolly Satyrs! whence
[came ye!
So many, and so many, and such glee?

Why have ye left your forest haunts, why left
Your nuts in oak-tree cleft? -
"For wine, for wine we left our kernel tree;
For wine we left our heath, and yellow
[brooms,
And cold mushrooms;
For wine we follow Bacchus through the
[earth;
Great God of breathless cups and chirping
[mirth! -
Come hither, lady fair, and joined be
To our mad minstrels!"

Part 5

Solo

- 9 Onward the tiger and the leopard pants,
With Asian elephants:
Onward these myriads - with song and
[dance,
With zebras striped, and sleek Arabians'
[prance,
Web-footed alligators, crocodiles,
Bearing upon their scaly backs, in files,
Plump infant laughers mimicking the coil
Of seamen, and stout galley-rowers' toil:
With toying oars and silken sails they glide,
Nor care for wind and tide.

Part 6

Chorus

Bacchus, young Bacchus! good or ill betide,
We dance before him thorough kingdoms
[wide: -

For wine we follow Bacchus through the
[earth;
Great god of breathless cups and chirping
[mirth!
We follow Bacchus! Bacchus on the wing,
A-conquering!

from *Endymion*

Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou
[kiss,
Though winning near the goal – yet, do not
[grieve;
She cannot fade, though thou hast not thy
[bliss,
For ever wilt thou love, and she be fair!

II. Ode on a Grecian Urn
Chorus and Soprano
[10] Thou still unravish'd bride of quietness,
Thou foster-child of Silence and slow Time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fringed legend haunts about thy
[shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens
[loth?
What mad pursuit? What struggle
[escape?
What pipes and timbrels? What wild
[ecstasy?

[11] Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes,
[play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst
[not leave

[12] Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and
[cloy'd,
A burning forehead, and a parching
[tongue.

[13] Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands
[drest?
What little town by river or sea-shore,
Or mountain-built with peaceful citadel,
Is emptied of its folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul, to tell
Why thou art desolate, can e'er return.

[14] O Attic shape! fair attitude! with brede
 Of marble men and maidens overwrought,
 With forest branches and the trodden weed;
 Thou, silent form! dost tease us out of
 [thought
As doth eternity: Cold Pastoral!
 When old age shall this generation waste,
 Thou shalt remain, in midst of other
 [woe
Than ours, a friend to man, to whom thou
 [say'st,
 'Beauty is truth, truth beauty, - that is all
 Ye know on earth, and all ye need to
 [know.'

III. Scherzo

Part 1. Fancy

Chorus

[15] Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;
Then let wingéd Fancy wander
Through the thought still spread beyond her:
Open wide the mind's cage-door,
She'll dart forth, and cloudward soar.
O sweet Fancy! let her loose;
Summer's joys are spoilt by use,
And the enjoying of the Spring
Fades as does its blossoming;
Autumn's red-lipp'd fruitage too,
Blushing through the mist and dew,
Cloys with tasting: What do then?

Sit thee by the ingle, when
The sear faggot blazes bright,
Spirit of a winter's night;
When the soundless earth is muffled,
And the cakéd snow is shuffled
From the ploughboy's heavy shoon;
When the Night doth meet the Noon
In a dark conspiracy
To banish Even from her sky.
Sit thee there, and send abroad,
With a mind self-overawed,
Fancy, high-commission'd: - send her!
She has vassals to attend her:
She will bring, in spite of frost,
Beauties that the earth hath lost;
She will bring thee, all together,
All delights of summer weather;
All the buds and bells of May,
From dewy sward or thorny spray;
All the heapéd Autumn's wealth,
With a still, mysterious stealth:
She will mix these pleasures up
Like three fit wines in a cup,
And thou shalt quaff it: - thou shalt hear
Distant harvest-carols clear;
Rustle of the reapéd corn;
Sweet birds antheming the morn:
And, in the same moment - hark!
'Tis the early April lark,
Or the rooks, with busy caw,
Foraging for sticks and straw.
Thou shalt, at one glance, behold
The daisy and the marigold;

White-plumed lilies, and the first
Hedge-grown primrose that hath burst;
Shaded hyacinth, alway
Sapphire queen of the mid-May;
And every leaf, and every flower
Pearléd with the self-same shower.
Thou shalt see the fieldmouse peep
Meagre from its celléd sleep;
And the snake all winter-thin
Cast on sunny bank its skin;
Freckled nest-eggs thou shalt see
Hatching in the hawthorn-tree,
When the hen-bird's wing doth rest
Quiet on her mossy nest;
Then the hurry and alarm
When the beehive casts its swarm;
Acorns ripe down-pattering
While the autumn breezes sing.

O sweet Fancy! let her loose;
Every thing is spoilt by use:
Where 's the cheek that doth not fade,
Too much gazed at? Where 's the maid
Whose lip mature is ever new?
Where 's the eye, however blue,
Doth not weary? Where 's the face
One would meet in every place?
Where 's the voice, however soft,
One would hear so very oft?

Ever let the Fancy roam,
Pleasure never is at home:
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth;

Then let wingéd Fancy wander
Through the thought still spread beyond her:
Open wide the mind's cage-door,
She'll dart forth, and cloudward soar.

from *Extracts from an Opera*

Part 2. Folly's Song

Chorus

- [16] When wedding fiddles are a-playing,
 Huza for folly O!
And when maidens go a-maying,
 Huza for folly O!
When a milk-pail is upset,
 Huza for folly O!
And the clothes left in the wet,
 Huza for folly O!
When the barrel's set abroach,
 Huza for folly O!
When Kate Eyebrow keeps a coach,
 Huza for folly O!
When the pig is over-roasted,
And the cheese is over-toasted,
When Sir Snap is with his lawyer,
And Miss Chip has kissed the sawyer,
 Huza for folly O!

from *Extracts from an Opera*

IV. Finale

Part 1

Solo

- [17] Spirit here that reignest!
Spirit here that painest!

Spirit here that burneth!
Spirit here that mourneth!

Spirit! I bow
My forehead low,
Enshaded with thy pinions!
Spirit! I look
All passion struck,
Into thy pale dominions!
from *Spirit here that reignest*

Part 2

Chorus

God of the golden bow,
And of the golden lyre,
And of the golden hair,
And of the golden fire.

from *Hymn to Apollo*

In thy western halls of gold
When thou sittest in thy state,
Bards, that erst sublimely told
Heroic deeds, and sang of fate,
With fervour seize their adamantine
[lyres,
Whose chords are solid rays, and twinkle
[radiant fires.

Here Homer with his nervous arms
Strikes the twanging harp of war,
And even the western splendour warms,
While the trumpets sound afar.

Part 3

Solo

[18] Then, through thy Temple wide,
[melodious swells
The sweet majestic tone of Maro's
[lyre:
The soul delighted on each accent dwells, -
Enraptur'd dwells, - not daring to
[respire,
The while he tells of grief around a funeral
[pyre.

Part 4

Chorus

'Tis awful silence then again;
Expectant stand the spheres;
Breathless the laurel'd peers,
Nor move, till ends the lofty strain,
Nor move till Milton's tuneful thunders
[cease,
And leave once more the ravish'd heavens
[in peace.

Thou biddest Shakespeare wave his hand,
And quickly forward spring
The Passions - a terrific band -
And each vibrates the string
That with its tyrant temper best accords,
While from their Master's lips pour forth the
[inspiring words.

A silver trumpet Spenser blows,
And, as its martial notes to silence
[flee,
From a virgin chorus flows
A hymn in praise of spotless Chastity.
'Tis still! Wild warblings from the Æolian
[lyre
Enchantment softly breathe, and tremblingly
[expire.

Part 5

Solo

18 Next thy Tasso's ardent numbers
Float along the pleased air,
Calling youth from idle slumbers,
Rousing them from Pleasure's lair: -
Then o'er the strings his fingers gently
[move,
And melt the soul to pity and to love.

Part 6

Chorus

But when *Thou* joinest with the Nine,
And all the powers of song combine,
We listen here on earth:
Thy dying tones that fill the air,
And charm the ear of evening fair,
From thee, great God of Bards, receive their
[heavenly birth.

from *Ode to Apollo*

20 Bards of Passion and of Mirth,
Ye have left your souls on earth!
Have ye souls in heaven too,
Double-lived in regions new?
Yes, and those of heaven commune
With the spheres of sun and moon;
With the noise of fountains wond'rous,
And the parle of voices thund'rous;
With the whisper of heaven's trees
And one another, in soft ease
Seated on Elysian lawns
Brows'd by none but Dian's fawns
Underneath large blue-bells tented,
Where the daisies are rose-scented,
And the rose herself has got
Perfume which on earth is not;
Where the nightingale doth sing
Not a senseless, tranced thing,
But divine melodious truth;
Philosophic numbers smooth;
Tales and golden histories
Of heaven and its mysteries.

Thus ye live on high, and then
On the earth ye live again;
And the souls ye left behind you
Teach us, here, the way to find you,
Where your other souls are joying,
Never slumber'd, never cloying.
Here, your earth-born souls still speak
To mortals, of their little week;
Of their sorrows and delights;
Of their passions and their spites;

Of their glory and their shame;
What doth strengthen and what maim.
Thus ye teach us, every day,
Wisdom, though fled far away.

from *Bards of Passion and of Mirth*

Part 7

Solo

[21] Spirit here that reignest!
Spirit here that painest!
Spirit here that burneth!
Spirit here that mourneth!
 Spirit! I bow
 My forehead low,
Enshaded with thy pinions!
 Spirit! I look
 All passion struck,
Into thy pale dominions!

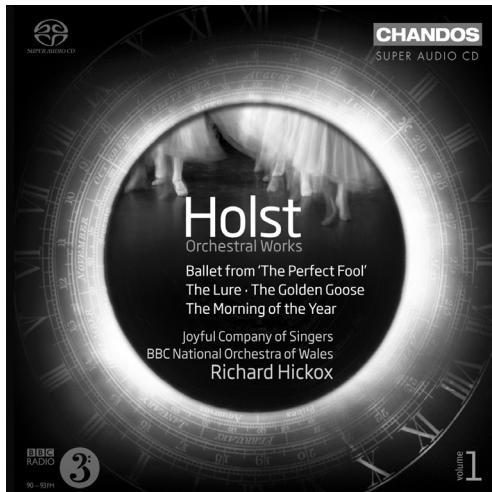
from *Spirit here that reignest*

Chorus

Bards of Passion and of Mirth,
Ye have left your souls on earth!
Ye have souls in heaven too,
Double-lived in regions new!

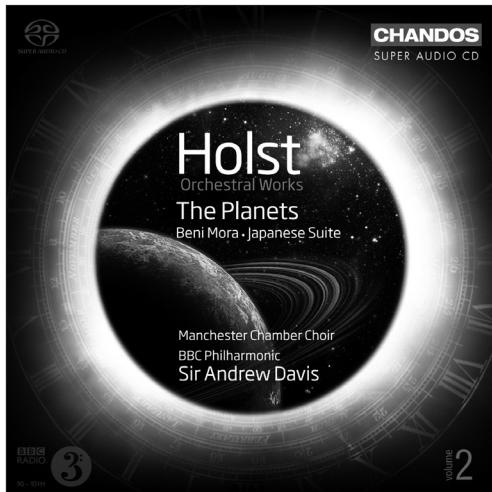
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BBC Symphony Orchestra with its former Chief Conductor, Jiří Bělohlávek,
at the Barbican

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Gustav Holst (1874 - 1934)

Orchestral Works, Volume 3

<p>[1] - [4] The Mystic Trumpeter, Op. 18, H 71 (1904, revised 1912) Scena for Soprano and Orchestra</p> <p>[5] - [21] First Choral Symphony, Op. 41, H 155 (1923-24)* for Soprano Solo, Chorus, and Orchestra</p>	18:23 50:45 TT 69:20	 <p>DSD SUPER AUDIO CD Direct Stream Digital SA-CD, DSD and their logos are trademarks of Sony.</p> <p>Multi-ch Stereo All tracks available in stereo and multi-channel</p> <p>This Hybrid CD can be played on any standard CD player.</p>
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Susan Gritton soprano
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