

The
RALPH VAUGHAN
WILLIAMS SOCIETY

*Dedicated to widening the knowledge,
understanding and appreciation of
the music and life of
Ralph Vaughan Williams*

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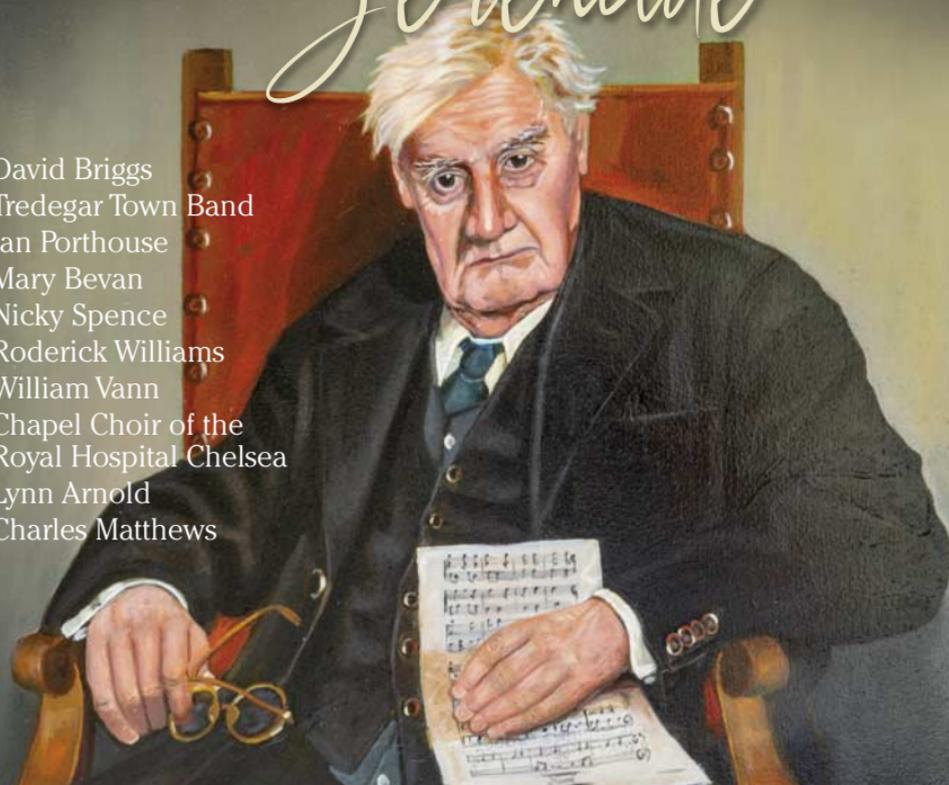
Ralph Vaughan Williams

Serenade



ALBION RECORDS

David Briggs
Tredegar Town Band
Ian Porthouse
Mary Bevan
Nicky Spence
Roderick Williams
William Vann
Chapel Choir of the
Royal Hospital Chelsea
Lynn Arnold
Charles Matthews



Ralph Vaughan Williams

Serenade

- | | | | | | |
|---|---|-------|----|---|------|
| 1 | Flourish for Three Trumpets a
Members of Tredegar Town Band | 0'35 | 9 | March Past of The Kitchen Utensils b
(from The Wasps)
Arranged for organ and performed by David Briggs | 4'04 |
| 2 | Serenade to Music b
Arranged for organ and performed by David Briggs | 14'49 | | Suite for Four Hands on One Pianoforte e
Lynn Arnold and Charles Matthews (piano duet) | |
| 3 | She's Like the Swallow c
Mary Bevan (soprano); William Vann (piano) | 2'26 | 10 | i Prelude | 4'13 |
| 4 | The Winter's Gone and Past c
Nicky Spence (tenor); William Vann (piano) | 2'46 | 11 | ii Minuet (first version) | 2'03 |
| 5 | I will give my Love an Apple c
Roderick Williams (baritone); William Vann (piano) | 1'28 | 12 | iii Sarabande | 1'58 |
| 6 | Four Cambridge Flourishes for Four Trumpets a
Numbers 1 and 2
Members of Tredegar Town Band | 0'59 | 13 | iv Gigue | 1'05 |
| 7 | For All the Saints and improvisation b,d
Chapel Choir of the Royal Hospital Chelsea, William Vann (conductor),
Joshua Ryan (organ), David Briggs (organ) | 7'08 | 14 | Variations on Aberystwyth f
Arranged for organ by Herbert Byard
Charles Matthews (organ) | 6'10 |
| 8 | Four Cambridge Flourishes for Four Trumpets a
Numbers 3 and 4
Members of Tredegar Town Band | 0'58 | 15 | Pezzo Ostinato f
Arranged for organ by Len Rhodes
Charles Matthews (organ) | 3'25 |
| | | | 16 | The Call (from Five Mystical Songs) f
Arranged for organ by Herbert Byard
Charles Matthews (organ) | 2'09 |
| | | | 17 | Two Herefordshire Carols a
Arranged for brass band by Paul Hindmarsh
Tredegar Town Band; Ian Porthouse (conductor) | 4'27 |

- 18 **Dives and Lazarus** g 3'58
 Chapel Choir of the Royal Hospital Chelsea, William Vann (conductor)
- 19 **God be With You Till We Meet Again (Randolph)** d 2'05
 Chapel Choir of the Royal Hospital Chelsea; William Vann (conductor);
 Joshua Ryan (organ); Eloise Irving (soprano); Angus McPhee (bass)

Total playing time: 66'56

- a Brangwyn Hall Swansea, 4–5 December 2021; Paul Hindmarsh, Producer;
 Steve Portnoi Engineer
- b Truro Cathedral, 11–13 August 2021; Adrian Lucas, Producer and Engineer
- c Henry Wood Hall, London, 7–11 June 2020; Andrew Walton, Producer; Deborah
 Spanton, Engineer
- d St. Jude-on-the-Hill, Hampstead, 17 June 2021; Andrew Walton, Producer;
 Deborah Spanton, Engineer
- e West Road Concert Hall, Cambridge, 7–9 January 2021; Michael Ponder, Producer
- f Temple Speech Room, Rugby School, 21 March 2021; Michael Ponder, Producer
- g St. Jude-on-the-Hill, Hampstead, 16–18 February 2018; Andrew Walton, Producer;
 Deborah Spanton, Engineer

Part of track 7 was previously released on ALBCD051 *Earth's Wide Bounds*. Tracks 10, 12
 and 13 were on ALBCD047 *Walton's First Symphony*. Track 18 was on ALBCD035
A Vaughan Williams Christmas.

Ralph Vaughan Williams: Serenade

Classical albums come and go, but we hope that this one – with all the albums released by Albion Records over the past 15 years – will remain available for many years to come. Despite that, it is worth noting the release date, which is **12 October 2022**, the 150th birthday of Ralph Vaughan Williams. We've run out (just for the time being) of 'big' presents for the composer so we have a miscellany of smaller gifts for him – and for the discerning listener. It is nice to think of this as a 150th birthday celebration concert, perhaps with a party afterwards, though we will try not to push the analogy too far.

This is not a 'sampler' album, though it includes five tracks that have been released before. The majority of tracks are new, and there are some world premieres. Most of the tracks were recorded at the same time as earlier releases and are gathered together here – some by design, and others because we recorded more music than the time-limited medium of a compact disc could accommodate. We give a brief outline of each of the related albums in the final part of these notes.

The longest work is David Briggs's transcription for organ of *Serenade to Music*, which gives the album its name. We have solo tracks from two very different organs and organists, with works for trumpets, brass band, piano duet and choir.

1 Flourish for Three Trumpets

Edited by Christopher Gordon

In 1951 Miss Maude Smith, County Music Adviser, made a request: 'I thought Dr. Vaughan Williams would be interested to know that so many Staffordshire children are performing his *Festival Te Deum* this year, and wrote to him pointing out that



we needed a flourish but could not find what we wanted. He said he was delighted to help and sent us the manuscript.' The first performance took place before 450 schoolchildren on 7 March 1951 at the Girls' High School, Bilston – the first of ten schools festivals in the county, all conducted by Miss Smith. The trumpeters were Mr A Matthews and Mr J Black of the CBSO and Mr R Trawford of Staffordshire Orchestral Society.

On 19 March the County Festival, with 700 voices, opened in Stafford's Borough Hall. The *Staffordshire Newsletter* reporter felt very moved when the Flourish for Trumpets "melted into a drum roll and 'God Save The King' as the concert opened." In October 1952 the Flourish once more opened a concert given by a choir drawn from 43 Staffordshire Schools, the Youth Choir and representatives of the W.I. in celebration of the composer's 80th birthday.

The score indicates that either B \flat , C, or D natural trumpets can be used, with D preferred. However, the instruments used for this recording were in B \flat .

2 Serenade to Music

Transcribed for organ by David Briggs

'How sweet the moonlight sleeps upon this bank!' The story of this great work is well known: Vaughan Williams composed it for sixteen particular voices with orchestra in celebration of the 50th anniversary of the first concert given by its dedicatee Sir Henry Wood, who conducted the first performance on 5 October 1938. However, Vaughan Williams went on to make a purely orchestral version, first heard in February 1940, again under Wood's baton. This transcription is of that orchestral version.

It is the original version – with a sung text, drawn from Shakespeare's *The Merchant of Venice* – that has remained more popular. But Vaughan Williams had an unparalleled ability to mirror a text in music; surely this dreamy rendition in Truro Cathedral's spacious acoustic brings us to the place where 'soft stillness and the night become the touches of sweet harmony'.



Three Folk Songs

These songs were recorded at the same time as our complete Folk Songs series (see below). With this compilation album in mind, we asked each of the three singers to record one of the songs sung by one of the others – so the next three tracks are new recordings with a change of voice.



Roderick Williams, Mary Bevan, Nicky Spence and William Vann

3 **She's Like the Swallow** *Lento non troppo*

This song was collected by Maud Karpeles in Newfoundland in 1930. Though she found many songs of British origin in that isolated land, this variant of a family of songs about unhappy love was unique to Newfoundland. Karpeles famously said that her life would have been worthwhile if collecting this one song had been all that she'd done.

She's like the swallow that flies so high;
She's like the river that never runs dry;
She's like the sunshine on the lee shore;
She loves her love and love is no more.

It's out of those roses she made a bed,
A stony pillow for her head.
She laid her down, no word did say,
Until this fair maid's heart did break.

'Twas out in the garden this fair maid did go,
A-picking the beautiful prim-e-rose
The more she plucked the more she pulled,
Until she got her aper-on full.

She's like the swallow that flies so high;
She's like the river that never runs dry;
She's like the sunshine on the lee shore;
I love my love and love is no more.

4 **The Winter's Gone and Past** *Andante*

Another song collected by Maud Karpeles in Newfoundland in 1930, this song has many more widely dispersed variants, going back at least to 1760.

The winter's gone and past and the summer's come at last,
And the small birds are singing on each tree,
And the hearts of those are glad, but mine is low and sad
Since my true love is sent far from me.

I'll put on a cap of black and bind chains around my neck,
And gold rings on my fingers I'll wear.
All this I'll undertake for my own true lover's sake,
For he drives near the Curragh of Kildare.

The ivory I will wear and I'll comb down my hair,
And I'll dress in the velvet so green.
Straightway I will prepare for the Curragh of Kildare,
And it's there I'll gain tidings of him.

5 **I Will Give My Love an Apple** *Andantino*

This song was sung to the Hammond brothers by Mr J Burrows in Sherborne, Dorset, in 1906. These two verses make a simple love poem, for which Vaughan Williams provides a gentle *legato* accompaniment.

I will give my love an apple without e'er a core,
I will give my love a house without e'er a door,
I will give my love a palace wherein she may be,
And she may unlock it without any key.

My head is the apple without e'er a core,
My mind is the house without e'er a door.
My heart is the palace wherein she may be,
And she may unlock it without any key.

6 **Four Cambridge Flourishes for Four Trumpets**
– numbers 1 and 2

Edited by Christopher Gordon

Number 1 – *moderato maestoso*, ♩ = 81

Number 2 – ♩ = 108

An uncatalogued manuscript in the British Library is headed “4 Cambridge Flourishes for 4 Trumpets” in the composer's most difficult handwriting. Is that word really ‘Cambridge’, and why? Cambridge is the most probable answer; we do not have any context for them, so ‘why’ is a mystery.



Instructions about what key the trumpets should be in ('either Bb, C, D or Eb trumpets can be used') are similar (but not identical) to those for the *Flourish* for *Three Trumpets*, which is a tenuous hint that they could also have been composed around 1950/51. The handwriting confirms a fairly 'late' date, but the Flourishes could have been intended for any ceremonial occasion or stage event.

These brief trumpet calls are on a smaller scale than the other 'flourishes' that Vaughan Williams wrote: *Flourish for a Coronation*, *Flourish for Glorious John* [Barbirolli], *Flourish for Wind Band* and *Flourish of Trumpets for a Folk Dance Festival*, founded on the Morris Call. In 1939, he wrote to Alan Bush: "Flourish' please which is good English – not *Fanfare* which is bad French."

The five flourishes in this album were all recorded together and are presented in three groups as a compromise between indigestion and interruption.

7 For All the Saints

Including an improvisation by David Briggs

Vaughan Williams wrote his great tune for the hymn *For All the Saints* for the English Hymnal of 1906. He attributed its authorship to 'my old friend Mr Anon' and gave the name of the tune as *Sine Nomine* – 'without a name'. He had conceived elements of the tune at an earlier stage (in the *House of Life* song cycle, 1904, and in *Pan's Anniversary*, 1905) and the tune continued to leave its mark on compositions throughout the composer's life. This recording of the hymn was taken from our recording ALBCD051 *Earth's Wide Bounds*, made in St. Jude-on-the-Hill, Hampstead. When we were recording at Truro in August 2021 I asked David Briggs to improvise on the hymn – imagining that a service had just ended

with it and the congregation would be streaming out into the sunshine. This compound track thus captures a liturgical practice not often found on commercial recordings.

For all the saints, who from their labours rest,
Who thee by faith before the world confessed,
Thy Name, O Jesus, be forever blessed.
Alleluia, Alleluia!

Thou wast their Rock, their Fortress and their Might;
Thou, Lord, their Captain in the well fought fight;
Thou, in the darkness drear, their one true Light.
Alleluia, Alleluia!

O may thy soldiers, faithful, true and bold,
Fight as the saints who nobly fought of old,
And win with them the victor's crown of gold.
Alleluia, Alleluia!

O blest communion! fellowship divine!
We feebly struggle, they in glory shine;
Yet all are one in thee, for all are thine.
Alleluia, Alleluia!

And when the strife is fierce, the warfare long,
Steals on the ear the distant triumph song,
And hearts are brave again, and arms are strong.
Alleluia, Alleluia!

The golden evening brightens in the west;
Soon, soon to faithful warriors cometh rest;
Sweet is the calm of Paradise the blessed.
Alleluia, Alleluia!

But lo! there breaks a yet more glorious day;
The saints triumphant rise in bright array;
The King of glory passes on his way.
Alleluia, Alleluia!

From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son and Holy Ghost:
Alleluia, Alleluia!

Bishop William Walsham How, 1823-1897

8 **Four Cambridge Flourishes for Four Trumpets**

Edited by Christopher Gordon

Number 3 – *moderato*, ♩ = 122

Number 4 – *allegro moderato*, ♩ = 80

9 **March Past of the Kitchen Utensils**

Transcribed for organ by David Briggs



In 1909 Vaughan Williams composed incidental music for a Cambridge University production of *The Wasps*, a comedy set around a courtroom, written by Aristophanes and first produced in Athens in 422 B.C. A suite of five movements was subsequently constructed from the music, of which *March Past of the Kitchen Utensils* is the third. It is also known as *March Past of the Witnesses*, as the

witnesses for the defence included a bowl, a pestle, a cheese-grater, a brazier and a pot – so percussion from these unlikely instruments has sometimes livened up Vaughan Williams's cheerful tune.

David Briggs recorded the *Overture* from the Suite some years ago for our double album ALBCD021–22 *Bursts of Acclamation*. Early on in preparing for the more recent Truro recording, he suggested including a transcription of the *March*, but we did not conclude that discussion. While in Truro, I asked him if it was in a performable state and he responded that, sadly, he had not made the transcription. Twenty-four hours later, a WhatsApp message informed me that it was finished! The result is an ideal piece for a 150th birthday party. Since Henry Willis had not seen fit to equip the Cathedral organ with a saucepan stop, David had a ball with the piece in his own inimitable way – taking the march to, and perhaps a little beyond, its logical conclusion.

10-13 **Suite for Four hands on One Pianoforte**

- i Prelude
- ii Minuet (first version)
- iii Sarabande
- iv Gigue

This student piece was written in 1893 and submitted to Vaughan Williams's composition teacher at the Royal College of Music, Sir Hubert Parry. One or two red circles and crosses from Parry can be linked to sketched ideas in pencil and blue crayon at the bottom of the score, no doubt the result of a discussion between professor and



student. Vaughan Williams implemented these improvements in writing a second version of the *Minuet*. That second version was used for the work's premiere recording on ALBCD047 (see below), but we promised that the original draft should also be heard in due course. That first version is presented here, with the other three movements unaltered.

This very early work by Vaughan Williams is obviously not indicative of the style that he was to find, but it demonstrates his understanding of many styles and his technical skill at this formative stage. We suggest that the music is more than a technical exercise; it is entertaining and can stand on its own merits.

14 **Variations on Aberystwyth**

Transcribed for organ by Herbert Byard

Albion's recording ALBCD046 below includes a piece for piano and organ, but it was difficult to find a location where we could tune a piano to the same pitch as an organ. We eventually succeeded at Rugby School's Temple Speech Room, with its 1890 Bryceson organ (E00602 in the online National Pipe Organ Register). While there, Charles Matthews took the opportunity to record three pieces for organ alone. This instrument, in a much drier acoustic, stands in marked contrast to the reverberant Truro organ heard earlier in this album.

Vaughan Williams came to love Welsh tunes, particularly Welsh hymn tunes, while working as Musical Editor of the English Hymnal from 1904–1906. He returned to these tunes on a number of occasions, and in 1940 he wrote *Household Music: Three Preludes on Welsh Hymn Tunes* – for string quartet, or alternative instruments, and horn *ad lib*. There was another version for 'medium orchestra'. The third prelude comprised eight variations on *Aberystwyth* (a tune written by

Joseph Parry, Professor of Music at Aberystwyth University, in 1876). Herbert Byard arranged these variations for organ in 1949.

Byard designated two manuals for Solo and Accompaniment, suggesting that the registration may be varied at will but without too violent a contrast of tone colour between the two.

15 **Pezzo Ostinato** *andante sostenuto*

Arranged for organ by Len Rhodes

Vaughan Williams wrote three pieces for piano which were collected and published in 1994 as *Birthday Gifts*. *Pezzo Ostinato* is dated 27 January 1905, so was probably not for his wife's birthday (July) and may not have been a birthday piece at all. The name indicates a piece with a persisting or 'obstinate' motif – which is, in this case, a triplet followed by a crotchet, contrasting with a tune to be played *dolce e cantabile*.

16 **The Call**

Arranged for organ by Herbert Byard

The Call is number four of Vaughan Williams's *Five Mystical Songs* – settings of poems by George Herbert dating from 1911. Herbert Byard made this arrangement for a two-manual organ in 1946. Surviving correspondence indicating a warm and developing friendship between Ralph and Ursula Vaughan Williams and Herbert Byard begins at about this time and continues to 1960.

There is no flamboyance in these three organ pieces from Rugby School, all of which conclude (like so many of Vaughan Williams's works) very quietly: *ppp*; *ppp* again, and finally *pppp*.

17 Two Carols from Herefordshire

Arranged for brass band by Paul Hindmarsh

When Vaughan Williams was collecting folk songs in Herefordshire, he was often to be found with the local folklorist Mrs Ella Mary Leather. She was in touch with the gypsy or travelling community and the two of them experienced some memorable visits to gypsy camps. Mrs Leather generally made phonographic records and wrote the words down, leaving Vaughan Williams to note the tune. Mrs Esther Smith (born in Shrewsbury in Spring 1876 as Esther Watton, later marrying Robert Smith) was a particularly good source of songs from this community. Vaughan Williams harmonised two tunes from Mrs Smith for the 1928 Oxford Book of Carols, matching them with Christmas carol texts. Thus, *There is a Fountain of Christ's Blood*, sung at Weobley, near Hereford, in August 1909, become *Joseph and Mary*, while a 'strange carol or song about a farmer who ploughed on Christmas Day', heard at nearby Dilwyn in September 1912 became *Coverdale's Carol*. Paul Hindmarsh blended Vaughan Williams's harmonies into this arrangement.



18 Dives and Lazarus

Arranged by Vaughan Williams to be sung by men's voices in Iceland in 1941

Vaughan Williams was commissioned to arrange about a dozen carols to be sung by British troops stationed in protective occupation of Iceland in 1941. Nine were subsequently published, including this example, embodying a folk tune that was very important to Vaughan Williams. It previously appeared on ALBCD035 (below) and we include it here as a bridge between the brass band carols and the final choral item.

As it fell out upon one day,
Rich Diverus he made a feast;
And he invited all his friends,
And gentry of the best.
As it fell out upon one day,
Poor Lazarus he was so poor,
He came and laid him down and down,
Even down at Diverus' door.

Then Laz'rus laid him down and down,
Even down at Diverus' gate;
"Some meat, some drink, brother Diverus,
For Jesus Christ his sake."
"Thou art none of mine brother Lazarus,
That lies begging at my gate,
No meat, no drink will I give thee,
For Jesus Christ his sake."

As it fell out upon one day,
Poor Lazarus he sickened and died,
There came two angels out of Heav'n,
His soul therein to guide.
"Rise up, rise up, brother Lazarus,
And come along with me;
For you've a place prepared in Heav'n,
For to sit upon an angel's knee."

As it fell out upon one day,
Rich Diverus he sickened and died,
There came two serpents out of Hell,
His soul therein to guide.
"Rise up, rise up, brother Diverus,
And come along with me;
There is a place prepared in Hell,
For to sit upon a serpent's knee."

19 God be with you till we meet again (Randolph)

This hymn illustrates just how widely Vaughan Williams cast his net in seeking content for the English Hymnal between 1904 and 1906. Who would have thought

that a 'Moody and Sankey' song could find its way into what became the hymn book for the 'high' Anglican church?

Jeremiah Rankin wrote it in about 1880 for Gospel meetings on Sunday nights at the First



Congregational Church, Washington D.C., where he was a pastor, and commissioned a tune from local musicians. It quickly became popular. Vaughan Williams found it, eliminated a repetitive chorus ('Till we meet, till we meet, Till we meet at Jesus' feet; Till we meet, till we meet, God be with you till we meet again') and wrote a new tune for it, which he called *Randolph*.

When Vaughan Williams died in 1958, there were two photographs on his bedside table. One was of his great friend Gustav Holst and the other was of his friend and cousin Ralph Wedgwood – always addressed by Vaughan Williams as Randolph. Wedgwood was the best man at his first marriage in 1897. How appropriate that we should end our 150th birthday party with this tender hymn of farewell sung to a tune named after the composer's closest friend.

God be with you till we meet again!
By His counsels guide, uphold you,
With His sheep securely fold you;
God be with you till we meet again.

God be with you till we meet again!
'Neath His wings protecting hide you,
Daily manna still provide you;
God be with you till we meet again.

God be with you till we meet again!
When life's perils thick confound you,
Put His loving arms around you;
God be with you till we meet again.

God be with you till we meet again!
Keep love's banner floating o'er you,
Smite death's threatening wave before you;
God be with you till we meet again.

Jeremiah Eames Rankin 1828–1904

Party Guests in order of arrival:

The four trumpeters for the flourishes, drawn from Tredegar Town Band, were Wilson Taylor, Jack Hoof, Chris Turner and Leanne Porthouse.

David Briggs is an internationally renowned organist and composer. He is currently Artist-in-Residence at the Cathedral of St John the Divine in New York City.

Mary Bevan MBE is a winner of the Royal Philharmonic Society's Young Artist award and UK Critics' Circle Award for Exceptional Young Talent in music.

Nicky Spence's unique skills as a singing actor and the rare honesty of his musicianship are steadily earning him a place at the top of the classical music profession internationally.

Roderick Williams OBE is a composer and also one of the most sought-after baritones today. He ranges from baroque to contemporary music in the opera house and on the concert platform.

William Vann is a multiple-prize winning accompanist and conductor. He is also the Director of Music at the Royal Hospital, Chelsea and the Artistic Director of the London English Song Festival.

Chapel Choir of the Royal Hospital Chelsea. The Royal Hospital Chelsea is the home of the Chelsea Pensioners. Members of the Chapel Choir are chosen not only for their skill at choral singing but also for a high standard of solo ability and general musicianship.

Joshua Ryan ARCO is a postgraduate organ student at the Royal Academy of Music, where he studies with Professor David Titterton.

Lynn Arnold, a pianist well known for her commitment to British music, is a founding member of the Warwick Piano Trio and the Arnold Ensemble. She is on the staff of the Royal Academy of Music.

Charles Matthews, pianist, organist and composer, won first prize in the 1999 Franz Liszt Organ Interpretation Competition in Budapest. He is organist of St Catharine's Church, Chipping Campden, Gloucestershire.

The Tredegar Town Band dates from 1849 and was formally constituted in 1876. In recent years the band has become one of the world's elite brass band performers.

Ian Porthouse has led the Tredegar Town Band to the National Finals every year since 2008. He is Director of Brass Band Studies at the Birmingham Conservatoire.

Eloise Irving (BBC Choirgirl of the Year in 1998) interprets the widest possible range of music styles for both harp and voice.

Angus McPhee tours widely as a bass-baritone, has made many recordings, and teaches singing at Bedford Girls' School.

David Bulmer (cover picture), an army reservist until 2001, started painting as a lockdown hobby in 2020. He specialises in portraits of people related to his own regiment, the Royal Artillery.

The party would not be complete without the **arrangers and editors**:

Christopher Gordon, based in Sydney, has composed a number of ballet and dance works for Australian companies. His film scores have received many awards including an EMMY nomination.

Herbert Byard (1912–1977) was a lecturer in music at Bristol University and, for a time, assistant organist at Gloucester Cathedral.

Len Rhodes has been a music director, arranger, composer, pianist, organist and teacher for more than forty years. A recording artist, he is signed to Burning Girl Records, UK.

Paul Hindmarsh has embraced vocal performance, choral and brass conducting, radio (including Radio 3) and CD production, music journalism, editing, arranging and academic research. He established the BBC (now RNCM) Festival of Brass in 1990.

Producers, engineers and editors:

Steve Portnoi BMus (Tonmeister) of Outhouse Audio engineered the winner of the Gramophone Award and *BBC Music Magazine* Recording of the Year 2013 (*The Apostles*, Elder).

Adrian Lucas of Acclaim Productions has been organist of Portsmouth and Worcester Cathedrals, and also conducted the Worcester Festival Choral Society.

Andrew Walton GRNCM, ARCM, is Managing Director of K & A Productions Ltd and has a distinguished record as a recording producer.

Deborah Spanton BMus (Tonmeister) is a director and sound, mastering and video engineer at K&A Productions Ltd.

Michael Ponder is a freelance producer of more than 1,500 CD and digital albums.

Peter J Reynolds (Reynolds Mastering) provides the music industry with top quality Digital Mastering, Re-Mastering, Sound Restoration and Archiving services – and remastered this album.

We invited **The Ralph Vaughan Williams Society** and **Albion Records** teams to the party, including:

Sir Andrew Davis CBE is the Society's President (we really only get to see him at parties), and **Stephen Connock** MBE, **Hugh Cobbe** OBE, FRSA and **Roderick Williams** OBE are Vice-Presidents.

Simon Coombs and **Martin Murray**, the Society's Chairman and Secretary, whose proof-reading skills are important to Albion Records.

John Francis, Executive Producer of this album, is Albion's Chairman and general factotum, also Vice-Chairman and Treasurer of The Ralph Vaughan Williams Society.

Mark Hammett and his wife Sue have been fulfilling Albion CD orders for many years.

S L Chai, of Colour Blind Design, is Albion's graphic artist.

Tadeusz Kasa is the Society's own graphic artist and webmaster.

Sir Andrew Davis

President of The Ralph Vaughan Williams Society, with:



Other trustees and officers of the Society are: Graham Muncy, William Hedley, Karen Fletcher, Graham Aslet, Roy Bexon, John Treadway, William Vann, Jonathan Pearson, Christopher Batt, Gaye Hadley, Ronald Grames, David Aston, Andrew Green and Malcolm Riley.

The Society was formed in 1994 and has **1,063 members** at the time of writing. It's going to be a big party!

We work closely with our distributors, Ruth Knowles-Clark at Proper Music Distribution, and Alyssa Brunman and Allison Cooper at Naxos of America. We are advised in numerous ways by too many people to list here – but anybody who cannot get to the party is guaranteed a slice of cake.

Finally, there would be no refreshments at the party without financial support. A number of albums have been kindly sponsored by the Vaughan Williams Charitable Trust (Chair, Sally Groves, MBE). Many individual members and supporters have also been unfailingly generous.

Notes by John Francis

Prior Albion releases

All of the tracks on this album were made in conjunction with earlier albums:

ALBCD035 A Vaughan Williams Christmas

William Vann leads the Chapel Choir of the Royal Hospital Chelsea, with Hugh Rowlands, organ, in Christmas Carol arrangements by Vaughan Williams.

The Complete Folk Song Settings of Vaughan Williams

Albion recorded all 81 settings for voice and piano or (occasionally) violin. Each of the four recordings in the series is based around one longer group of songs, as follows:

ALBCD042, Folk Songs Volume 1 – Folk Songs from Sussex

ALBCD043, Folk Songs Volume 2 – Folk Songs from the Southern
Appalachian Mountains

ALBCD044, Folk Songs Volume 3 – Folk Songs from the Eastern Counties

ALBCD045, Folk Songs Volume 4 – Folk Songs from Newfoundland

ALBCD046 A London Symphony

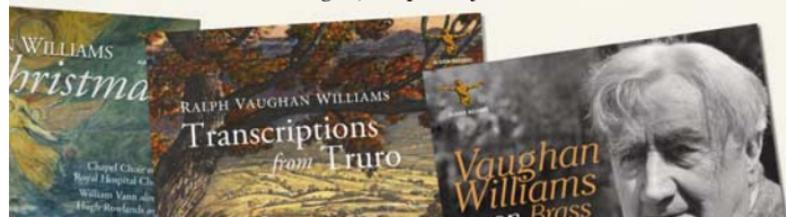
Lynn Arnold and Charles Matthews play as piano duets:

A London Symphony (1920 version), arranged by Archibald Jacob

Elizabeth Maconchy: *Preludio, Fugato e Finale*

And, for piano and organ:

Gerald Finzi: *Eclogue*, adapted by Charles Matthews



ALBCD047 **Walton Symphony No.1**

Lynn Arnold and Charles Matthews play as piano duets:

William Walton: *Symphony No.1*, arranged by Herbert Murrill

Ralph Vaughan Williams: *Suite for Four Hands on One Pianoforte*

William Walton: *Crown Imperial*, arranged by Herbert Murrill

ALBCD049 **Transcriptions from Truro**

The Ralph Vaughan Williams Society commissioned David Briggs to make an organ transcription of the Fifth Symphony. We recorded this on the 1887 Willis organ of Truro Cathedral, with *Five Variants of Dives and Lazarus*. Rupert Marshall-Luck joined David, playing the violin in *The Lark Ascending* – which was performed with violin and organ about 100 years ago by a number of distinguished organists and violinists.

ALBCD051 **Earth's Wide Bounds**

The core of this album, set down in the church of St Jude-on-the-Hill, Hampstead Garden Suburb, is the first ever recording of the *Communion Service in G minor* – the English version of the better-known Mass, made for Anglican liturgical use in 1923. It includes sung responses to the Ten Commandments, read here by former Archbishop Rowan Williams. William Vann conducts the Chapel Choir of the Royal Hospital Chelsea with Joshua Ryan, organ. The album includes *Valiant-for-Truth*, a number of hymns and anthems, and the first performance of *Nocturne: By the Bivouac's Fitful Flame*.

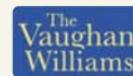
ALBCD052 **Vaughan Williams on Brass**

This album features the Tredegar Town Band in Brangwyn Hall, Swansea, with their own conductor, Ian Porthouse, and guest conductor Martyn Brabbins. Major works include the *Tuba Concerto* (soloist Ross Knight), *Variations for Brass Band* and a *Suite from 49th Parallel*.

Cover: Ralph Vaughan Williams by David Bulmer, an oil painting in the possession of John Francis.

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