

OPUS ARTE

Ben Johnson

I heard you singing

ENGLISH SONGS

JAMES BAILLIEU





I heard you singing ENGLISH SONGS

	Edward German 1862–1936	
1	Orpheus with his lute (W. Shakespeare)	2.56
	Ivy Mason Whipp b.1920?	
2	Woo Her Gently (A. Verity-Young)	2.28
	Eric Coates 1886–1957	
3	Betty and Johnny (F.E. Weatherly)	3.43
4	Bird Songs at Eventide (R. Barrie)	2.46
	Edward Elgar 1857–1934	
5	Pleading, Op.48 No.1 (A.L. Salmon)	3.10
	Arthur Sullivan 1842–1900	
6	The Lost Chord (A. Procter)	3.59
	Thomas Dunhill 1877–1946	
7	The Cloths of Heaven	2.37
	No.3 from <i>The Wind Among the Reeds</i> (W.B. Yeats)	
	Samuel Liddle 1867/8–1951	
8	How lovely are Thy dwellings	3.57
	(H.F. Lyte, derived from Psalm 84:1–3, 10)	
	Michael Head 1900–1976	
9	The Little Road to Bethlehem (M. Rose)	3.07
	Amy Woodforde-Finden 1860–1919	
10	Till I Wake No.2 from <i>Four Indian Love Lyrics</i> (L. Hope)	3.02
	Liza Lehmann 1862–1918	
11	Ah, moon of my delight No.20 from <i>In a Persian Garden</i>	4.57
	(O. Khayyám, trans. E. FitzGerald)	

	Anon., arr. Herbert Hughes 1882–1937	
12	The Stuttering Lovers (Irish traditional)	1.28
	Eric Coates	
13	I heard you singing (R. Barrie)	5.14
14	Tell me where is fancy bred (W. Shakespeare)	2.16
	Charles Villiers Stanford 1852–1924	
15	A Soft Day No.3 from <i>A Sheaf of Songs from Leinster</i> (W.M. Letts)	3.05
	Liza Lehmann	
16	Henry King No.4 from <i>Four Cautionary Tales and a Moral</i> (J.H. Belloc)	3.08
17	If I built a world for you (H. Fordwych)	2.42
	Muriel Herbert (1897–1984)	
18	To Daffodils (R. Herrick)	2.53
	Wilfrid Sanderson (1878–1935)	
19	Until (E.F. Lockton)	2.19
	Amy Woodforde-Finden	
20	Kashmiri Song No.3 from <i>Four Indian Love Lyrics</i> (L. Hope)	3.49
	Ralph Vaughan Williams (1872–1958)	
21	Orpheus with his lute (W. Shakespeare)	2.47
		66.35

Ben Johnson *tenor*
James Baillieu *piano*

Ben Johnson

Ben Johnson represented England in the 2013 BBC Cardiff Singer of the World competition, winning the Audience Prize. Johnson is a former BBC Radio 3 New Generation Artist, a 2008 winner of the Kathleen Ferrier Award, a 2011 Wigmore Hall Emerging Talent, and a 2012–2015 English National Opera Harewood Artist. He is the Founder and Chief Conductor of the Southrepps Sinfonia and joint Artistic Director of the Southrepps Classical Music Festival. He is professor of singing at the Royal Academy of Music in London.

Recent operatic engagements include Tamino (*The Magic Flute*), Alfredo (*La traviata*) and Nemorino (*The Elixir of Love*) for the English National Opera; Don Ottavio (*Don Giovanni*) for the Glyndebourne Festival Opera, ENO and Opéra National de Bordeaux; Novice (Michael Grandage's production of *Billy Budd*) at Glyndebourne; and Copland's *The Tender Land* for the Opéra de Lyon.

In demand on the concert platform, he recently sang a Mozart programme with the City of Birmingham Symphony Orchestra; Bach's *St Matthew Passion* with The Hague Residentie Orchestra; Mendelssohn's *Lobgesang* with the Gulbenkian Orchestra; Britten's *St Nicolas* with the Choir of King's College, Cambridge and the Britten Sinfonia; Britten's *Serenade for Tenor, Horn and Strings* with the Residentie Orchestra and with the English Chamber Orchestra at the BBC Proms; Tippett's *A Child of Our Time* with the London Philharmonic Orchestra; Beethoven's Mass in C major with the Philharmonia Orchestra; and Haydn's *The Creation* with the Royal Liverpool Philharmonic Orchestra.

In recital he works regularly with the pianists Graham Johnson, James Baillieu and Tom Primrose, performing at the Wigmore Hall, Aldeburgh Music, the City of London Festival, the Rosenblatt Recitals and Kings Place. Baillieu also accompanied his recording of Britten's *Canticles* (Signum Classics), which was released in early 2013 and earned major acclaim.

Highlights in 2014/15 include Oronte (*Alcina*) with The English Concert, Alfredo (*La traviata*) for the ENO, and the Evangelist in Bach's *St John* and *St Matthew* Passions with the Choir of King's College, Cambridge and The Bach Choir respectively.

Ben Johnson

Ben Johnson, représentant l'Angleterre lors du Concours mondial de chant BBC de Cardiff 2013, a remporté le prix du public. Johnson est un ancien membre du programme *New Generation Artist* de la BBC Radio 3, lauréat du Prix Kathleen Ferrier en 2008, nouveau talent du Wigmore Hall en 2011 et membre du programme *Harewood Artists* de l'English National Opera (ENO) en 2012-2015. Il est le fondateur et le chef principal de l'ensemble Southrepps Sinfonia ainsi que le directeur artistique du Festival de musique classique Southrepps. Il est également professeur de chant à la Royal Academy of Music de Londres.

Parmi ses plus récents engagements lyriques figurent Tamino (*La Flûte enchantée*), Alfredo (*La traviata*) et Nemorino (*L'elisir d'amore*) à l'ENO ; Don Ottavio (*Don Giovanni*) au Festival de Glyndebourne, à l'ENO et à l'Opéra national de Bordeaux ; Novice (dans la production de *Billy Budd* signée Michael Grandage) à Glyndebourne ; et *The Tenderland* de Copland à l'Opéra de Lyon.

Sollicité pour ses apparitions en concert, il a récemment chanté un programme consacré à Mozart avec le City of Birmingham Symphony Orchestra ; la Passion selon saint Matthieu de Bach avec l'Orchestre de la Résidence de La Haye ; *Lobgesang* (le Chant de louange) de Mendelssohn avec l'Orchestre de la Fondation Gulbenkian ; la cantate *Saint Nicolas* de Britten avec le Chœur du

King's College de Cambridge et le Britten Sinfonia ; la Sérénade pour ténor, cor et cordes de Britten avec le Résidence ainsi qu'avec l'English Chamber Orchestra aux Proms de la BBC ; *A Child of Our Time* de Tippett avec le London Philharmonic Orchestra ; la Messe en *ut* majeur avec le Philharmonia Orchestra ; et *La Création* de Haydn avec le Royal Liverpool Philharmonic Orchestra.

En récital, il collabore régulièrement avec les pianistes Graham Johnson, James Baillieu et Tom Primrose, et se produit au Wigmore Hall, à l'Aldeburgh Music, au City of London Festival et au Kings Place. Baillieu l'accompagnait également pour son disque des *Cantiques* de Britten (Signum Classics), publié début 2013, qui a suscité de vifs éloges.

Pour la saison 2014/2015, il apparaît notamment en Oronte (*Alcina*) avec The English Concert, en Alfredo (*La traviata*) avec l'ENO, et incarne l'Évangéliste dans les Passions selon saint Jean et saint Matthieu de Bach avec le Chœur du King's College de Cambridge et le Chœur Bach respectivement.

Ben Johnson

Ben Johnson trat 2013 beim Wettbewerb „BBC Cardiff Singer of the World“ für England an und gewann den Publikumspreis. Er ist ehemaliger Teilnehmer des „New Generation Artist“-Programms von BBC Radio 3, wurde 2008 mit dem Kathleen Ferrier Award ausgezeichnet und 2011 von der Wigmore Hall zum „Emerging Talent“ bestimmt. Er ist als „ENO Harewood Artist“ Teilnehmer des Förderprogramms 2012-2015. Johnson ist Gründer und Chefdirigent der Southrepps Sinfonia sowie künstlerischer Direktor des Southrepps Classical Music Festivals. Zudem ist er Professor für Gesang an der Royal Academy of Music in London.

Zu seinen Opernrollen in letzter Zeit gehören Tamino (*Die Zauberflöte*), Alfredo (*La traviata*) und Nemorino (*L'elisir d'amore*) an der English National Opera; Don Ottavio (*Don Giovanni*) an der Glyndebourne Festival Opera, ENO und Opéra National de Bordeaux sowie Novice (in Michael Grandages Produktion von *Billy Budd*) in Glyndebourne; zudem trat er in Coplands *The Tender Land* an der Opéra de Lyon auf.

Er ist auch auf der Konzertbühne sehr gefragt und sang vor Kurzem ein Mozart-Programm mit dem City of Birmingham Symphony Orchestra; Bachs *Matthäuspassion* mit dem Residentie Orkest Den Haag; Mendelssohns *Lobgesang* mit dem Gulbenkian Orchestra; Brittens *St Nicolas* mit dem Chor des King's College (Cambridge) und der Britten Sinfonia; Brittens *Serenade for Tenor, Horn and Strings* mit dem Residentie Orkest und dem English Chamber Orchestra bei den BBC Proms; Tippetts *A Child of Our Time* mit dem London Philharmonic Orchestra; Beethovens Messe in C-Dur mit dem Philharmonia Orchestra; und Haydns *Schöpfung* mit dem Royal Liverpool Philharmonic Orchestra.

Regelmäßig gibt er Konzerte mit den Pianisten Graham Johnson, James Baillieu, und Tom Primrose; mit diesen tritt er in Wigmore Hall, beim Aldeburgh Music Festival und dem City of London Festival, den Rosenblatt Recitals und im Londoner Konzertsaal Kings Place auf. Baillieu begleitete zudem seine Aufnahme von Brittens *Canticles* (Signum Classics), die Anfang 2013 erschien und auf große Resonanz stieß.

Zu seinen Rollen-Höhepunkten 2014/15 zählen Oronte (*Alcina*) in Begleitung von The English Concert, Alfredo (*La traviata*) an der ENO und der Evangelist in Bachs *Johannes-* und *Matthäuspassionen* mit dem Chor des King's College (Cambridge) beziehungsweise dem Bach Choir.



James Baillieu
Photo: © Benjamin Harte

James Baillieu

Described by *The Daily Telegraph* as 'in a class of his own', James Baillieu has been the prize-winner of the Wigmore Hall Song Competition, *Das Lied* International Song Competition, Kathleen Ferrier and Richard Tauber Competitions. He was selected for representation by Young Classical Artists Trust (YCAT) in 2010 and in 2012 received a Borletti-Buitoni Trust Fellowship and a Geoffrey Parsons Memorial Trust Award.

James has given solo and chamber recitals throughout Europe and further afield and regularly records for BBC Radio 3. He collaborates with a wide range of singers and instrumentalists, from the Elias and Heath Quartets to Mark Padmore, Sir Thomas Allen, Katherine Broderick, Annette Dasch, Pumeza Matshikiza, Ben Johnson, Robin Tritschler, Allan Clayton, Gerard Collett, Marcus Farnsworth, Jared Holt, Eri Nakamura, Catherine Wyn-Rogers, Jacques Imbrailo, Sarah-Jane Brandon and Kishani Jayasinghe. Festivals and venues have included Wigmore Hall, Berlin Konzerthaus, Musikverein Vienna, Bridgewater Hall, National Concert Hall Dublin, Festspillene i Bergen, Spitalfields, Aldeburgh, City of London, Cheltenham, Belfast, St Magnus, Aix-en-Provence, Derry and Norfolk & Norwich Festivals. His recordings include the Britten Canticles with Ben Johnson for BBC Radio 3 and Signum.

The 2014/15 season sees James curate a series of concerts in Perth – including the Dvořák and Brahms Piano Quintets with the Heath Quartet – as well as a series at the Brighton

Festival. He has a solo recital at the Brunton Theatre in Musselburgh, recitals at the Barber Institute Birmingham, the Oxford Lieder Festival's Schubert Project, Kettle's Yard Cambridge, the Auditorium du Louvre, Paris, and at the Verbier Festival with Mark Padmore. In the 2015/16 season James has his own 11-concert series at Wigmore Hall ('Introducing James Baillieu'), in which he will perform with Adam Walker, Jonathan McGovern, Ailish Tynan, Robert Murray, Henk Neven, Iestyn Davies, Allan Clayton and Mark Padmore amongst others.

James is Professor at the Royal Academy of Music.

The Music

An important item in domestic music-making in the UK from the late 19th century through to the middle of the 20th was the ballad – a genre that achieved extraordinary popularity. Composers working in a variety of styles produced such pieces, some approaching the ballad from the popular end of the market, others from the realm of the art song.

Edward German (1862–1936) is best remembered for his comic operas, of which the most successful were *Merrie England* (1902) and *Tom Jones* (1907). The frequently set text ‘Orpheus with his lute’ comes from the play *Henry VIII*, a collaboration between Shakespeare and John Fletcher, where it is sung by one of Queen Katherine’s attendants in an attempt to raise the monarch’s spirits. German composed his setting for Henry Irving’s production of the play at London’s Lyceum Theatre in 1892. Ralph Vaughan Williams’s version, which we hear later on in this recording, probably dates from 1901.

Vaughan Williams’s teacher was the Irishman Charles Villiers Stanford (1852–1924), composer of seven symphonies, several operas and much fine choral music, as well as songs such as ‘A Soft Day’, the third of his *A Sheaf of Songs from Leinster* (1913), which sets words by the Irish writer Winifred Mary Letts.

Eric Coates is admired for his light orchestral pieces, but songs also poured from his pen, including the four examples in this recital: ‘Betty and Johnny’ (a mildly saucy West Country ditty to words by Fred Weatherly, 1913); the Shakespeare setting ‘Tell me where is fancy bred’ (words from *The Merchant of Venice*, 1912); ‘I heard you singing’ (1923) and ‘Bird Songs at Eventide’ (1926), both of which are set to words by Royden Barrie, pseudonym of the children’s book writer Harry Rodney Bennett.

Among Elgar’s most distinguished contributions to the song repertory is ‘Pleading’ (Op.48 No.1, 1908), a memorial to lost love to words by Arthur Leslie Salmon. The manuscript of his predecessor Arthur Sullivan’s most famous song, ‘The Lost Chord’, is dated 13 Feb 1877, just five days before the death of his actor brother Fred, whom the composer nursed through his final illness; the words are by the poet Adelaide Procter.

Thomas Dunhill (1877–1946) was another pupil of Stanford’s who became an accomplished composer in his own right, notably in the area of chamber music and with his comic opera *Tantivy Towers* (1931). He made his name with his early Yeats setting *The Wind Among the Reeds* for voice and orchestra (1912), which is the source of ‘The Cloths of Heaven’.

Some ballads had a semi-religious feeling to them, as in the case of the ‘sacred song’ ‘How lovely are Thy dwellings’ (1908), in which Samuel Liddle (1867/8–1951) set words by Henry Francis Lyte that derive from Psalm 84.

Michael Head (1900–76) was undoubtedly one of the most talented English song composers of the mid-20th century, the most famous example of his work being the charming ‘The Little Road to Bethlehem’ (1946), whose text by Margaret Rose evokes the Nativity.

Laurence Hope (whose real name was Adela Florence Nicolson) wrote the collection of poems *The Garden of Kama*, from which Amy Woodforde-Finden (1860–1919) drew her *Four Indian Love Lyrics* (1902). Two of them are heard on this album. Woodforde-Finden knew India well, settling there after marrying a lieutenant colonel in the Indian army.

Another highly successful female composer was Liza Lehmann (1862–1918), whose best-known work was the song-cycle for four singers *In a Persian Garden* (1896), which sets Edward FitzGerald's English versions of originals by the Persian poet Omar Khayyám. From it comes the magical tenor solo 'Ah, moon of my delight'. Lehmann also produced the whimsical love song 'If I built a world for you' (words by Herbert Fordwych) and 'Henry King', which sets one of the *Cautionary Tales* of Hilaire Belloc.

Born in Belfast in 1882, Herbert Hughes became a music critic while also enjoying a career as an arranger, particularly of Irish folk songs – including 'The Stuttering Lovers', which sets a mildly risqué folk text. He died in 1937.

Notable among the works of Ivy Mason Whipp are her settings of the Lancashire poet Nicholas Freeston, though 'Woo Her Gently', the song recorded here, sets words by A. Verity-Young, author of the *Pimjy Book of Verses*. The title refers to Capulet's advice to Paris in Shakespeare's *Romeo and Juliet* as to how to win the heart of his daughter.

Muriel Herbert (1897–1984) was yet another Stanford pupil who was also encouraged by the composer Roger Quilter and who in addition became friendly with James Joyce, several of whose poems she set. Her songs include 'To Daffodils', based on a well-known poem by Robert Herrick.

Wilfrid Sanderson (1878–1935) was the early 20th century's ballad composer *par excellence*, producing innumerable examples, of which 'Until', setting words by Edward Frederick Lockton, was for many years among the most popular of all.

George Hall

La musique

L'un des éléments majeurs de la musique britannique au Royaume-Uni de la fin du XIX^e jusqu'au milieu du XX^e siècle fut la ballade – un genre qui connut une popularité extraordinaire. Maints compositeurs, issus de divers styles, produisirent de telles pièces, certains abordant la ballade par la musique populaire, d'autres depuis le royaume de l'art lyrique.

On se souvient surtout d'Edward German (1862–1936) pour ses opéras comiques, dont les plus célèbres furent *Merrie England* (1902) et *Tom Jones* (1907). Le texte souvent mis en musique « Orpheus with his lute » est tiré de la pièce *Henry VIII*, fruit de la collaboration entre Shakespeare et John Fletcher, lequel est chanté par l'une des domestiques de la Reine Katherine afin de reconforter la monarque. German composa son arrangement pour la production de Henry Irving au Lyceum Theatre de Londres en 1892. La version de Ralph Vaughan Williams, que nous entendrons plus tard sur cet album, date probablement de 1901.

Le professeur de Vaughan Williams était l'Irlandais Charles Villiers Stanford (1852–1924), auteur de sept symphonies, de plusieurs opéras et d'une abondante et remarquable musique chorale, ainsi que de chansons comme « A Soft Day », la troisième de ses *A Sheaf of Songs from Leinster* (1913), composée sur un poème de l'écrivaine irlandaise Winifred Mary Letts.

Eric Coates est admiré pour ses pièces orchestrales légères, mais sa plume engendra également des chansons à foison, dont les quatre présentées sur cet album : « Betty and Johnny » (une comptine du sud-ouest de l'Angleterre légèrement grivoise sur un texte signé Fred Weatherly, 1913) ; la mise en musique de « Tell me where is fancy bred » (tiré du *Marchand de Venise* de Shakespeare, 1912) ; « I heard you singing » (1923) et « Bird Songs at Eventide » (1926) fondées toutes deux sur des textes de Royden Barrie, pseudonyme de l'auteur de livres pour enfants Harry Rodney Bennett.

Parmi les contributions les plus distinguées d'Elgar au répertoire de la chanson figure « Pleading » (op. 48 n°1, 1908), œuvre célébrant l'amour perdu, sur la prose d'Arthur Leslie Salmon. Le manuscrit de la chanson la plus célèbre de son prédécesseur, Arthur Sullivan, « The Lost Chord », est daté du 13 février 1877, soit tout juste cinq jours avant le décès de son frère et acteur Fred, dont le compositeur prit soin tout au long de sa maladie ; le texte est le fait de la poétesse Adelaide Procter.

Thomas Dunhill (1877–1946) fut aussi élève de Stanford et devint un compositeur accompli, remarquable pour sa musique de chambre et son opéra comique *Tantivy Towers* (1931). Il se fit un nom avec l'un de ses premiers cycles d'arrangements pour voix et orchestre sur *The Wind Among the Reeds* de Yeats (1912), dont est tiré la pièce « The Cloths of Heaven ».

Certaines ballades transmettent un sentiment de religiosité, comme c'est le cas du chant sacré « How lovely are Thy dwellings » (1908) dans lequel Samuel Liddle (1867/8–1951) met en musique le texte de Henry Francis Lyte inspiré du Psaume 84.

Michael Head (1900–1976) fut indubitablement l'un des compositeurs anglais de mélodies les plus talentueux du milieu du XX^e siècle, l'œuvre la plus célèbre de sa production étant la délicieuse « The Little Road to Bethlehem » (1946) dont le texte signé Margaret Rose évoque la Nativité.

Laurence Hope (de son vrai nom Adela Florence Nicolson) écrivit le recueil de poèmes *The Garden of Kama*, d'où Amy Woodforde-Finden (1860–1919) tira ses *Four Indian Love Lyrics* (1902). Deux de ses chansons sont présentées sur cet album. Woodforde-Finden connaissait bien l'Inde où elle s'était installée après avoir épousé un lieutenant-colonel de l'armée indienne.

Liza Lehmann (1862–1918) fut une autre compositrice fort brillante, dont l'œuvre la plus connue est le cycle de mélodies pour quatre voix *In a Persian Garden* (1896), qui met en musique les traductions anglaises signées Edward FitzGerald des textes du poète persan Omar Khayyám. Il inclut l'enchanteur solo pour ténor « Ah, moon of my delight ». Lehmann écrivit également la chanson d'amour fantaisiste « If I built a world for you » (sur un texte de Herbert Fordwych) et « Henry King » qui met en musique l'un des *Cautionary Tales* de Hilaire Belloc.

Né à Belfast en 1882, Herbert Hughes devint un critique musical, parallèlement à sa carrière d'arrangeur, notamment de chansons populaires irlandaises – dont « The Stuttering Lovers » sur un poème populaire légèrement grivois. Il mourut en 1937.

Parmi les œuvres d'Ivy Mason Whipp se distinguent notamment ses arrangements du poète Nicholas Freeston, originaire du Lancashire, bien que la chanson « Woo Her Gently » présentée ici mette en musique un texte de A. Verity-Young, auteur du *Pimjy Book of Verses*. Le titre fait référence au conseil que Capulet donne à Paris dans *Roméo et Juliette* de Shakespeare sur la façon de gagner le cœur de sa fille.

Muriel Herbert (1897–1984), autre élève de Stanford, fut aussi encouragée par le compositeur Roger Quilter et devint l'amie de James Joyce, dont elle mit en musique plusieurs poèmes. Parmi ses chansons figure « To Daffodils » sur le célèbre poème de Robert Herrick.

Wilfrid Sanderson (1878–1935) fut le compositeur de ballades par excellence du début du XX^e siècle, auteur d'innombrables titres, parmi lesquels « Until », sur un texte d'Edward Frederick Lockton, qui fut pendant maintes années la plus populaire de toutes.

George Hall

Die Musik

Ein wichtiger Bestandteil häuslichen Musizierens in Großbritannien vom späten 19. Jahrhundert bis in die Mitte des 20. hinein war die Ballade – ein Genre, das sich überaus großer Beliebtheit erfreute. Komponiert wurden diese Stücke von Künstlern, die sich einer Vielzahl verschiedener Stile verschrieben hatten, wobei einige sich der Ballade von einer eher populärmusikalischen Seite annäherten, andere aus der Sphäre des Kunstliedes.

Edward German (1862–1936) ist heute am besten für seine komischen Opern bekannt; die erfolgreichsten waren *Merrie England* (1902) und *Tom Jones* (1907). Der häufig vertonte Text „Orpheus with his lute“ stammt aus dem Theaterstück *Henry VIII*, einem gemeinsamen Werk von Shakespeare und John Fletcher, wo es eine Bedienstete von Queen Katherine anstimmt, um die Königin aufzuheitern. German komponierte seine Vertonung für Henry Irvings Produktion des Stückes am Londoner Lyceum Theatre im Jahre 1892. Ralph Vaughan Williams' Version, die weiter hinten auf diesem Album zu hören ist, stammt vermutlich von 1901.

Vaughan Williams' Lehrer war der Ire Charles Villiers Stanford (1852–1924). Dieser komponierte sieben Sinfonien, mehrere Opern und eine Menge hervorragender Chormusik sowie Lieder wie etwa „A Soft Day“. Dies ist eines seiner drei Stücke aus *A Sheaf of Songs from Leinster* (1913), einem Band, in dem er Texte des irischen Schriftstellers Winifred Mary Letts vertonte.

Eric Coates wird im Allgemeinen für seine unbeschwerten Orchesterstücke bewundert, doch auch Lieder stammen aus seiner Feder, darunter die vier auf diesem Album enthaltenen Exemplare: „Betty and Johnny“ (1913; ein leicht anzügliches West-Country-Liedchen auf einen Text von Fred Weatherly); die Shakespeare-Vertonung „Tell me where is fancy bred“ (1912; der Text stammt aus dem *Kaufmann von Venedig*); sowie „I heard you singing“ (1923) und „Bird Songs at Eventide“ (1926), die beide auf Texten von Royden Barrie basieren – dem Pseudonym des Kinderbuchautors Harry Rodney Bennett.

Zu Edward Elgars herausragendsten Beiträgen zum Liederrepertoire gehört „Pleading“ (op. 48, Nr. 1, 1908) – der Text von Arthur Leslie Salmon gedenkt einer verlorenen Liebe. Das Manuskript von „The Lost Chord“, des berühmtesten Liedes seines Vorgängers Arthur Sullivan, stammt vom 13. Februar 1877. Sullivan schrieb es nur fünf Tage vor dem Tod seines Bruders, des Schauspielers Fred Sullivan, den der Komponist in der letzten Zeit seiner Krankheit gepflegt hatte; der Text stammt von der Dichterin Adelaide Procter.

Thomas Dunhill (1877–1946) war ein weiterer Schüler Stanfords, der sich zu einem eigenständigen, verdienten Komponisten entwickelte, insbesondere im Bereich der Kammermusik sowie mit seiner komischen Oper *Tantivy Towers* (1931). Er machte sich einen Namen mit seiner frühen Yeats-Vertonung *The Wind Among the Reeds* für Gesang und Orchester (1912), aus der das berühmte „The Cloths of Heaven“ stammt.

Einige Balladen hatten eine religiöse Anmutung, wie etwa das geistliche Lied „How lovely are Thy dwellings“ (1908), mit dem Samuel Liddle (1867/68–1951) einen Text von Henry Francis Lyte vertont, der auf Psalm 84 basiert.

Michael Head (1900–1976) war zweifellos einer der talentiertesten englischen Liederkomponisten des mittleren 20. Jahrhunderts. Das berühmteste Beispiel für sein Schaffen ist das charmante Lied „The Little Road to Bethlehem“ (1946), dessen von Margaret Rose stammender Text die Weihnachtsgeschichte erzählt.

Laurence Hope (mit echtem Namen Adela Florence Nicolson) schrieb die Gedichtsammlung *The Garden of Kama*, aus der Amy Woodforde-Finden (1860–1919) die Texte für ihre *Four Indian Love Lyrics* (1902) bezog. Zwei davon sind auf diesem Album zu hören. Woodforde-Finden kannte Indien gut; sie ließ sich dort nieder, nachdem sie einen Oberstleutnant der British Indian Army geheiratet hatte.

Eine weitere überaus erfolgreiche Komponistin war Liza Lehmann (1862–1918), deren bekanntestes Werk der Liedzyklus für vier Sänger *In a Persian Garden* (1896) ist, in dem sie Edward FitzGerald's englische Versionen der Texte des persischen Dichters Omar Khayyám vertonte. Diesem Zyklus entstammt das magische Solotenorstück „Ah, moon of my delight“. Lehmann komponierte außerdem das verspielte Liebeslied „If I built a world for you“ (Text von Herbert Fordwych) und „Henry King“, eine Vertonung einer der *Cautionary Tales* von Hilaire Belloc.

Der 1882 in Belfast geborene Herbert Hughes war ein Musikkritiker, der zudem als Arrangeur insbesondere irischer Volkslieder aktiv war. Eines seiner Werke ist „The Stuttering Lovers“, die Vertonung eines etwas frivolen volkstümlichen Textes. Er starb 1937.

Zu den bekanntesten Werken von Ivy Mason Whipp zählen die Vertonungen der Texte Nicholas Freestons, eines Dichters aus Lancashire – das hier aufgezeichnete Lied „Woo Her Gently“ allerdings basiert auf einem Text aus dem *Pimjy Book of Verses*, das von A. Verity-Young verfasst wurde. Der Titel stammt aus Shakespeares *Romeo und Julia*, er ist Capulets Ratschlag an Paris, wie sich das Herz seiner Tochter gewinnen ließe.

Muriel Herbert (1897–1984) war eine weitere Stanford-Schülerin. Sie hatte Rückhalt an dem Komponisten Roger Quilter und war zudem mit James Joyce befreundet, von dem sie mehrere Gedichte vertonte. Eines ihrer Lieder trägt den Titel „To Daffodils“ und basiert auf einem bekannten Gedicht von Robert Herrick.

Wilfrid Sanderson (1878–1935) war der Balladenkomponist des frühen 20. Jahrhunderts schlechthin. Er komponierte zahllose Exemplare dieser Gattung, wobei „Until“, die Vertonung eines Textes von Edward Frederick Lockton, sich über viele Jahre hinweg der größten Beliebtheit erfreute.

George Hall

Rosenblatt Recitals

Rosenblatt Recitals is the only major operatic recital series in the world. Since its foundation by Ian Rosenblatt in 2000, it has presented over 130 concerts, featuring many of the leading opera singers of our times. It has also given debuts to many artists who have gone on to enjoy acclaimed international careers. *Rosenblatt Recitals* was conceived to celebrate the art of singing, and to give singers an opportunity to demonstrate their skills – to move, thrill and amaze – and also to explore rarely-heard repertoire or music not normally associated with them in their operatic careers.

Outside the formal presentation of lieder and song, and apart from the occasional ‘celebrity concert’, there was, until *Rosenblatt Recitals*, no permanent platform for the great opera singers of today to present their art directly to an audience, other than in costume and make-up on the operatic stage. *Rosenblatt Recitals* created such a platform, exploiting the immediacy and intimacy of renowned London concert halls.

In the course of the series, *Rosenblatt Recitals* has presented singers from all over the globe – from the majority of European countries, from China and Japan in the East to Finland and Russia in the North, from the African continent, and, of course, from the USA. Many recitalists have been or become world superstars, and some have now retired – but all of them, in their *Rosenblatt Recital*, whether in concert or in the studio, have given something unique and unrepeatable, and this essence is surely captured in these recordings, available for the first time on Opus Arte.

1/ Orpheus with his lute

21 Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves, when he did sing:

To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.

In sweet music is such art:
Killing care and grief of heart
Fall asleep, or, hearing, die.

*William Shakespeare (1564–1616)
Henry VIII – Act III, Scene 1*

2 Woo Her Gently

I woo'd her gently, when the snow was on the hill
and the world lay white and still.
I woo'd her gently.
I woo her gently, when the blue bells blossom blue
and the cuckoo calls anew.
I woo her gently.
I'll woo her gently through the seasons of the year,
through her smiles and through her tears.
I'll woo her gently.

A. Verity-Young

3 Betty and Johnny

Said Johnny to Betty 'I love 'ee I do!
I'd like to come up in the orchard wi' you'
Said Betty to Johnny 'Go on with 'ee do!
I hant got no time to be talking to you!'
But fa la la lido, fa la la la lido
She open'd the wicket and let him go through!

Said Johnny to Betty 'They apples be fine!'
Said Betty to Johnny 'They apples be mine!'
Said Johnny to Betty 'I'd like one' he said,
Said she 'They be sour 'uns' and shook her
sweet head.
But fa la la lido, fa la la la lido
She let him take two little kisses instead!

But Johnny was greedy and wanted to taste
So he picked off the biggest and eat it in haste
But soon he felt sorry he'd tried such a plan
For it gave him a pain! Where his waistcoat began!
But fa la la lido, fa la la la lido
It's not the first apple that's done for a man!

Frederic E. Weatherly (1848–1929)

4 Bird Songs at Eventide

Over the quiet hills
Slowly the shadows fall;
Far down the echoing vale
Birds softly call;

Slowly the golden sun
Sinks in the dreaming West;
Bird songs at eventide
Call me to rest.

Love, though the hours of day
Sadness of heart may bring,
When twilight comes again
Sorrows take wing;

For when the dusk of dreams
Comes with the falling dew,
Bird songs at eventide
Call me to you.

'Royden Barrie' (Harry Rodney Bennett)

5 Pleading

Will you come homeward from the hills of
Dreamland,
Home in the dusk, and speak to me again?
Tell me the stories that I am forgetting,
Quicken my hope, and recompense my pain?

Will you come homeward from the hills of
Dreamland?

I have grown weary, though I wait you yet;
Watching the fallen leaf, the faith grown fainter,
The memory smoulder'd to a dull regret.

Shall the remembrance die in dim forgetting –
All the fond light that glorified my way?
Will you come homeward from the hills of
Dreamland,

Home in the dusk, and turn my night to day?
Arthur Leslie Salmon (1865–?)

6 The Lost Chord

Seated one day at the organ,
I was weary and ill at ease,
And my fingers wandered idly
Over the noisy keys.

I know not what I was playing,
Or what I was dreaming then;
But I struck one chord of music
Like the sound of a great Amen.

It flooded the crimson twilight,
Like the close of an angel's psalm,
And it lay on my fevered spirit
With a touch of infinite calm.

It quieted pain and sorrow,
Like love overcoming strife;
It seemed the harmonious echo
From our discordant life.

It linked all perplexèd meanings
Into one perfect peace,
And trembled away into silence
As if it were loth to cease.

I have sought, but I seek it vainly,
That one lost chord divine,
Which came from the soul of the organ,
And entered into mine.

It may be that death's bright angel
Will speak in that chord again,
It may be that only in Heav'n
I shall hear that grand Amen.

Adelaine Anne Procter (1825–1864)

7 The Cloths of Heaven

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

William Butler Yeats (1865–1939)

8 How lovely are Thy dwellings

How lovely are Thy dwellings, O Lord of Hosts!
My soul longeth, yea, fainteth, for the courts of
the Lord:
My heart and my flesh cry out for the living God.
Yea, the sparrow hath found her a house,
And the swallow a nest, where she may lay her
young,
Even Thine altars, even Thine altars,
O Lord of Hosts, my King and my God.

O Lord God of Hosts, hear my prayer.
I would rather be a doorkeeper in the house of
my God,
than to dwell in the tents of wickedness.
For a day in Thy courts is better than a thousand.
*Henry Francis Lyte (1793–1847)
Words derived from Psalm 84:1–3, 10*

9 The Little Road to Bethlehem

As I walked down the road at set of sun,
The lambs were coming homewards one by one.
I heard a sheep bell softly calling them
Along the little road to Bethlehem.

Beside an open door as I drew nigh,
I heard sweet Mary sing a lullaby.
She sang about the lambs at close of day
And rocked her tiny King among the hay.

'Across the air the silver sheep bell rang.
The lambs are coming home,' sweet Mary sang.
'Your star of gold, your star of gold is shining in
the sky.
So sleep, my little King, go lullaby.'

As I walked down the road at set of sun,
The lambs were coming homewards one by one.
I heard a sheep bell softly calling them
Along the little road to Bethlehem.

Margaret Rose (b.1936)

10 Till I Wake

When I am dying, lean over me tenderly, softly...
Stoop, as the yellow roses droop
In the wind from the south;
So I may when I wake – if there be an awakening –
Keep what lulled me to sleep –
The touch of your lips on my mouth.

*'Laurence Hope' (Adela Florence Nicolson)
(1865–1904)*

11 Ah, moon of my delight

Ah, moon of my delight, that knows no wane,
The moon of Heav'n is rising once again;
How oft hereafter rising shall she look
Through this same garden after me in vain!
And when thyself with shining foot shall pass
Among the guests star-scatter'd on the grass,
And in thy joyous errand reach the spot
Where I made one,
Turn down an empty glass.

*Omar Khayyám (c.1048–c.1122),
trans. Edward FitzGerald (1809–1883)*

12 The Stuttering Lovers

A wee bit over the lea, my lads,
A wee bit over the green,
The birds went into the poor man's corn,
I fear they'll never be seen, my lads,
I fear they'll never be seen.

So out comes the bonny wee lass,
And she was one so fair,
And she went into the poor man's corn
To see if the birds were there, my lads,
To see if the birds were there.

So out comes the bonny wee lad,
And he was a fisherman's son,
And he went into the poor man's corn
To see if the lass was there, my lads,
To see if the lass was there.

He put his arms around her waist
And kiss'd her cheek and chin,
Out spoke the bonny wee lass,
'I fear it is a sin, my lad,
I fear it is a sin.'

He kissed her once and he kissed her twice,
He kissed her ten times o'er,
Oh it's nice to be kissing the bonny wee lass
That's never been kissed before, my lads,
That's never been kissed before.
Then out comes the poor old man
And he was tattered and torn,
'If that's the way you're minding the birds,
I'll mind them myself in the morn my lads,
I'll mind them myself in the morn.'

Traditional Irish air

13 I heard you singing

I heard you singing when the dawn was grey
And silver dew on ev'ry blossom lay;
And though the rising sun too soon drank up the
dew,
I thought I heard you singing all the long day
through.
I heard you singing in the silent hour
When evening came with sleep for bird and flow'r;
A song like happy murmuring of woodland
streams,
I thought I heard you singing down the vale of
dreams.

Beloved, when the last call echoes clear,
And I must part from all that is so dear,
I shall not fear the valley that before me lies,
If I may hear you singing as I close my eyes.
*'Royden Barrie' (Harry Rodney Bennett)
(1890–1948)*

14 Tell me where is fancy bred

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.

It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle, where it lies.
Let us all ring fancy's knell;
I'll begin it – Ding, dong, bell.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.

*William Shakespeare
The Merchant of Venice – Act II, Scene 2*

15 A Soft Day

A soft day, thank God!
A wind from the south
With a honey'd mouth;
A scent of drenching leaves,
Briar and beech and lime,
White elderflower and thyme,
And the soaking grass smells sweet,
Crushed by my two bare feet,
While the rain drips,
Drips, drips, drips from the eaves.

A soft day, thank God!
The hills wear a shroud
Of silver cloud;
The web the spider weaves
Is a glittering net;
The woodland path is wet,
And the soaking earth smells sweet
Under my two bare feet,
And the rain drips,
Drips, drips, drips from the leaves.

Winifred Mary Letts (1882–1972)

16 Henry King

The Chief Defect of Henry King
Was chewing little bits of String.
At last he swallowed some which tied
Itself in ugly Knots inside.

Physicians of the Utmost Fame
Were called at once; but when they came
They answered, as they took their Fees,
'There is no cure for this disease.

Henry will very soon be dead.'
His Parents stood about his Bed
Lamenting his Untimely Death,
When Henry, with his latest Breath,

Cried – 'Oh, my Friends, be warned by me,
That Breakfast, Dinner, Lunch and Tea
Are all the Human Frame requires...'
With that the Wretched Child expires.

Joseph Hilaire Belloc (1870–1953)

17 If I built a world for you

If I built a world for you, dear,
If I built a world for you
I would make the land of pop-corn
And the sea of morning dew.

I would make the breeze of whispers
Of lovers as they woo
And the rose should live for ever
In the world I built for you.

If I built a world for you, dear,
Just a world for me and you
Then the stars should all be kisses
And the sky forever blue.

And every road and rutway
With rose leaves I would strew
And love should last forever
If I built a world for you.

Herbert Fordwych

18 To Daffodils

Faire Daffadills, we weep to see
You haste away so soone
As yet the early-rising Sun
Has not attain'd his Noone.
Stay, stay,
Until the hasting day
Has run
But to the Even-song;
And, having pray'd together, we
Will goe with you along.

We have short time to stay, as You,
We have as short a Spring,
As quick a growth to meet Decay,
As you, or any thing,
We die
As your hours doe, and drie
Away,
Like to the Summer's raine;
Or as the pearles of Mornings dew
Ne'r to be found againe.

Robert Herrick (1591–1674)

19 Until

No rose in all the world until you came,
No star until you smiled upon life's sea,
No song in all the world until you spoke,
No hope until you gave your heart to me.

O rose, bloom ever in my lonely heart,
O star, shine steadfast with your light divine,
Ring on, O song, your melody of joy,
Life's crowned at last.
And love, and love is ever mine.
Edward Frederick Lockton (1876–1940)

20 Kashmiri Song

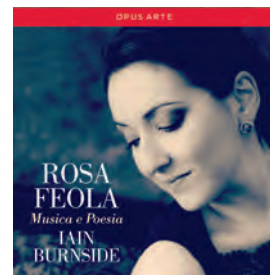
Pale hands I loved beside the Shalimar,
Where are you now? Who lies beneath your spell?
Whom do you lead down Rapture's roadway, far,
Before you agonise them in farewell?
Pale hands I loved beside the Shalimar,
Where are you now? Where are you now?
Pale hands, pink tipped, like Lotus buds that float
On those cool waters where we used to dwell,
I would have rather felt you round my throat,
Crushing out life, than waving me farewell!
Pale hands I loved beside the Shalimar,
Where are you now? Where are you now?
'Laurence Hope' (*Adela Florence Nicolson*)

21 [See track 1]

Also available on Opus Arte



Jessica Pratt
OA 9038 D



Rosa Feola
OA 9039 D

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