

CHANDOS

The Harmonious Echo

SONGS BY
SIR ARTHUR SULLIVAN

MARY BEVAN · KITTY WHATELY
soprano mezzo-soprano

BEN JOHNSON · ASHLEY RICHES
tenor bass-baritone

DAVID OWEN NORRIS
piano





from his friend, Arthur Sullivan
TOPLEY, PHOTO. 104 SPARKS ST.
OTTAWA, CANADA 1880

Sir Arthur Sullivan, Ottawa, 1880

Photograph by Topley, Ottawa, Canada / Courtesy of David B. Lovell Collection

Sir Arthur Sullivan (1842–1900)

Songs

COMPACT DISC ONE

- **King Henry's Song** (1877)* 2:23

('Youth will needs have dalliance')
with Chorus *ad libitum*
from incidental music to *Henry VIII* (1613)
by William Shakespeare (1564–1616)
and John Fletcher (1579 – 1625)

Andante moderato

Recording sponsored by Martin Yates

- [2] **The Lady of the Lake** (1864)† 3:25
from *Kenilworth*, ‘A Masque of the Days of Queen Elizabeth’, Op. 4
(or *The Masque at Kenilworth*) (1864)
Libretto by Henry Fothergill Chorley (1808–1872)
Allegro grazioso
- [3] **I heard the nightingale** (1863)‡ 2:59
Dedicated to his Friend Captain C.J. Ottley
Allegretto moderato
- [4] **Over the roof** (1864)† 3:04
from the opera *The Sapphire Necklace, or the False Heiress*
Libretto by Henry Fothergill Chorley
Allegretto moderato

Recording sponsored by Michael Symes

- 5** **Will He Come?** (1865)§ 4:05
Dedicated to The Lady Katherine Coke
Composed expressly for Madame Sainton Dolby
Moderato e tranquillo – Quasi Recitativo –
Tranquillo un poco più lento
Recording sponsored by Michael Tomlinson
- 6** **Give** (1867)† 4:56
Composed and affectionately dedicated to Mrs Helmore
Allegretto – Un poco più lento – Lento
Recording sponsored by John Thrower
in memory of Simon and Brenda Walton
- 7** **Thou art weary** (1874)§ 5:00
Allegro vivace e agitato – Più lento –
Allegro. Tempo I – Più lento –
Allegro. Tempo I – Stringendo il tempo – Più lento – Slower

- [8] **The moon in silent brightness** (1868)‡ 2:21
Serenade
Andante quasi Allegretto
Recording sponsored by Robin Gordon Powell

[9] **O fair dove! O fond dove!** (1868)§ 4:35
To Miss Rachel Scott Russell
Allegro moderato – Un poco più lento –
Tempo I – Un poco più lento –
Tempo I – Andante
Recording sponsored by William Parry

[10] **The snow lies white** (1868)‡ 3:04
(‘It’s O my love, my love!’)
Dedicated to The Lady Edith Fergusson
Composed expressly for Mr Sims Reeves
Allegro moderato – Un poco meno mosso –
Animato – Un poco meno mosso – Tempo I
Recording sponsored by Clifton Coles

- [1] **Looking Back** (1870)* 4:34
Composed expressly for and dedicated to Madame Trebelli
[] – Un poco più lento e con molta tenerezza – Très largement
Recording sponsored by Christopher O'Brien
- [2] **Looking Forward** (1873)* 6:32
Sequel to *Looking Back*
Allegro moderato – Quasi Recitativo –
A tempo Allegro – Più tranquillo –
Lento, con molta espressione
Recording sponsored by William Parry
TT 47:30

COMPACT DISC TWO

- | | | |
|--------------------------|---|-------------|
| <p>[¹] </p> | <p>The Maiden's Story (1867)[‡]</p> <p>Composed and dedicated to Mrs Quintin Twiss</p> <p>Allegro moderato – A tempo più lento – Più lento</p> | <p>4:19</p> |
| <p>[²] </p> | <p>Living Poems (1874)[§]</p> <p>Dedicated to the Countess of Shrewsbury</p> <p>Composed expressly for Miss Edith Wynne</p> <p>Allegretto non troppo vivo – Un poco più lento</p> | <p>3:42</p> |
| <p>[³] </p> | <p>The Sailor's Grave (1872)[†]</p> <p>Moderato – Maestoso</p> | <p>4:57</p> |

Recording sponsored by Jamie Findlay

- [4] Let me dream again** (1875)§ 4:57
Composed expressly for Madame Christine Nilsson
Andante espressivo – Un poco più lento –
[Tempo I] – Un poco più lento
Recording sponsored by Steven Skinner
- [5] Other Days** (late 1890s)* 3:04
Allegretto – A tempo un poco lento – Tempo I
Recording sponsored by Doreen Harris
- [6] Little Maid of Arcadée** (1871)‡ 2:54
from the operetta *Thespis, or The Gods Grown Old*
Libretto by Sir William Schwenck Gilbert (1836 – 1911)
Allegretto moderato
Recording sponsored by Andrew Crowther
- [7] The Distant Shore** (1874)§ 4:32
Allegro comodo – Animato – Slower
Recording sponsored by Nicio Vega Jr
- [8] The love that loves me not** (1875)‡ 3:07
Dedicated to Mrs D.B. Grant
Andante moderato ed espressivo
Recording sponsored by Valerie Bailey

- [9] **A Shadow** (1884)‡ 3:58
Composed expressly for Madame Patey
Andante – Più vivo – Lento come prima

[10] **The Lost Chord** (1877)§ 4:15
Andante moderato – Grandioso
Recording sponsored by Elaine Richardson

[11] **The Absent-Minded Beggar** (1899)* 5:44
with Chorus *ad libitum*
Allegro moderato ed energico. Tempo di Marcia – Tempo giusto
Recording sponsored by Rev. Peter S. Gale
TT 46:03

Mary Bevan soprano[†]
Kitty Whately mezzo-soprano[§]
Ben Johnson tenor[‡]
Ashley Riches bass-baritone^{*}
David Owen Norris piano

The four soloists assume the part of Chorus where indicated.



David Owen Norris, at Sigismund Thalberg's piano

Victoria Cadisch



Mary Bevan

Sullivan: The Harmonious Echo

Note on the composer

Sir Arthur Sullivan (1842 – 1900) was – and probably still is – the most famous of all British composers of the nineteenth century. In his own time he was revered as a composer of oratorios: Queen Victoria, having heard *The Golden Legend* at a performance by Royal Command (quite literally) at the Albert Hall, urged him to compose a grand opera. The result, *Ivanhoe*, achieved 155 consecutive performances (in an opera house especially built for it) – still an unchallenged record for a new grand opera. But then, *The Mikado*, Sullivan's most successful collaboration with W.S. Gilbert, notched up 672 performances in its first production, and within nine months of its opening night, there were 150 different productions in existence.

Sullivan had been a remarkable treble soloist at the Chapel Royal, and his deep understanding of the voice contributed to his operatic and choral successes. His many songs were equally successful. The twentieth century was not comfortable with certain Victorian themes, and Sullivan's songs fell into neglect: but the very sincerity of their

sentiment now chimes anew with the spirit of the age. Their preoccupation with death from disease, in particular, is put into an unwelcome new focus. An ever-growing concern with social justice casts a sympathetic light upon the poetry of Adelaide Procter, as we learn that the themes which she explored so frankly – infant malnutrition, relationships cut short by early death – were familiar to her through her relief work in nineteenth-century slums: work which, according to her friend Charles Dickens, caused her own early death from tuberculosis. All five of Sullivan's Procter settings are included on this disc.

Sullivan's endlessly fertile melodic gifts certainly withstand comparison with any other song composer. His emotional range is colossal: his last three songs, a setting of Kipling (included on this disc) and two of Tennyson (on our earlier two-disc set: CHAN 10935(2)), prove the point. *The Absent-Minded Beggar* was commissioned by the *Daily Mail* to raise funds for the dependents of soldiers fighting in the Boer War. Sullivan worked hard at it:

It puzzled me to compose Gilbert's *I have a song to sing, O*, but that was child's play compared to the task of setting Kipling's lines, he wrote, and the result is a stirring yet subtle march, reflecting Kipling's wry barrack-room humour. The two Tennyson settings were also commissions, from a publisher in Cincinnati. *O swallow, swallow* is the apotheosis of the patter-song, miraculously grafted onto a supremely pianistic accompaniment of great harmonic sophistication, while *Tears, idle tears* moved Sullivan to positively Wagnerian intensity.

The image chosen for our cover, just as in our first set of recordings, links Tennyson and Millais. In 1830, Tennyson devoted a poem to Mariana, a character from Shakespeare's *Measure for Measure*. Millais painted her in 1851. The words Tennyson gives her:

'My life is dreary,
He cometh not,' she said;
She said, 'I am aweary, aweary,
I would that I were dead!'

resonate in some of the poems which Sullivan chose to set. Our title comes from the second stanza of *The Lost Chord*, where the chord is described as follows:

It seem'd the harmonious echo
From our discordant life.

– a good metaphor for Sullivan's song-writing, which explores urgent Victorian emotional and moral concerns in music of passion and beauty. Their subjects can loosely be grouped as Courtship, Marriage and Children, Change and Decay, and Supernatural Consolation; but these themes scarcely do justice to the darkness of Procter's lullaby to a starving child (*Thou art weary*) or H.F. Lyte's astonishing picture, enthusiastically depicted by Sullivan, of the sea giving up its dead (*The Sailor's Grave*).

Notes on the songs

COMPACT DISC ONE

King Henry's Song

'King Henry's Song' comes from the incidental music for a production of *Henry VIII*, by William Shakespeare (1564 – 1616) in collaboration with John Fletcher (1579 – 1625), at the Theatre Royal in Manchester in 1877.

The Lady of the Lake

'The Lady of the Lake' was written for *Kenilworth, A Masque of the Days of Queen Elizabeth*, Op. 4, to a libretto by Henry Chorley (1808 – 1872), produced at the Birmingham Festival in September 1864.

The twenty-two-year-old Sullivan wrote to his father:

I wish so much that I could persuade you to run down tomorrow by the 245. You could return the same night, or I would find you a bed somewhere. You see, 1st: You will never have another opportunity of hearing the work performed in such a magnificent style again; 2nd: It is a great event in my career, and one which I should like you to witness. Do come (with Fred [Arthur's brother]), there's a dear.

I heard the nightingale

I heard the nightingale was 'Sung by Mr. Sims Reeves at the Monday Popular Concerts', and published in 1863. The words are by the Reverend C.H. Townsend (1798 – 1868) – disappointingly not a relative of the architect of exactly the same name.

Over the roof

'Over the roof' was written for *The Sapphire Necklace*, the first opera that Sullivan composed (about 1864), to a libretto by Chorley. It was never produced. The overture and some extracts were performed at Crystal Palace in 1867, when 'Over the roof' (sung by Edith Wynne) was encored.

Will He Come?

Will He Come? was 'Composed expressly for Madame Sainton Dolby'. The poem is by Adelaide Anne Procter (1825 – 1864). This song (1865), the first of five solo settings of words by this poet, transformed Sullivan's finances. Sullivan wrote:

I was getting on, but by this time I had come to the conclusion that it was a pity for the publishers to have all the profit. My next song *Will He Come?* went to Messrs. Boosey, on the understanding that I was to have a royalty on every copy sold. And oh! the difference to me! I did very well with *Will He Come?* and never sold a song outright afterwards.

Herbert Sullivan, Fred Sullivan's son and Arthur's first biographer (and heir), adds:

Once the royalty was assured, the flood of songs continued.

Give

Give, the second of the Procter settings, from 1867, was 'Sung by Miss Edith Wynne' and dedicated to Mrs Helmore, the wife of Sullivan's master at the Chapel Royal.

Thou art weary

The third Procter song, *Thou art weary*, was

'Sung by Madame Antoinette Sterling' and published in 1874.

The moon in silent brightness

Sullivan published the 'Serenade' *The moon in silent brightness* in 1868. The words were written by Reginald Heber (1783 – 1826), Bishop of Calcutta, and the author of the hymn 'Holy, Holy, Holy!', who while still at Oxford was encouraged as a poet by Sir Walter Scott (1771 – 1832), a family friend.

O fair dove! O fond dove!

Sullivan dedicated his setting of *O fair dove! O fond dove!*, by Jean Ingelow (1820 – 1897), to Rachel Scott Russell in 1868, in pursuit of an unsuccessful love affair, forbidden by her family. Rachel took 'Fair Dove' as a nickname. Herbert Sullivan reports that the song 'took the drawing rooms by storm', and it makes an appearance in Agatha Christie's 1958 novel *Ordeal by Innocence*, though the composer is not named.

The snow lies white

The snow lies white ('It's O my love, my love!') was 'Composed expressly for Mr Sims Reeves'. This further Ingelow setting was sung at the Gloucester Musical Festival of 1868 by Sims Reeves, accompanied by Sullivan – the same

Festival at which Mr Santley premiered *I wish to tune my quiv'ring lyre* (included in our earlier selection).

Looking Back

Looking Back was 'Composed expressly for and dedicated to Madame Trebelli', and published in 1870. Louisa M. Gray (c. 1830 – 1911), who wrote the poem, was the author of 'improving' books for children, such as *Nelly's Teachers and What They Learned*. Madame Trebelli sang this song at Buckingham Palace in 1870.

Looking Forward

Looking Back was so successful that Sullivan composed a companion, *Looking Forward*, which appeared in 1873, described as a 'Sequel to *Looking Back*; Sung by Miss Edith Wynne'.

COMPACT DISC TWO

The Maiden's Story

The Maiden's Story was published in 1867. Emma Embury (1806 – 1863), who wrote the poem, was a pioneer of female literature in the United States, particularly admired for the moral content of her work. The song is dedicated to the wife of Quintin Twiss, who

played Cox in an early performance of *Cox and Box*, in May 1867.

Living Poems

Living Poems was ‘Composed expressly for Miss Edith Wynne’. The manuscript of this setting of words by Henry Wadsworth Longfellow (1807 – 1882) is dated 11 July 1874.

The Sailor’s Grave

Sullivan published *The Sailor’s Grave* in 1872. It is a setting of a poem by Henry Francis Lyte (1793 – 1847) who also wrote the words of *Abide with Me* and *Praise, My Soul, the King of Heaven*.

Let me dream again

Let me dream again was ‘Composed expressly for Madame Christine Nilsson’. Published in 1875, it sets words by B.C. Stephenson (1839 – 1906), the librettist of Sullivan’s little-known opera *The Zoo*, performed the same year.

Other Days

How Chappell & Co. came to publish the song *Other Days* as late as 1943 is not clear. The publishers included the original French poem of C.F. Panard (1689 – 1765), with a note that begins:

Charles François Panard was born at Courville, near Chartres, in 1674 [*sic*], and died in Paris in 1765. He was the first to introduce into songs a satire on morals, a gay and inoffensive satire.

The translator is Harry Graham (1874 – 1936), a professional soldier remembered for his *Ruthless Rhymes* and for many operatic translations, including Franz Lehár’s ‘You are my heart’s delight’ (‘Dein ist mein ganzes Herz’, from *Das Land des Lächelns*). It is said that his style influenced P.G. Wodehouse. His dates suggest that this song comes comparatively late in Sullivan’s output.

Little Maid of Arcadée

‘Little Maid of Arcadée’ was originally written for *Thespis*, Sullivan’s first collaboration with W.S. Gilbert (1836 – 1911), produced at Christmas-time 1871. When it was published as a song, some slight alterations to the words were made, usefully indicating the difference between a theatre and a drawing-room: the ‘little maid’ no longer sits ‘on’ the cousin’s knee, but ‘by’ it, for instance.

The Distant Shore

In the score, Sullivan notes that *The Distant Shore* was ‘Sung by Mr Edward Lloyd’.

The love that loves me not
The Distant Shore (1874) and *The love that loves me not* (1875), along with the duet *Sweethearts* (1875, included on our earlier set), are the only settings which Sullivan made of verses by Gilbert that have no theatrical connexion. 1875 was the year of *Trial by Jury*, their second collaboration, and the first with Richard D'Oyly Carte as manager. In their subtle ways, both songs maintain Gilbert's usual topsy-turvy approach to telling a story.

A Shadow

A Shadow was 'Composed expressly for Madame Patey' in the course of a summer night in 1884, at Stagenhoe, the home of the 14th Earl of Caithness, tutor to the Prince of Wales. It is the last of the Procter settings.

The Lost Chord

The most successful English song of the nineteenth century, *The Lost Chord* featured on several of the very first gramophone recordings. Sullivan sketched it at the deathbed of his beloved brother, in January 1877. The lapidary nature of its images, unusual even for Procter, who was the most popular poet after Tennyson, marked the song as a candidate for parody from its earliest days. Sullivan wrote to one offender:

I wrote *The Lost Chord* in sorrow at my brother Fred's death, don't burlesque it.

The song, the quintessence of Sullivan, delves deep into his musical foundations as a chorister: the solemn contrapuntal introduction, in six real parts; the opening vocal incantation, quoting the choral Responses of Evensong; and, above all, Sullivan's inspired identification of the Lost Chord as a cadence in the ancient Mixolydian mode (not so much 'one chord of music', but certainly 'the sound of a great Amen' – it is heard immediately after the first occurrence of that phrase, and Sullivan knows better than to repeat such a master-stroke in the second stanza).

After Fred's death, Sullivan could do nothing for months – which may have cost us a delightful collaboration, as it was at this time that Lewis Carroll approached him to write some *Alice in Wonderland* songs.

The Absent-Minded Beggar

The Absent-Minded Beggar was first performed at the Alhambra Music Hall in Leicester Square on 13 November 1899. In his diary Sullivan wrote:

Went to Alhambra to rehearse '
Ab. M. Beg.' In the evening – Packed
house – wild enthusiasm. All sang

chorus! I stood on the stage and
conducted the *encore* – funny sight!
And he wrote to Rudyard Kipling
(1865 – 1936):

Your splendid words went, and still go
every night with a swing and enthusiasm
which even my music cannot stifle. It has
been a great pleasure to me to set words
of yours.

This was not the only music-hall success
that Kipling enjoyed with a musical knight.
In 1917, Elgar conducted his *Fringes of the
Fleet* at the Coliseum.

© 2021 David Owen Norris

A winner of the Young Artist award of the Royal Philharmonic Society and the UK Critics' Circle Award for Exceptional Young Talent in music, the soprano Mary Bevan MBE is a former Harewood Artist at English National Opera and an Associate of the Royal Academy of Music. She has recently sung Yum-Yum (*The Mikado*), Zerlina (*Don Giovanni*), Susanna (*The Marriage of Figaro*), Despina (*Cosi fan tutte*), Papagena (*The Magic Flute*), Second Niece (*Peter Grimes*), Rebecca (Nico Muhly's *Two Boys*), and Eurydice (*Orpheus in the Underworld*) at English National Opera, Merab (*Saul*) at the Adelaide Festival, Rose

Maurrant (Weill's *Street Scene*) at Opéra de Monte-Carlo, Elvira (*L'italiana in Algeri*) at Garsington Opera, Barbarina (*Le nozze di Figaro*) at The Royal Opera, Covent Garden, the title role in Luigi Rossi's *Orfeo* with The Royal Opera at Shakespeare's Globe, La Musica and Euridice (Monteverdi's *Orfeo*) with The Royal Opera at the Roundhouse, and the soprano part in David Bruce's *The Firework Maker's Daughter* with Opera North and ROH2. In concert she recently performed baroque programmes with the Academy of Ancient Music and Orchestra of the Age of Enlightenment, Fauré's Requiem with the Philharmonia Orchestra, the Concert Suite from Maxwell Davies's *Caroline Mathilde* at the BBC Proms, and Mendelssohn's Symphony No. 2 *Lobgesang* with the City of Birmingham Symphony Orchestra. A dedicated recitalist, she has appeared at the Oxford Lieder Festival and the Wigmore Hall, as well as in an Asian tour with The English Concert. Her discography includes recordings of songs by Ludwig Thuille and Mendelssohn, Handel's *The Triumph of Time and Truth* and *Ode for St Cecilia's Day* with Ludus Baroque, Vaughan Williams's *Pastoral Symphony* (No. 3) and Schubert's music for *Rosamunde* with the BBC Philharmonic, and Hadley's

Fen and Flood with the Bournemouth Symphony Orchestra. During the 2020 / 21 season, she will return to the Royal Danish Opera, as Marzelline (*Fidelio*) and for the production LIGHT Bach Dances, and also make her début at the Bolshoi Theatre, as Dalinda (*Ariodante*). In concert, she will appear in the world première, at the Concertgebouw Amsterdam, of Sir James MacMillan's *Christmas Oratorio* and perform *Rout*, by Sir Arthur Bliss, with the London Philharmonic Orchestra. Mary Bevan was awarded an MBE in the Queen's birthday honours list in 2019.

The mezzo-soprano **Kitty Whately** trained at Chetham's School of Music, the Guildhall School of Music and Drama, and the International Opera School of the Royal College of Music. Having won both the Kathleen Ferrier Award and Royal Overseas League Award in the same year, she attended the prestigious Academy of the Verbier Festival where she appeared as Cherubino (*Le nozze di Figaro*) and in Beethoven's Choral Fantasy. As a BBC New Generation Artist from 2013 to 2015 she made recordings with the BBC orchestras, commissioned a new song cycle from Jonathan Dove, and made several appearances at the BBC Proms.

On the operatic stage she has recently sung Isabella (Bernard Herrmann's *Wuthering Heights*) and Kate (*Owen Wingrave*) at Opéra national de Lorraine, in Nancy, Paquette (*Candide*) at Bergen Nasjonale Opera and The Grange Festival, Mother / Other Mother in the world première of Mark-Anthony Turnage's *Coraline*, produced by The Royal Opera at the Barbican, Dorabella (*Cosi fan tutte*) at Opera Holland Park, Nancy (*Albert Herring*) at The Grange Festival, and Hermia (*A Midsummer Night's Dream*) at Festival d'Aix-en-Provence as well as in Bergen and Beijing. She has appeared in Vasco Mendonça's *The House Taken Over* in Antwerp, Strasbourg, Luxembourg, Bruges, and Lisbon, and further sung Rosina (*Il barbiere di Siviglia*) and Stewardess (*Flight*) at Opera Holland Park, Dorabella with English Touring Opera, and Ippolita / Pallade (Cavalli's *Elena*) at Festival d'Aix-en-Provence. In high demand as a recitalist and concert artist, she made her début with the Berliner Philharmoniker singing Mendelssohn's *A Midsummer Night's Dream*, and has sung with most of the UK's major orchestras, in repertoire such as Handel's *Messiah*, Mozart's Requiem, Elgar's *The Dream of Gerontius*, De Falla's *El sombrero de tres picos*, Ravel's *Shéhérazade*,

Canteloube's *Chants d'Auvergne*, and Mahler's *Das Lied von der Erde*. Kitty Whately has given recitals at the Wigmore Hall and Edinburgh, Cheltenham, Leeds Lieder, Oxford Lieder, and Buxton festivals.

Representing England, the acclaimed tenor **Ben Johnson** won the Audience Prize in the BBC Cardiff Singer of the World competition in 2013. He is a former BBC Radio 3 New Generation Artist, winner of the Kathleen Ferrier Award in 2008, a Wigmore Hall Emerging Talent in 2011, and was an English National Opera Harewood Artist from 2013 to 2015. On the operatic stage he has recently sung Tamino (*Die Zauberflöte*) at Welsh National Opera and Don Basilio (*Le nozze di Figaro*) at The Grange Festival, in addition to Nebuchadnezzar (*The Burning Fiery Furnace*) at Scottish Opera. His international career has seen him perform Lysander (*A Midsummer Night's Dream*) at Bergen Nasjonale Opera, Oronte (*Alcina*) with The English Concert, Martin (*The Tender Land*) at Opéra de Lyon, and Don Ottavio (*Don Giovanni*) at Opéra national de Bordeaux, Glyndebourne Festival Opera, and English National Opera. Equally active on the concert platform, he has performed Handel's *Messiah* with La Nuova Musica, Bach's

St John Passion with the Oxford Bach Soloists, and Britten's *War Requiem* with the Thames Philharmonic Choir. An Irish tour with the guitarist Sean Shibe spanned repertoire from Bach to Irish folksongs. He also stepped in to perform Jacquino in the second act of *Fidelio* and Beethoven's concert trio *Tremate, empi, tremate*, Op. 116 with The Hallé. He recently gave two Schubertiade recitals with the pianist Maria João Pires at the Belgais Center for Arts in Portugal. During the 2020 / 21 season he has performed in Handel's *Messiah* with the Academy of Ancient Music at the Barbican, and will sing Eumele (*Il ritorno d'Ulisse in patria*) with Longborough Festival Opera and Flute (*A Midsummer Night's Dream*) at The Grange Festival, record music by Vaughan Williams with The Hallé, and give a series of performances of Schubert's *Winterreise* with the pianist Louis Schwizgebel. The large discography of Ben Johnson includes, for Chandos, recordings of Szymanowski's *Love Songs of Hafiz* and Symphony No. 3 with the BBC Symphony Orchestra under Edward Gardner, Bliss's *The Beatitudes* with the BBC SO under Sir Andrew Davis, Dame Ethel Smyth's Mass in D with the BBC SO under Sakari Oramo, and songs by Sir Arthur Sullivan.

The bass-baritone Ashley Riches studied English at King's College, Cambridge and the Guildhall School of Music and Drama and was later a Jette Parker Young Artist at The Royal Opera, Covent Garden and a BBC Radio 3 New Generation Artist. On the operatic stage he has sung Figaro and Count Almaviva (*Le nozze di Figaro*), the title role in *Don Giovanni*, Guglielmo (*Così fan tutte*), Escamillo (*Carmen*), Marcello and Schaunard (*La bohème*), the Pirate King (*The Pirates of Penzance*), Claudio (*Agrippina*), Achilla (*Giulio Cesare*), Nick Shadow (*The Rake's Progress*), Tarquinius (*The Rape of Lucretia*), the title role in *Owen Wingrave*, Ibn-Hakia (*Jolanta*), and Brander (*La Damnation de Faust*) at houses such as The Royal Opera, English National Opera, Glyndebourne Festival Opera, Garsington Opera, the Grange Festival, Opera Holland Park, Opéra national de Lorraine, and Potsdamer Winteroper. Highlights on the concert platform include performances in Berlioz's *Lélio* with Sir John Eliot Gardiner in Carnegie Hall, New York and Bernstein's *Wonderful Town* with the London Symphony Orchestra under Sir Simon Rattle, a European tour of *Giulio Cesare* and *Agrippina* with Les Talens Lyriques under Christophe Rousset, Crémon (*Oedipus*

Rex) with the Berliner Philharmoniker, Mahler's *Lieder eines fahrenden Gesellen* with the BBC Philharmonic, Mussorgsky's *Songs and Dances of Death* with the BBC National Orchestra of Wales, European tours of *King Arthur*, *The Fairy Queen*, *Acis and Galatea*, and *Messiah* with Paul McCreesh and the Gabrieli Consort, European tours of the St Matthew Passion, *Benvenuto Cellini*, and *La Damnation de Faust* with the Monteverdi Choir, and tours of the St Matthew Passion and *Messiah* with the Academy of Ancient Music. In recital, he has collaborated with pianists such as Graham Johnson, Iain Burnside, Julius Drake, Joseph Middleton, Anna Tilbrook, James Baillieu, Simon Lepper, Gary Matthewman, and Sholto Kynoch. His discography includes *Wonderful Town* with the LSO and Simon Rattle, Poulenc's *Chansons gaillardes* with Graham Johnson, the St John Passion, St Matthew Passion, and *Messiah* with the AAM, St Matthew Passion with the Monteverdi Choir, and Purcell's *King Arthur* (Recording of the Year at the 2020 BBC Music Magazine Awards) with the Gabrieli Consort. For Chandos, he has recorded songs by Sir Arthur Sullivan with David Owen Norris. When not singing, Ashley Riches enjoys the *Times Crossword*.

The first winner of the Gilmore Artist Award, **David Owen Norris** has played concertos all over North America and Australia, and made several appearances at the BBC Proms. A television programme entirely devoted to his work on Elgar's Piano Concerto has been shown frequently. He has also recorded concertos by Mozart, J.C. Bach, Constant Lambert, Montague Phillips, Joseph Horovitz, and Richard Arnell, as well as his own Piano Concerto in C. His solo recitals have featured works by Brahms, Schubert, Poulenc, Bax, and Elgar, among others; he has recorded all the piano works by Elgar, as well as several reconstructions and transcriptions. He began his career as an accompanist, to such artists as Dame Janet Baker, Sir Peter Pears, and Jean-Pierre Rampal. He also plays early pianos and has championed the repertoire, composed as early as around 1770, in London, for the square piano. On early pianos he has recorded Schubert's *Winterreise* and first song cycle, the Ludwig Gotthard Kosegarten *Liederspiel*, a

comprehensive selection from Jane Austen's own music collection, and, on Elgar's piano, a double-disc set of songs and transcriptions. He has been a familiar face on music television since 1990, when he presented *The Real Thing?: Questions of Authenticity* on BBC2, and notably gave six series of Chord of the Week on *Proms Extra*. His popular Radio 4 *Playlist* series is often repeated, and he has a long history with Radio 3 on which his contributions to *Building a Library* are keenly relished. He is the composer of an oratorio, *Prayerbook*, a Piano Concerto in C, a Symphony, song cycles, a cantata, a radio opera, and much else. A Fellow of the Royal College of Organists, Royal Academy of Music, and Society of Antiquaries of London, as well as an Honorary Fellow of Keble College Oxford, David Owen Norris is Professor of Musical Performance at the University of Southampton and Visiting Professor at the Royal College of Music and Royal Northern College of Music.



Sara Porter

Kitty Whately

Sullivan: The Harmonious Echo

Anmerkungen zum Komponisten

Sir Arthur Sullivan (1842 – 1900) war der berühmteste britische Komponist des neunzehnten Jahrhunderts – diese Einschätzung gilt auch heute noch. In seiner Zeit wurde er vor allem für seine Oratorien geschätzt – nachdem Queen Victoria eine Aufführung von *The Golden Legend* in der Royal Albert Hall gehört hatte, die (im wörtlichen Sinne) auf königliche Anweisung erfolgt war, drängte sie ihn, eine große Oper zu schreiben. Das Resultat, *Ivanhoe*, erzielte 155 aufeinanderfolgende Aufführungen (in einem eigens hierzu errichteten Opernhaus) – für eine neu komponierte große Oper immer noch ein ungebrochener Rekord. Doch dann brachte es *The Mikado*, Sullivans erfolgreichste Kooperation mit W.S. Gilbert, gleich mit der ersten Inszenierung auf 672 Darbietungen, und innerhalb von neun Monaten nach der Uraufführung gab es bereits 150 verschiedene Produktionen.

Sullivan war ein bemerkenswerter Knabensopran in der Chapel Royal gewesen, und seine fundierte Kenntnis der menschlichen Stimme trug zum Erfolg

seiner Opern und Chorwerke maßgeblich bei. Seinen zahlreichen Liedern war ähnlicher Erfolg beschieden. Im zwanzigsten Jahrhundert waren gewisse Themen der viktorianischen Ära weniger gefragt, und die Lieder gerieten in Vergessenheit; heute jedoch wird die Aufrichtigkeit der in ihnen zum Ausdruck gebrachten Empfindungen mit dem Geist des Viktorianischen Zeitalters wieder geschätzt. Vor allem die Beschäftigung mit todbringenden Krankheiten erfährt hier besondere Aufmerksamkeit, die nicht unbedingt willkommen ist. Das stetig wachsende Interesse an sozialer Gerechtigkeit wirft ein mitfühlendes Licht auf die Gedichte von Adelaide Procter. Wir erfahren, dass die von ihr so offen erkundeten Themen – Mangelernährung bei Säuglingen, durch frühen Tod abgerissene Bindungen – ihr aufgrund ihres humanitären Einsatzes in den Slums des neunzehnten Jahrhunderts vertraut waren; dieses Engagement führte laut ihrem Freund Charles Dickens zu ihrem eigenen frühen Tod durch Tuberkulose. Alle fünf Procter-Vertonungen Sullivans sind auf dieser CD enthalten.

Sullivans unendlich fruchtbare melodische Erfindungsgabe hält jeden Vergleich mit anderen Liedkomponisten aus. Seine emotionale Bandbreite ist kolossal, wie seine drei letzten Lieder – eine Vertonung von Kipling (auf der vorliegenden CD enthalten) und zwei von Tennyson (siehe unser Doppelalbum CHAN 10935(2)) – belegen. *The Absent-Minded Beggar* war ein Auftragswerk für die *Daily Mail* zur Unterstützung der Angehörigen von Soldaten, die im Burenkrieg kämpften. Sullivan tat sich mit dem Auftrag nicht leicht:

Gilberts *I have a song to sing, O zu komponieren, bereitete mir Kopfzerbrechen, doch das war ein Kinderspiel im Vergleich mit der Aufgabe, Kiplings Text zu vertonen, schrieb er. Das Ergebnis ist ein aufwühlender und zugleich subtiler Marsch, der Kiplings trockenen Kasernenumor reflektiert. Auch die beiden Tennyson-Vertonungen waren Auftragswerke, für einen Verleger in Cincinnati. *O swallow, swallow* ist die Apotheose des Patter Songs, die sich auf wunderbare Weise über einer überragenden Klavierbegleitung von großer harmonischer Komplexität entwickelt, während *Tears, idle tears* Sullivan zu geradezu Wagnerscher Intensität inspirierte.*

Wie bereits in unserer ersten Aufnahme zieht das für unser Cover ausgewählte Bild eine Verbindung zwischen Tennyson und Millais. Tennyson verfasste 1830 ein Gedicht über Mariana, eine Gestalt aus Shakespeares *Measure for Measure*, und 1851 schuf Millais ein Bild von ihr. Die Mariana von Tennyson zugeschriebenen Worte:

'My life is dreary,
He cometh not,' she said;
She said, 'I am awear, awear,
I would that I were dead!'

"Mein Leben ist trostlos,
Er kommt nicht", sagte sie;
Sie sagte, "ich bin so müd, so müde,
Ich wünscht ich wäre tot!"

hallen in einigen der Gedichte nach, die Sullivan zur Vertonung auswählte. Unser Titel entstammt der zweiten Strophe von *The Lost Chord*, wo der Akkord wie folgt beschrieben wird:

It seem'd the harmonious echo
From our discordant life.

Er klang wie das harmonische Echo
Unseres misstönigen Lebens.

Eine ausgezeichnete Metapher für Sullivans Liedschaffen, dessen von Leidenschaft und Anmut geprägte Musik zentrale Themen

der viktorianischen Gefühlswelt und Moral erkundet. Die Themen lassen sich in etwa unter den Rubriken Liebeswerben, Heirat und Kinder, Wandel und Verfall sowie jenseitiger Trost gruppieren; allerdings werden diese Sujets kaum der Düsternis von Procters Wiegenlied für ein verhungernes Kind (*Thou art weary*) gerecht, oder H.F. Lytes von Sullivan begeistert umgesetzter Schilderung des Meeres, das seine Toten preisgibt (*The Sailor's Grave*).

Anmerkungen zu den Liedern

CD 1

King Henry's Song

“King Henry's Song” ist der Zwischenaktmusik für eine erstmals 1877 am Theatre Royal in Manchester inszenierte Produktion des von William Shakespeare (1564 – 1616) in Zusammenarbeit mit John Fletcher (1579 – 1625) geschaffenen Dramas *Henry VIII* entnommen.

The Lady of the Lake

“The Lady of the Lake” entstand für *Kenilworth*, “A Masque of the Days of Queen Elizabeth”, op. 4 auf ein Libretto von Henry Chorley (1808 – 1872); das Werk

wurde im September 1864 im Rahmen des Birmingham Festivals uraufgeführt. Im Vorfeld der Aufführung schrieb der zweizwanzigjährige Sullivan an seinen Vater:

Ich wünschte mir so sehr, dass ich dich überreden könnte, morgen mit dem Zug um 2.45 Uhr herzukommen. Du kannst abends noch zurückfahren oder ich würde irgendwo ein Bett für dich finden. Weißt du, zum einen wird es nie wieder eine Gelegenheit geben, das Werk in einer solch prachtvollen Inszenierung zu hören, und zum anderen ist dies ein wichtiges Ereignis in meiner Laufbahn und ich würde mich freuen, wenn du es miterleben könntest. Bitte komm (zusammen mit Fred [Sullivans Bruder]), sei so lieb.

I heard the nightingale

I heard the nightingale wurde “von Mr. Sims Reeves in den Monday Popular Concerts gesungen” und 1863 veröffentlicht. Der Text stammt von Reverend C.H. Townsend (1798 – 1868) – leider nicht mit dem gleichnamigen Architekten verwandt.

Over the roof

“Over the roof” schrieb Sullivan für

The Sapphire Necklace, die erste Oper, die er (um das Jahr 1864) auf ein Libretto von Chorley schuf. Das Werk kam nie zur Aufführung. Die Ouvertüre und einige Auszüge wurden 1867 im Crystal Palace gegeben und "Over the roof" (präsentiert von Edith Wynne) wurde noch einmal als Zugabe gesungen.

Will He Come?

Will He Come? wurde "eigens für Madame Sainton Dolby komponiert". Das Gedicht stammt von Adelaide Anne Procter (1825 – 1864). Dieses 1865 entstandene Lied, die erste von fünf solistischen Vertonungen nach Worten der Dichterin, sollte Sullivans finanzielle Situation grundsätzlich verändern. Er schrieb:

Ich kam voran, aber ich war inzwischen zu dem Urteil gelangt, dass es eine Schande sei, dass die Verleger den ganzen Profit einheimsten. Mein nächstes Lied, *Will He Come?*, ging zu Messrs. Boosey mit der Bedingung, dass ich für jedes verkaufte Exemplar Tantiemen erhalten würde. Und Welch ein Unterschied für mich! *Will He Come?* war sehr einträglich und ich habe seither nie wieder ein Lied einfach direkt verkauft.

Herbert Sullivan, Fred Sullivans Sohn und Arthurs erster Biograph (und Erbe), fügt hinzu:
Nachdem die Beteiligung geklärt war,
entstand eine Flut weiterer Lieder.

Give

Give, die zweite Vertonung eines Gedichts von Procter, entstand 1867. Das Stück wurde "von Miss Edith Wynne gesungen" und ist Mrs. Helmore gewidmet, der Gattin von Sullivans Chorleiter an der Chapel Royal.

Thou art weary

Die dritte Vertonung eines Texts von Procter, *Thou art weary*, wurde "von Madame Antoinette Sterling gesungen" und 1874 veröffentlicht.

The moon in silent brightness

Sullivan veröffentlichte die "Serenade" *The moon in silent brightness* im Jahr 1868. Die Worte schrieb Reginald Heber (1783 – 1826), Bischof von Calcutta und Autor der Hymne "Holy, Holy, Holy!", der noch in seiner Zeit in Oxford von Sir Walter Scott (1771 – 1832), einem Freund der Familie, in seinen dichterischen Ambitionen bestärkt wurde.

O fair dove! O fond dove!

Seine im Jahr 1868 entstandene Vertonung

von *O fair dove! O fond dove!*, auf einen Text von Jean Ingelow (1820 – 1897), widmete Sullivan Rachel Scott Russell, in die er unglücklich verliebt war – ihre Familie untersagte die Verbindung. Rachel übernahm “Fair Dove” als Spitznamen. Herbert Sullivan berichtet, dass das Lied “die Salons im Sturm eroberte”; das Stück taucht auch in Agatha Christies 1958 erschienem Roman *Ordeal by Innocence* auf, allerdings ohne Erwähnung des Komponisten.

The snow lies white

The snow lies white (“It’s O my love, my love!”) wurde “eigens für Mr. Sims Reeves komponiert”. Diese weitere Vertonung eines Texts von Ingelow trug Sims Reeves, begleitet von Sullivan, im Jahr 1868 auf dem Gloucester Musical Festival vor – bei dieser Gelegenheit gab Mr. Santley die Uraufführung von *I wish to tune my quiv’ring lyre* (in unserer früheren Auswahl enthalten).

Looking Back

Looking Back wurde “eigens für Madame Trebelli komponiert und ihr gewidmet”; das Stück erschien 1870 im Druck. Louisa M. Gray (um 1830 – 1911), von der das Gedicht stammt, war eine Autorin “erbaulicher” Bücher für Kinder, zum Beispiel

Nelly’s Teachers and What They Learned.

Madame Trebelli sang dieses Lied 1870 im Buckingham Palace.

Looking Forward

Looking Back war so erfolgreich, dass Sullivan noch ein Schwesterstück komponierte, *Looking Forward*, das 1873 im Druck erschien und als “Fortsetzung von *Looking Back*; vorgetragen von Miss Edith Wynne” angekündigt wurde.

CD 2

The Maiden’s Story

The Maiden’s Story wurde 1867 veröffentlicht. Emma Embury (1806 – 1863), von der das Gedicht stammt, war in den Vereinigten Staaten eine Pionierin auf dem Gebiet der Frauenliteratur und wurde besonders für den moralischen Gehalt ihrer Werke geschätzt. Das Lied ist der Ehefrau von Quintin Twiss gewidmet, der in einer frühen Aufführung von *Cox and Box* im Mai 1867 den Cox spielte.

Living Poems

Living Poems wurde “eigens für Miss Edith Wynne komponiert”. Das Manuskript dieser

Vertonung von Worten des Dichters Henry Wadsworth Longfellow (1807 – 1882) ist auf den 11. Juli 1874 datiert.

The Sailor's Grave

Im Jahr 1872 veröffentlichte Sullivan *The Sailor's Grave*, die Vertonung eines Gedichts von Henry Francis Lyte (1793 – 1847), der auch die Worte zu *Abide with Me* und *Praise, My Soul, the King of Heaven* lieferte.

Let me dream again

Let me dream again wurde "eigens für Madame Christine Nilsson komponiert". Das 1875 veröffentlichte Werk vertont Worte von B.C. Stephenson (1839 – 1906), dem Librettisten von Sullivans wenig bekannter Oper *The Zoo*, die im selben Jahr uraufgeführt wurde.

Other Days

Wie es dazu kam, dass der Verlag Chappell & Co. das Lied *Other Days* erst im Jahr 1943 veröffentlichte, ist nicht bekannt. Die Verleger gaben der Publikation das originale französische Gedicht von C.F. Panard (1689 – 1765) bei, zusammen mit einer Anmerkung, die beginnt:

Charles François Panard wurde 1674 [sic]

in Courville nahe Chartres geboren und starb 1765 in Paris. Er führte als Erster in seinen Liedern die satirische Behandlung moralischer Werte ein, eine fröhliche und harmlose Art von Satire.

Übersetzt wurde der Text von Harry Graham (1874 – 1936), einem Berufssoldaten, an den wir uns heute vor allem wegen seiner *Ruthless Rhymes* erinnern und wegen zahlreicher Übersetzungen von Opernlibretti, darunter auch Franz Lehárs "You are my heart's delight" ("Dein ist mein ganzes Herz" aus *Das Land des Lächelns*). Sein Stil soll P.G. Wodehouse beeinflusst haben. Grahams Lebensdaten lassen vermuten, dass dieser Song recht spät in Sullivans Schaffen anzusiedeln ist.

Little Maid of Arcade

"Little Maid of Arcade" komponierte Sullivan ursprünglich für *Thespis*, seine erste Zusammenarbeit mit W.S. Gilbert (1836 – 1911); das Werk kam in der Weihnachtszeit des Jahres 1871 zur Aufführung. Für die Liedfassung wurden einige kleinere Änderungen im Text vorgenommen, die wohl dem Unterschied zwischen dem Theater und einem privaten Salon geschuldet sind; so sitzt das "kleine Mädchen" zum Beispiel nicht mehr "auf" dem Knie des Cousins, sondern "neben" ihm.

The Distant Shore

Sullivan vermerkte in der Partitur von *The Distant Shore*, dass das Stück “von Mr. Edward Lloyd gesungen” wurde.

The love that loves me not

The Distant Shore (1874) und *The love that loves me not* (1875), sind neben dem Duett *Sweethearts* (1875, in unserer früheren Auswahl enthalten), die einzigen Vertonungen Sullivans von Versen aus Gilberts Feder, die keine Verbindung zur Bühne haben. In das Jahr 1875 fiel ihre zweite Zusammenarbeit, *Trial by Jury*; zugleich war dies das erste Jahr, in dem Richard D’Oyly Carte das Management innehatte. Beide Lieder weisen die für Gilbert typische verworrene Erzählweise auf.

A Shadow

A Shadow, “eigens für Madame Patey komponiert”, entstand an einem Sommerabend des Jahres 1884 auf Stagenhoe, dem Anwesen des 14. Earl of Caithness, Lehrer des Prince of Wales. Dies ist Sullivans letzte Vertonung eines Gedichts von Procter.

The Lost Chord

Das erfolgreichste englische Lied des neunzehnten Jahrhunderts, *The Lost Chord*, findet sich auf einer ganzen Reihe

der frühesten Schallplattenaufnahmen.

Sullivan entwarf das Stück im Januar 1877 am Sterbebett seines geliebten Bruders. Die lapidare Metaphorik – ungewöhnlich selbst für Procter, deren Beliebtheit als Dichterin fast an Tennyson heranreichte – machte das Lied von Beginn an zu einem Kandidaten für Parodien. Einem der Missetäter schrieb Sullivan:

Ich habe *The Lost Chord* in Trauer über den Tod meines Bruders Fred geschrieben, also parodieren Sie es nicht.

Das für Sullivan überaus typische Lied beruft sich auf seine frühesten musikalischen Grundlagen aus der Zeit als Chorknabe: Die feierliche kontrapunktische Einleitung in sechs realen Stimmen; die vokale Invokation zu Beginn, die das Chor-Responsorium des Evensong zitiert; und vor allem Sullivans geniale Identifizierung des “verlorenen Akkords” als Kadenz im alten mixolydischen Modus (weniger “ein einzelner musikalischer Akkord” als vielmehr “der Klang eines großen Amen” – er erklingt unmittelbar nach dem ersten Auftreten dieser Formulierung und Sullivan hütet sich, einen solchen meisterlichen Einfall in der zweiten Strophe zu wiederholen).

Nach Freds Tod war Sullivan monatelang unfähig zu arbeiten – wodurch wir wohl

um eine wundervolle Kooperation gebracht worden sind, da genau in dieser Zeit Lewis Carroll sich an den Komponisten wandte und ihn bat, einige Lieder zu *Alice in Wonderland* zu schreiben.

The Absent-Minded Beggar

The Absent-Minded Beggar wurde am 13. November 1899 in der Alhambra Music Hall am Londoner Leicester Square uraufgeführt. In seinem Tagebuch hielt Sullivan fest:

Ging ins Alhambra, um "Ab. M. Beg." zu proben. Abends – volles Haus – höchste Begeisterung. Alle sangen den Chor mit! Ich stand auf der Bühne und dirigierte die Zugabe – seltsamer Anblick!

Und an Rudyard Kipling (1865 – 1936) schrieb er:

Ihre herrlichen Worte vermitteln einen schwungvollen Enthusiasmus – und tun dies noch immer allabendlich –, den selbst meine Musik nicht mindern kann. Es war mir ein großes Vergnügen, einen Text von Ihnen zu vertonen.

Dies sollte nicht der einzige Music-Hall-Erfolg bleiben, den Kipling mit einem musikalischen Ritter teilte. 1917 dirigierte Sir Edward Elgar seine *Fringes of the Fleet* im Coliseum.

© 2021 David Owen Norris
Übersetzung: Stephanie Wollny



Ben Johnson

Chris Gloag

Sullivan: L'Écho harmonieux

Note sur le compositeur

Sir Arthur Sullivan (1842 – 1900) était – et reste probablement – le plus renommé des compositeurs anglais du dix-neuvième siècle. De son vivant il était révéré comme compositeur d'oratorios: la reine Victoria, ayant entendu *The Golden Legend* lors d'une exécution à la demande de Sa Majesté (au sens tout à fait littéral) à l'Albert Hall, le pressa de composer un grand opéra. *Ivanhoe*, la réponse de Sullivan à son souhait, atteignit le chiffre impressionnant de 155 exécutions consécutives (dans un lieu spécialement construit pour sa représentation) – un record incontesté pour un grand opéra à peine composé. Mais alors, pour *The Mikado*, le fruit le plus réussi de sa collaboration avec W.S. Gilbert, 672 exécutions de sa production initiale furent enregistrées, et dans les neufs mois qui suivirent sa création, 150 productions différentes virent le jour.

Sullivan avait été soprano solo remarquable à la Chapel Royal et sa profonde compréhension de la voix contribua au succès de ses œuvres opératiques et chorales. Ses nombreuses mélodies connurent un succès

identique. Le vingtième siècle n'étant pas à l'aise avec certains thèmes victoriens, les mélodies de Sullivan furent négligées; mais leur profonde sincérité concorde de nouveau avec l'esprit du temps. Le sujet de la mort par maladie, tout particulièrement, y est une préoccupation remise désagréablement en point de mire. Quant à la poésie d'Adelaide Procter que Sullivan mit en musique, un souci grandissant de justice sociale vient la parer d'une douce lumière lorsque nous apprenons que les thèmes qu'elle explora avec tant de conviction – la malnutrition infantile, les liens brisés par des décès prématurés – lui étaient familiers du fait de ses activités d'aide aux habitants des quartiers défavorisés: un travail qui, selon son ami Charles Dickens, fut la cause de son décès précoce de la tuberculose. Les cinq mises en musique de poèmes de Procter par Sullivan sont toutes reprises sur ce disque.

Le talent mélodique infiniment fertile de Sullivan supporte certainement la comparaison avec celui de tout autre compositeur de pièces du genre. Sa palette émotionnelle est d'une extrême richesse: ses

trois dernières mélodies, une mise en musique de Kipling (reprise sur ce CD) et deux autres de Tennyson (figurant dans notre précédente série de deux disques: CHAN 10935(2)), en attestent. *The Absent-Minded Beggar* fut commandé par le *Daily Mail* pour recueillir des fonds destinés à venir en aide aux familles des soldats engagés dans la guerre des Boers. Sullivan y travailla avec ardeur et écrivit:

Je fus perplexe à l'idée de mettre en
musique *I have a song to sing*, *O* de
Gilbert. Mais quel jeu d'enfant comparé
au travail de composition qu'exigeaient
les lignes de Kipling.

Le résultat est une marche émouvante et subtile, reflétant le comique troupier sardonique de Kipling. Les deux mises en musique de Tennyson étaient aussi des commandes, émanant elles d'un éditeur de Cincinnati. *O swallow, swallow* représente l'apothéose de la chansonnette, miraculeusement greffée sur un accompagnement extraordinairement pianistique d'une grande sophistication harmonique, tandis que *Tears, idle tears* amena Sullivan à une intensité réellement wagnérienne.

L'illustration choisie pour la couverture de ce CD relie, comme dans le cas de notre première série d'enregistrements, Tennyson

à Millais. En 1830, Tennyson consacra un poème à Mariana, un personnage de *Measure for Measure* de Shakespeare. Millais en fit son portrait en 1851. Dans certains poèmes que Sullivan choisit de mettre en musique résonnent les mots que Tennyson lui prêta:

“My life is dreary,
He cometh not,” she said;
She said, “I am aweary, aweary,
I would that I were dead!”

“Ma vie est morne,
Il ne vient pas”, dit-elle;
“Je suis triste, triste”, dit-elle,
“J'aimerais dormir d'un éternel
sommeil!”

Notre titre vient de la deuxième strophe de *The Lost Chord*, où l'accord est décrit comme suit:

It seem'd the harmonious echo
From our discordant life.

Cela ressemblait à l'écho harmonieux
Des discordances de la vie.
– une métaphore illustrant bien l'écriture
mélodique de Sullivan, qui explore certaines
préoccupations émotionnelles et morales
prioritaires de l'ère victorienne en une
musique superbe et passionnée. Les sujets
peuvent être rassemblés en différents groupes:

les fréquentations amoureuses, le mariage et les enfants, le changement et le déclin, ainsi que la consolation par le surnaturel; mais ces thèmes restituent à peine la désolation qu'expriment la berceuse de Procter pour un enfant affamé (*Thou art weary*) ou la surprenante image du poème de H.F. Lyte, dépeinte avec éloquence par Sullivan, de la mer rendant ses victimes (*The Sailor's Grave*).

Notes sur les mélodies

DISQUE COMPACT 1

King Henry's Song

“King Henry's Song” vient de la musique de scène composée pour une production, en 1877, de *Henry VIII* de William Shakespeare (1564 – 1616) en collaboration avec John Fletcher (1579 – 1625), au Theatre Royal à Manchester.

The Lady of the Lake

“The Lady of the Lake” fut écrit pour *Kenilworth*, “A Masque of the Days of Queen Elizabeth”, op. 4, d’après un livret de Henry Chorley (1808 – 1872), exécuté au Birmingham Festival en septembre 1864. Sullivan qui avait alors vingt-deux ans écrivit à son père:

Je voudrais tellement te persuader de venir demain par le train de 2 h 45.
Tu pourrais rentrer le soir même, ou je trouverais pour toi un lit quelque part.
Car vois-tu, premièrement, tu n'auras jamais plus l'occasion de voir l'œuvre représentée avec tant de magnificence, et deuxièmement, c'est un grand événement dans ma carrière, et j'aimerais que tu puisses le vivre. Viens s'il te plaît (avec Fred [le frère d'Arthur]), ça me ferait tellement plaisir.

I heard the nightingale

I heard the nightingale fut “Chanté par Mr. Sims Reeves aux Monday Popular Concerts” et publié en 1863. Le texte est du révérend C.H. Townsend (1798 – 1868) – qui n'est malheureusement pas un parent de l'architecte du même nom.

Over the roof

“Over the roof” fut écrit pour *The Sapphire Necklace*, le premier opéra que composa Sullivan (vers 1864), d’après un livret de Chorley. L’œuvre ne fut jamais produite. L’ouverture et quelques extraits furent exécutés au Crystal Palace en 1867, et c’est à cette occasion que “Over the roof” (chanté par Edith Wynne) fut bissé.

Will He Come?

Will He Come? fut “Composé expressément pour Madame Sainton Dolby”. Le poème est d’Adelaide Anne Procter (1825 – 1864). Cette mélodie (1865), la première de cinq mises en musique solos de textes de cette poétesse, transforma les finances de Sullivan. Il écrivit:

J’avançais, mais à ce stade j’étais arrivé à la conclusion qu’il était regrettable que les éditeurs retirent l’entièreté du profit de l’opération. Ma prochaine mélodie *Will He Come?* fut confiée à MM. Boosey étant entendu que je toucherais des droits sur tout exemplaire vendu. Et quelle différence pour moi! *Will He Come?* fut une bonne affaire, et jamais plus je ne vendis une mélodie ensuite sans penser à la juste répartition des droits.

Herbert Sullivan, le fils d’Arthur et son premier biographe (et héritier), ajouta:

Une fois la question des droits réglée, les mélodies continuèrent à affluer.

Give

Give, la deuxième mise en musique d’un texte de Procter, qui date de 1867, fut “Chantée par Miss Edith Wynne” et dédiée à Mrs Helmore, l’épouse du chef de chœur de Sullivan à la Chapel Royal.

Thou art weary

La troisième mélodie sur un texte de Procter, *Thou art weary*, fut “Chantée par Madame Antoinette Sterling” et publiée en 1874.

The moon in silent brightness

Sullivan publia la “sérénade” *The moon in silent brightness* en 1868. Le texte est de Reginald Heber (1783 – 1826), évêque de Calcutta et auteur de l’hymne “Holy, Holy, Holy!”, qui alors qu’il était encore à Oxford fut encouragé à écrire de la poésie par Sir Walter Scott (1771 – 1832), un ami de la famille.

O fair dove! O fond dove!

Sullivan dédia sa mise en musique de *O fair dove! O fond dove!* de Jean Ingelow (1820 – 1897) à Rachel Scott Russell en 1868, en ayant à l’esprit une histoire d’amour qui fut sans lendemain, car la famille de Rachel s’y opposa. Elle adopta “Fair Dove” comme surnom. Herbert Sullivan raconte que la mélodie “fut comme un ouragan dans les salons”, et elle est évoquée dans le roman de 1958 d’Agatha Christie *Ordeal by Innocence*, sans toutefois que soit cité le nom du compositeur.

The snow lies white

The snow lies white (“It’s O my love, my love!”)

fut “Composé expressément pour Mr. Sims Reeves”. Cet autre mise en musique d’un texte de Ingelow fut chantée au Gloucester Musical Festival de 1868 par Sims Reeves, accompagné par Sullivan – le festival lors duquel Charles Santley créa *I wish to tune my quiv’ring lyre* (repris dans notre précédente sélection).

Looking Back

Looking Back fut “Composé expressément pour Madame Trebelli et lui est dédié”; la mélodie fut publiée en 1870. Louisa M. Gray (vers 1830 – 1911) qui écrivit le poème, était aussi l'auteure de livres “éducatifs” pour enfants, tels *Nelly's Teachers and What They Learned*. Madame Trebelli chanta cette mélodie à Buckingham Palace en 1870.

Looking Forward

Looking Back eut tant de succès que Sullivan lui composa un compagnon, *Looking Forward*, qui parut en 1873 et fut décrit comme “Sequel to *Looking Back*; Sung by Miss Edith Wynne”.

DISQUE COMPACT 2

The Maiden's Story

The Maiden's Story parut en 1867. Emma

Embry (1806 – 1863), qui écrivit le poème, fut une pionnière de la littérature féminine aux États-Unis et fut admirée tout particulièrement pour le contenu moral de son œuvre. La mélodie est dédiée à l'épouse de Quintin Twiss qui joua le rôle de Cox dans une représentation de *Cox and Box* qui eut lieu en mai 1867 déjà.

Living Poems

Living Poems fut “Composé expressément pour Miss Edith Wynne”. Le manuscrit de cette mise en musique d’un texte de Henry Wadsworth Longfellow (1807 – 1882) est daté du 11 juillet 1874.

The Sailor's Grave

Sullivan publia *The Sailor's Grave* en 1872. C'est une mise en musique d'un poème de Henry Francis Lyte (1793 – 1847) qui est aussi l'auteur du texte de *Abide with Me* et *Praise, My Soul, the King of Heaven*.

Let me dream again

Let me dream again fut “Composé expressément pour Madame Christine Nilsson”. Publié en 1875, cette mélodie met en musique un texte de B.C. Stephenson (1839 – 1906), auteur du livret de l'opéra peu connu de Sullivan *The Zoo*, exécuté la même année.

Other Days

Comment Chappell & Co. furent amenés à éditer, en 1943 seulement, la mélodie *Other Days* reste un peu un mystère. Les éditeurs inclurent le poème français original de C.F. Panard (1689 – 1765), en précisant que:

Charles François Panard est né à Courville, près de Chartres, en 1674 [sic] et décéda à Paris en 1765. Il fut le premier à introduire dans des mélodies une satire de mœurs, mais une satire joyeuse et inoffensive.

Le traducteur est Harry Graham (1874 – 1936), un soldat professionnel resté dans les mémoires pour ses *Ruthless Rhymes* et pour de nombreuses traductions opératiques, notamment “Je t’ai donné mon cœur” de Franz Lehár (“Dein ist mein ganzes Herz”, dans *Das Land des Lächelns*). Son style aurait influencé P.G. Wodehouse. Les dates indiquent que cette mélodie fait partie des œuvres relativement tardives de Sullivan.

Little Maid of Arcadée

“Little Maid of Arcadée” fut écrit à l’origine pour *Thespis*, la première œuvre écrite par Sullivan en collaboration avec W.S. Gilbert (1836 – 1911), produite aux alentours de Noël en 1871. Lorsque la pièce vit le jour en tant que mélodie, ce fut avec quelques légères

modifications du texte, indiquant utilement la différence entre un théâtre et un salon: la “little maid”, par exemple, n’est plus assise “sur” les genoux du cousin, mais à côté de lui.

The Distant Shore

Dans la partition, Sullivan indique que *The Distant Shore* fut “Chanté par Mr Edward Lloyd”.

The love that loves me not

The Distant Shore (1874) et *The love that loves me not* (1875), ainsi que le duo *Sweethearts* (1875, repris dans notre série précédente), sont les seules mises en musique que fit Sullivan de poèmes de Gilbert qui n’ont pas de connexion avec le théâtre. 1875 fut l’année de *Trial by Jury*, la deuxième œuvre qu’ils écrivirent ensemble, et la première avec Richard D’Oyly Carte comme imprésario. À leur manière, subtile, les deux mélodies continuent à se distinguer par la confusion habituelle de Gilbert lorsqu’il raconte une histoire.

A Shadow

A Shadow fut “Composé expressément pour Madame Patey” au cours d’une nuit d’été à Stagenhoe en 1884, dans la demeure du 14ème comte de Caithness, précepteur du

prince de Galles. C'est la dernière mise en musique d'un poème de Procter.

The Lost Chord

La mélodie anglaise qui eut le plus de succès au dix-neuvième siècle, *The Lost Chord* fut reprise sur plusieurs des tout premiers disques phonographiques. Sullivan l'esquissa en janvier 1877, au chevet de son cher frère qui était mourant. La nature lapidaire de ses images, inhabituelle même pour Procter, la personnalité la plus populaire après Tennyson dans l'univers de la poésie, fit de la mélodie une candidate pour la parodie dès ses premiers jours. À un de ses détracteurs, Sullivan adressa ces mots:

J'ai écrit *The Lost Chord* attristé par la mort de mon frère Fred, n'en faites pas une œuvre burlesque.

La mélodie, la quintessence même de Sullivan, explore en profondeur les fondations de ses connaissances musicales de choriste: l'introduction contrapuntique solennelle, en six véritables parties; l'incantation vocale introductory, citant les Responses of Evensong (réponses chorales aux solistes lors de l'office des vêpres), et, surtout, l'identification inspirée par Sullivan du "Lost Chord" comme une cadence dans le mode mixolydien ancien (moins "un accord musical unique"

que "le son d'un grand Amen" – entendu immédiatement après la première apparition de cette phrase, et Sullivan peut mieux faire que de répéter un tel coup de maître dans le deuxième couplet).

Après le décès de Fred, Sullivan fut incapable de faire quoi que ce soit pendant des mois –, et c'est ce qui nous priva sans doute de ce qui aurait été une merveilleuse collaboration avec Lewis Carroll qui l'approcha, dans ces moments difficiles justement, pour lui demander de composer des mélodies pour *Alice in Wonderland*.

The Absent-Minded Beggar

The Absent-Minded Beggar fut créé à l'Alhambra Music Hall au Leicester Square, le 13 novembre 1899. Dans son journal, Sullivan écrit:

Je suis allé à l'Alhambra pour répéter "Ab. M. Beg." Dans la soirée – salle comble –, l'enthousiasme était délirant. Tous chantèrent en chœur! J'étais sur scène et dirigeais le "bis" – curieuse atmosphère!

Et il écrivit à Rudyard Kipling (1865 – 1936):
Tes mots splendides ont transporté et transportent encore tous les soirs le public, et même ma musique ne peut apaiser leur enthousiasme. Cela a été

un grand plaisir pour moi de mettre en
musique des lignes dont tu es l'auteur.

Ce ne fut pas le seul succès de music-hall
que connut Kipling avec un compositeur fait
chevalier, car en 1917, Elgar (anobli aussi)

dirigea ses *Fringes of the Fleet* au Coliseum
Theatre.

© 2021 David Owen Norris
Traduction: Marie-Françoise de Meeûs



David Owen Norris, at the Turner Sims auditorium, University of Southampton



Ashley Riches

Debbie Scanlan

COMPACT DISC ONE

[1] King Henry's Song

Henry

Youth will needs have dalliance,
Of good or ill some pastance;
Company methinks the best,
All thoughts and fancies to digest,
For idleness
Is chief mistress
Of vices all;
Then who can say
But mirth and play
Is best of all?

Chorus

For idleness
Is chief mistress
Of vices all;
Then who can say
But mirth and play
Is best of all?

Henry

Pastime with good company
I love, and shall until I die;
Grudge who will, but not deny,
So God be pleas'd this life will I;
For my pastance,
Hunt, sing and dance;
My heart is set,

All goodly sport
To my comfort,
Who shall me let?

Chorus

For idleness
Is chief mistress
Of vices all;
Then who can say
But mirth and play
Is best of all?

Henry

Company with honesty
Is virtue; and vice to flee;
Company is good or ill,
But ev' ry man hath his free will.
The best I sue,
The worst eschew;
My mind shall be
Virtue to use;
Vice to refuse
I shall use me.

Chorus

For idleness
Is chief mistress
Of vices all;
Then who can say
But mirth and play
Is best of all?

from *Henry VIII* (1613)

by William Shakespeare (1564 – 1616)
and John Fletcher (1579 – 1625)

[2] The Lady of the Lake

I have slept beneath the water,
On my quiet bed of green,
As the great Magician's daughter,
Who hath dreamed, unheard, unseen.

Since the times of brave King Arthur,
When the Knight was used to roam
In the search of wild adventure,
And the Lady wept at home.

But I wake to life and summer,
With my lilies on my brow,
For there's joy for each new comer,
And the merry days are now.

I have dreamed beneath the water,
On my quiet bed of green,
While, above me, storm and slaughter
Have passed, though heard, unseen.

But the secrets I have treasured,
Will my lake to none betray,
For below they hide in twilight,
Though above you have the day;

Now I wake to life and glory,
With my lilies on my brow,
To forget that rude old story,
For the golden days are now!

from *Kenilworth, A Masque of the Days of Queen Elizabeth*
(or *The Masque at Kenilworth*) (1864)
Henry Fothergill Chorley (1808 – 1872)

[3] I heard the nightingale

I heard the nightingale so sadly singing
On a thorn above;
Ah, I said, how thou art grieving!
No! sigh'd she, I love!

Her the stock-dove now was joining,
By sad notes the soul to move;
Ah, I said, how thou art pining.
No, wail'd she, I love!

So it is with me; you see me rage and weep,
And anguish prove;
Ah! you say how much you suffer.
No, indeed! I love!

Rev. Chauncy Hare Townshend (1798 – 1868)

4 Over the roof

Over the roof, and over the wall,
Grow, grow, the jessamine grow,
For ever and ever more white and tall,
No matter if dwelling be high or low.
For let palace be lofty and moat be wide,
And mailed the bridge, and lordly the tow'rs,
There is love can prevail over pomp and pride,
Like the cherishing beauty of those sweet
flow'rs.
Love, love, love,
Love will be master under the Sun,
While the woods grow, and the waters run.

Down by the meadow, down to the sea,
Flow, flow, the river will flow,
The turf may be green, or wither'd the tree,
But the heat is the same and the cold below.
For whatever the season around that deep
stream,
Be it snow-white winter or summer hot,
There is love, tho' a wand'rer as some might
dream,
Who passes and passes yet changes not.
Love, love, love,
Love will be master under the Sun,
While the wood grows, and the waters run.

from *The Sapphire Necklace, or the False Heiress* (1864)
by Henry Fothergill Chorley

5 Will He Come?

'I can scarcely hear,' she murmur'd,
'For my heart beats loud and fast,
But surely, in the far, far distance,
I can hear a sound at last.'
It is only the reapers singing,
As they carry home their sheaves;
And the evening breeze has risen,
And rustles the dying leaves.

'Listen! there are voices talking,'
Calmly still she strove to speak,
Yet her voice grew faint and trembling,
And the red flush'd in her cheek.
It is only the children playing,
Below, now their work is done,
And they laugh that their eyes are dazzled
By the rays of the setting sun.

Fainter grew her voice, and weaker
As with anxious eyes she cried:
'Down the avenue of chestnuts,
I can hear a horseman ride.'
It was only the deer that were feeding,
In a herd on the clover grass,
They were startled and fled to the thicket,
As they saw the reapers pass.

Now the night arose in silence,
Birds lay in their leafy nest,
And the deer couched in the forest,
And the children were at rest;
There was only a sound of weeping,
From watchers around a bed,
But rest to the weary spirit,
Peace to the quiet Dead!

Adelaide Anne Procter (1825–1864)

Give thy heart's best treasure –
From fair nature learn;
Give thy love and ask not,
Wait not a return!
And the more thou givest
From thy little store,
With a double bounty
God will give thee more!

Adelaide Anne Procter

[6] Give

See the rivers flowing
Downwards to the sea,
Pouring all their treasures
Bountiful and free,
Yet to help their giving
Hidden springs arise;
Or, if need be, showers
Feed them from the skies!

Watch the princely flowers
Their rich fragrance spread,
Load the air with perfumes,
From their beauty shed –
Yet their lavish spending
Leaves them not in death,
With fresh life replenished
By their mother earth!

[7] Thou art weary

Hush! I cannot bear to see thee
Stretch thy tiny hands in vain;
Dear, I have no bread to give thee,
Nothing, child, to ease thy pain.
When God sent thee first to bless me,
Proud and thankful, too, was I;
Now, my darling, I, thy mother,
Almost long to see thee die.
Sleep my darling, thou art weary,
God is good, but life is dreary.

Better thou shouldst perish early,
Starve so soon, my darling one,
Than in helpless sin and sorrow
Vainly live as I have done.
Better that thy angel spirit
With my joy, my peace were flown,
Than thy heart grow cold and careless,
Reckless, hopeless, like my own.

Sleep my darling, thou art weary,
God is good, but life is dreary.

I am wasted, dear, with hunger,
And my brain is all opprest;
I have scarcely strength to press thee,
Wan and feeble, to my breast.
Patience, baby, God will help us.
Death will come to thee and me.
He will take us to his heaven,
Where no want or pain can be.
Sleep, my darling, thou art weary,
God is good, but life is dreary.

Adelaide Anne Procter

[8] The moon in silent brightness

The moon in silent brightness
Rides o'er the mountain's brow;
The mist in fleecy whiteness
Hath clad the vale below.

Above the woodbine bower
Dark waves the trysting tree:
It is, it is the hour!
Oh come, my love, to me!

Bishop Reginald Heber (1783 – 1826)

[9] O fair dove! O fond dove!

Methought the stars were blinking bright,
And the old brig's sails unfurl'd;
I said, 'I will sail to my love this night,
At the other side of the world.'
I stepp'd aboard – we sailed so fast –
The sun shot up from the bourne;
But a dove that perch'd upon the mast,
Did mourn, and mourn, and mourn.
O fair dove! O fond dove!
And dove with the white breast!
Let me alone, the dream is my own,
And my heart is full of rest.

My true love fares on this great hill,
Feeding his sheep for aye;
I look'd in his hut, but all was still,
My love was gone away.
I went to gaze in the forest creek,
And the dove mourn'd on apace;
No flame did flash, nor fair blue reek,
Rose up to shew me his place.
O last love! O first love!
My love with the true heart!
To think I have come to this, your home,
And yet we are apart.

My love! he stood at my right hand,
His eyes were grave and sweet;
Methought he said, 'In this fair land,
O is it thus we meet!'

Ah, maid, most dear, I am not here,
I have no place – no part –
No dwelling more by sea or shore,
But only in thy heart!
O fair dove! O fond dove!
Till night rose over the bourne,
The dove on the mast as we sailed fast,
Did mourn, and mourn, and mourn.

Jean Ingelow (1820 – 1897)

Ay, she is true, my lady is true!
And that's the best of it all;
And when she blushes my heart so yearns
That tears are ready to fall.
And it's O my love, my love!
And it's O my dear, my dear!
It's of her that I'll sing till the wild woods
ring,
When nobody's nigh to hear.

Jean Ingelow

[10] The snow lies white

The snow lies white and the moon gives light,
I'll out to the freezing mere,
And ease my heart with one little song.
For none will be nigh to hear.
And it's O my love, my love!
And it's O my dear, my dear!
It's of her that I'll sing till the wild woods
ring,
When nobody's nigh to hear.

My love is young, she is young, is young,
When she laughs the dimple dips;
We walk'd in the wind, and her long locks
blew
Till sweetly they touch'd my lips.
And I'll out to the freezing mere,
Where the stiff reeds whistle so low,
And I'll tell my mind to the friendly wind
Because I have lov'd her so.

[11] Looking Back

I heard a voice long years ago,
A voice so wondrous sweet and low,
That trembling tears unbidden rose
From the depths of love's repose,
It floated thro' my dreams at night,
And made the darkest day seem bright,
It whispered to my heart, 'My love,'
And nestling there, forgot to rove.
O my love, I loved her so,
My love that loved me years ago.

But ere our summer pass'd away,
That gentle voice was hush'd for aye,
I watched my love's last smile, and knew,
How well the angels loved her too,
Then silent but with blinding tears,
I gathered all the love of years,
And laid it with my dream of old
Where all I loved slept white and cold.

O my love, I loved her so,
My love that loved me years ago.

Louisa M. Gray (c. 1830 – 1911)

[2] Looking Forward

Only a tress of hair
He had stol'n one morning bright,
But the old man dash'd from his cheek a tear,
And murmur'd a name to him so dear,
As he kiss'd it and gaz'd thro' the night.
'Canst thou see me, my darling,' he cried,
'From thy home with the angels now
As I watch where so oft by my side
Thou hast smil'd on me years ago?

I'm sad and lone, now thou art gone,
And oft is my heart like to break;
Since from Heav'n they came, my angel to
claim,
And left me to weep and wake;
But O! 't will be sweet when yonder we meet,
Till then, love, good night, good night.'

Only a wither'd flow'r
She had worn 'mong her ringlets bright;
But the old man tenderly laid it by
With the tress he cherish'd with many a sigh,
And again look'd far thro' the night,

'Hark!' he whisper'd, 'a voice I hear
Thro' the wind it murmurs low,
And creeps to my heart so near,
As a voice did years ago.

"Tis thine, my love, it woos me above
To thy home where the weary rest,
And I patiently wait, till at Heav'n's bright
gate
I shall see thee 'mong angels blest.
And O! 't will be sweet when yonder we meet,
Till then, love, good night, good night!'

Louisa M. Gray

COMPACT DISC TWO

[1] The Maiden's Story

The maiden sat at her busy wheel,
Her heart was light and free,
And ever in cheerful song broke forth
Her bosom's harmless glee.
Her song was in mockery of love,
And oft I heard her say,
'The gather'd rose and the stolen heart
Can charm but for a day.'

I look'd on the maiden's rosy cheek
And her lips so full and bright,
And I sigh'd to think that the traitor love,
Should conquer a heart so light.

But she thought not of future days of woe,
While she caroll'd in tones so gay,
'The gather'd rose and the stolen heart
Can charm but for a day.'

A year pass'd on, and again I stood
At the humble cottage door,
The maid sat at her busy wheel
But her look was blithe no more.
A big tear stood in her downcast eye,
And with sighs I heard her say,
'The gather'd rose and the stolen heart
Can charm but for a day.'

Emma Catherine Embury (1806 – 1863)

Come to me, O ye children...

Ah! what would the world be to us
If the children were no more?
We should dread the desert behind us
Worse than the dark before.

What the leaves are to the forest
With light and air for food,
Ere their sweet and tender juices
Have been harden'd into wood,

That to the world are children;
Thro' them it feels the glow
Of a brighter and sunnier climate
Than reaches the trunks below.

Come to me, O ye children!
And whisper in my ear
What the birds and the winds are singing
In your sunny atmosphere.

For what are all our contrivings,
And the wisdom of our books,
When compar'd with your caresses
And the gladness of your looks?

Ye are better than all the ballads
That ever were sung or said;
For ye are living poems,
And all the rest are dead.

Come to me, O ye children...

Henry Wadsworth Longfellow (1807 – 1882)

2 Living Poems

Come to me, O ye children!
For I hear you at your play.
And the questions that perplex'd me
Have vanished quite away;

Ye open the eastern windows
That look towards the sun,
Where thoughts are singing swallows,
And the brooks of morning run.

In your hearts are the birds and sunshine,
In your thoughts the brooklets flow,
But in mine is the wind of Autumn
And the first fall of the snow.

[3] The Sailor's Grave

There is in the wide lone sea
A spot unmark'd but holy
For there the gallant and the free
In his ocean bed lies lowly.

Down, down, within the deep,
That oft to triumph call'd him,
He sleeps a calm and pleasant sleep,
With the salt waves washing o'er him.

He sleeps serene and safe
From tempest or from billow
Where the storms that high above him chafe
Scarce rock his peaceful pillow.

The sea and him in death
They did not dare to sever,
It was his home while he had breath,
'Tis now his rest for ever.

Sleep on, thou mighty dead!
A glorious tomb they've found thee –
The broad blue sky above thee spread,
The boundless waters round thee.

No vulgar foot treads here;
No hand profane shall move thee;
But gallant fleets shall proudly steer,
And warriors shout above thee.

And when the last trump shall sound,
And tombs are asunder riv'n,
Like the morning sun from the wave thou'l
bound,
To rise and shine in Heaven!

Henry Francis Lyte (1793 – 1847)

[4] Let me dream again

The sun is setting and the hour is late,
Once more I stand beside the wicket gate,
The bells are ringing out the dying day,
The children singing on their homeward way,
And he is whisp'ring words of sweet intent,
While I, half doubting, whisper a consent.

Is this a dream? then waking would be pain!
Oh, do not wake me, let me dream again!

The clock is striking in the belfry tower,
And warns us of the ever fleeting hour,
But neither heeds the time which onward
glides,
For time may pass away but love abides.
I feel his kisses on my fever'd brow,
If we must part, ah! why should it be now?

Is this a dream? then waking would be pain!
Oh! do not wake me, let me dream again!

Benjamin Charles Stephenson (1839 – 1906)

5 Other Days

When we were young
To the wind our cares we flung;
Love's gayest songs were sung;
There was no repining,
Stars were shining,
We allowed each cloud a silver lining!
'Tis not so today, ah, no!
Lovers' happy singing
Sets no echoes ringing;
Songs of lamentation
Suit this generation,
As, sad and slow,
They croon their woe!

Oft times we sigh
For those happy days gone by
When marriage was a tie
And, by vows recited,
Pledged and plighted
Man and wife were then for life united!
'Tis not so today, ah, no!
Bonds that tied us tightly
We discard so lightly!
Now the nuptial tether
Holds two hearts together
A year or so,
Then off they go!

Les Vieillards

Dans ma jeunesse
On se divertissait,
Chacun se trémoussait,
Avec grâce on dansait,
Dans un bal on faisait
Admire son adresse:
Aujourd'hui ce n'est plus cela;
Ce n'est qu'indolence,
Langueur, négligence,
Les grâces, les danses
Sont en décadence,
Et le bal va
Cahin, caha!

Dans ma jeunesse
L'homme sombre et prudent,
Au plaisir moins ardent,
Se bornait sagement,
Et ce menagement
Retardait sa vieillesse:
Aujourd'hui ce n'est plus cela;
Honteux d'être sage,
Le libertinage
Dès quinze ans l'engage;
À vingt il fait rage,
À trente il va
Cahin, caha!

In days of old
All the men were brave and bold,
And maidens, so we're told,
While their hearts beat fast,
With eyes downcast,
Would hail each gallant male as lord and
master!
'Tis not so today, ah, no!
Weaker sex or stronger
We define no longer!
Sister now or brother:
Which is which or t'other
We cannot know,
So like they grow!

Jocelyn Henry Clive (Harry) Graham (1874 – 1936)

Dans ma jeunesse
Les femmes, dès vingt ans,
Renonçaient aux amants:
De leurs engagements
Les devoirs importants
Les occupaient sans cesse:
Aujourd'hui ce n'est plus cela;
Plus d'une grand'mère
S'efforce de plaire,
Et vent encore faire
Un tour à Cythère:
La bonne y va
Cahin, caha!

Charles-François Panard (1689 – 1765)

6 Little Maid of Arcadée

Little maid of Arcadée,
Sat by Cousin Robin's knee,
Thought in face and form and limb,
Nobody could equal him.
He was rich and she was fair,
Truth, they made a pretty pair;
Happy little maiden she!
Happy maid of Arcadée!

Moments sped as moments will,
Rapidly enough, until
After, say, a month or two,
Robin did as Robins do –

Fickle as the month of May,
Jilted her and ran away,
Wretched little maiden she!
Doleful maid of Arcadée!

To her little home she crept,
There she sat her down and wept,
Maiden wept as maidens will,
Grew so thin and pale and ill,
Till another came to woo,
Then again the roses grew.
Happy little maiden she!
Happy maid of Arcadée!

from *Thespis, or The Gods Grown Old* (1871)
Sir William Schwenck Gilbert (1836–1911)

7 The Distant Shore

A maiden sat at her door,
And sighed as she looked at the sea:
'I've a dear, dear love on a distant shore
A-dying for news of me.'
And the Wind was listening near,
And saw that the maid was fair,
So the kind Wind whispered a hope in her ear
As he played with her bright brown hair,
'Be of good cheer, sweetheart,
I fly to that distant shore,
Thy lover I'll tell thou lovest him well,
Ever and evermore.'

The maiden dried her eyes,
And a smile shone over her face,
For she saw bright hope in the changing skies
As the Wind flew off apace.
And she bade the kind Wind good speed,
'Hurry, oh Wind,' said she,
'Oh, say that I love him indeed and indeed,'
And the Wind cried over the sea,
'Be of good cheer, dear heart,
I fly to that distant shore,
Thy lover I'll tell thou lovest him well,
Ever and evermore.'

The Wind tore over the wave,
Scatt'ring the ocean spray,
But alack! the lover he flew to save
He met on his homeward way,
And his good ship sank in the gale,
And ev'ry soul beside,
And the Wind came sobbing to tell the tale,
And the maiden drooped and died.
Be of good cheer, poor heart,
At rest on a distant shore,
Where thou and thy love walk hand in hand
Ever and evermore.

Sir William Schwenck Gilbert

[8] The love that loves me not
When the cold shadows gloam
On the broad ocean's span,
Silent and sad I roam
Far from the haunts of man,
And there by the cold gray sea,
Oh, let my thoughts go free,
To dream of the love that loves me not,
Dear one, to dream of thee.

There is a mournful song,
Sung by the list'ning wave,
'Come to the silent throng,
Down in my deep sea grave'
And there by the cold gray sea,
That singeth alone to me,
It sings of the love that loves me not;
Dear one, it sings of thee.

Sir William Schwenck Gilbert

What lack the tender flow'rs?
A shadow is on the sun.
What lack the merry hours?
That I long that they were done?
Only two smiling eyes
That told of joy and mirth,
They are shining in the skies!
I mourn on earth!

What lacks my heart that makes it
So heavy and full of pain?
That trembling hope forsakes it
Never to come again.
Only another heart,
Tender and all mine own,
In the still grave it lies,
I weep alone.

Adelaide A. Procter

[9] A Shadow
What lack the valleys and mountains
That once were green and gay?
What lack the babbling fountains?
Their voice is sad today.
Only the sound of a voice,
Tender and sweet and low,
That made the earth rejoice
A year ago.

[10] The Lost Chord
Seated one day at the organ,
I was weary and ill at ease,
And my fingers wander'd 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 fever'd spirit,
With a touch of infinite calm,
It quieted pain and sorrow,
Like love overcoming strife,
It seem'd the harmonious echo
From our discordant life,

It link'd all perplexed 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 enter'd 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.

Adelaide A. Procter

II The Absent-Minded Beggar

Voice

When you've shouted 'Rule Britannia',
When you've sung 'God Save the Queen',
When you've finished killing Kruger with
your mouth,

Will you kindly drop a shilling in my little
tambourine
For a gentleman in khaki ordered South?
He's an absent-minded beggar and his
weaknesses are great,
But we and Paul must take him as we find
him.
He is out on active service, wiping something
off a slate,
And he's left a lot o' little things behind him!

Duke's son, cook's son, son of a hundred
kings
(Fifty thousand horse and foot going to Table
Bay!),
Each of 'em doing his country's work
(And who's to look after the things?);
Pass the hat for your credit's sake, and pay,
pay, pay!

Chorus

Duke's son, cook's son, son of a hundred
kings
(Fifty thousand horse and foot going to Table
Bay!),
Each of 'em doing his country's work
(And who's to look after the things?);
Pass the hat for your credit's sake, and pay,
pay, pay!

Voice

There are girls he married secret, asking no
 permission to,
For he knew he wouldn't get it if he did.
There is gas and coals and vittles, and the
 house-rent falling due
And it's more than rather likely there's a kid.
There are girls he walked with casual, they'll
 be sorry now he's gone,
For an absent-minded beggar they will find
 him,
But it ain't the time for sermons with the
 winter coming on;
We must help the girl that Tommy's left
 behind him!

Cook's son, Duke's son, son of a belted Earl,
Son of a Lambeth publican – it's all the same
 to-day!
Each of 'em doing his country's work
(And who's to look after the girl?);
Pass the hat for your credit's sake, and pay,
 pay, pay!

Chorus

Cook's son, Duke's son, son of a belted Earl,
Son of a Lambeth publican – it's all the same
 to-day!
Each of 'em doing his country's work
(And who's to look after the girl?);
Pass the hat for your credit's sake, and pay,
 pay, pay!

Voice

There are families by thousands, far too proud
 to beg or speak,
And they'll put their sticks and bedding up
 the spout,
And they'll live on half o' nothing, paid 'em
 punctual once a week,
'Cause the man that earned the wage is
 ordered out.
He's an absent-minded beggar, but he heard
 his country's call,
And his reg'ment didn't need to send to find
 him:
He chuck'd his job and joined it, so the job
 before us all
Is to help the home that Tommy's left behind
 him!

Duke's job, cook's job, gardener, baronet,
 groom,
Mews or palace or paper shop, there's
 someone gone away!
Each of 'em doing his country's work
(And who's to look after the room?);
Pass the hat for your credit's sake, and pay,
 pay, pay!

Chorus

Duke's job, cook's job, gardener, baronet,
 groom,
Mews or palace or paper shop, there's
 someone gone away!

Each of 'em doing his country's work
(And who's to look after the room?);
Pass the hat for your credit's sake, and pay,
 pay, pay!

Voice
Let us manage so as later we can look him in
 the face,
And tell him, what he'd very much prefer,
That, while he saved the Empire his employer
 saved his place,
And his mates (that's you and me) looked
 out for her.
He's an absent-minded beggar, and he may
 forget it all,
But we do not want his kiddies to remind him,
That we sent 'em to the workhouse while their
 daddy hammered Paul,
So we'll help the homes our Tommy's left
 behind him!

Cook's home, Duke's home, home of a
 millionaire
(Fifty thousand horse and foot going to Table
 Bay!),
Each of 'em doing his country's work
(And what have you got to spare?);
Pass the hat for your credit's sake, and pay,
 pay, pay!

Chorus
Cook's home, Duke's home, home of a
 millionaire
(Fifty thousand horse and foot going to Table
 Bay!),
Each of 'em doing his country's work
(And what have you got to spare?);
Pass the hat for your credit's sake, and pay,
 pay, pay!

Rudyard Kipling (1865 – 1936)

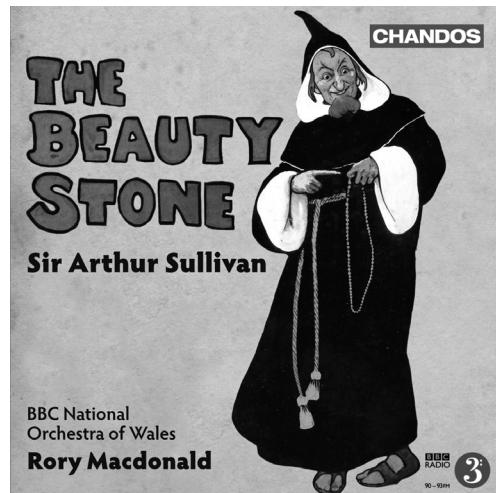
Also available



Sullivan
Songs



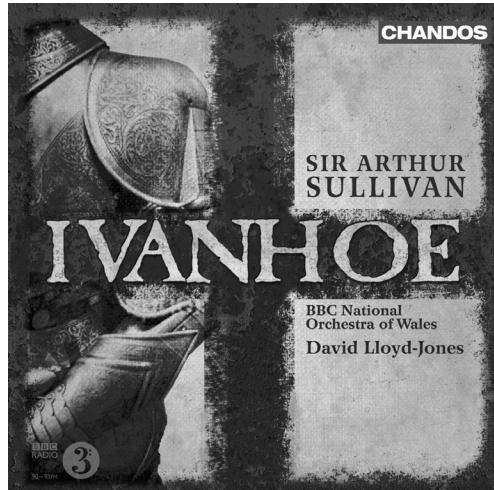
Also available



Sullivan
The Beauty Stone



Also available



CHAN 10578(3)

Sullivan
Ivanhoe



You can purchase Chandos CDs or download MP3s online at our website: www.chandos.net

For requests to license tracks from this CD or any other Chandos discs please find application forms on the Chandos website or contact the Royalties Director, Chandos Records Ltd, direct at the address below or via e-mail at bchallis@chandos.net.

Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK.
E-mail: enquiries@chandos.net Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201



www.facebook.com/chandosrecords



www.twitter.com/chandosrecords

Chandos 24-bit / 96 kHz recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

Steinway Model D Concert Grand Piano (592 087) courtesy of Potton Hall
Piano technician: Jon Pearce

Part of David Owen Norris's early piano research project



This recording is generously sponsored by the Sir Arthur Sullivan Society.



Recording producer Jonathan Cooper
Sound engineer Jonathan Cooper
Assistant engineer Patrick Friend (30 November 2020)
Editor Jonathan Cooper
A & R administrator Sue Shortridge
Recording venue Potton Hall, Dunwich, Suffolk; 10 and 11 August (Kitty Whately, Ben Johnson, and Ashley Riches) & 30 November (Mary Bevan) 2020
Front cover *Mariana in the Moated Grange* (1851) (oil on panel) by Sir John Everett Millais (1829 – 1896), now at Tate Britain, London / Bridgeman Images
Back cover Photograph of David Owen Norris, performing at the Stetson Chapel, Kalamazoo College, Michigan
Design and typesetting Cap & Anchor Design Co. (www.capandanchor.com)
Booklet editor Finn S. Gundersen
© 2021 Chandos Records Ltd
© 2021 Chandos Records Ltd
Chandos Records Ltd, Colchester, Essex CO2 8HX, England
Country of origin UK

