



DAVID DUBERY

## OBSERVATIONS

Seventeen songs and a string quartet

Adrienne Murray mezzo soprano

James Gilchrist tenor

Michael Cox flute

David Dubery piano

Cavaleri Quartet



métier

# OBSERVATIONS: Seventeen songs and a string quartet

**Three songs** for voice, flute\* and piano to poems by Douglas Gibson

[6.53]

- |     |                  |        |
|-----|------------------|--------|
| [1] | Swans in flight* | [2.45] |
| [2] | Lizard           | [2.09] |
| [3] | A memory*        | [1.54] |

[4] **Full fathom five** for alto voice and piano to words by William Shakespeare

[4.26]

**Time will not wait:** Three songs for tenor voice and piano to poems by Douglas Gibson

[9.44]

- |     |                    |        |
|-----|--------------------|--------|
| [5] | Winter journey     | [2.25] |
| [6] | Cloud shadows      | [4.26] |
| [7] | Time will not wait | [2.47] |

**Night Songs:** For voice, flute and piano

[14.53]

- |      |                                     |        |
|------|-------------------------------------|--------|
| [8]  | One night in December (Traditional) | [3.11] |
| [9]  | Evening in April (Douglas Gibson)   | [3.33] |
| [10] | June evening (Douglas Gibson)       | [3.50] |
| [11] | An August midnight (Thomas Hardy)   | [4.13] |

**Observations:** Six songs for voice and piano to poems by Walter de la Mare

[12.32]

- |      |                    |        |
|------|--------------------|--------|
| [12] | The barber's       | [1.23] |
| [13] | The old sailor     | [2.20] |
| [14] | Esmeralda          | [1.47] |
| [15] | The window         | [2.16] |
| [16] | Done for           | [1.53] |
| [17] | The promenade 1880 | [2.46] |

**Cuarteto Ibérico:** Los fantasmas de los tiempos pasados (Ghosts of times past), for string quartet

[22.46]

- |      |   |        |
|------|---|--------|
| [18] | El bailarín en la plaza (The dancer in the square)  | [5.50] |
| [19] | En el Parque de María Luisa, Sevilla (In the María Luisa Park, Seville)                   | [5.46] |
| [20] | El mendigo en el Barri Gòtic, Barcelona (The beggar man in the Gothic Quarter, Barcelona) | [4.33] |
| [21] | Carnaval (Carnival)   | [6.36] |

**Total duration 71.13**

**James Gilchrist (tenor) tracks 1-3, 5-7, 11**

**Adrienne Murray (mezzo soprano) tracks 4, 8-10, 12-17**

**Michael Cox (flute) tracks 1, 3, 8-11 David Dubery (piano) tracks 1-17**

**Cavaleri Quartet tracks 18-21**



# The Composer / Pianist

**David Dubery** has enjoyed a music career as solo pianist, accompanist, composer, vocal coach, musical director, and teacher of piano and voice. He was born in Durban, South Africa in 1948. From his early childhood his parents encouraged his voracious appetite in all forms of music, and in 1961, his family returned to Manchester, England in order to promote his further studies. In 1962, he began composing music and spent seven years from junior student to post-graduate (1963-71) at the Northern School of Music (RNCM), studying piano with Eileen Chadwick and concert pianist Kendall Taylor CBE. After winning the 1965 Junior Composition Prize, he studied composition with Dorothy Pilling.

Singing has always played a major part in his life, and voice and opera studies with Albert Haskayne developed in him a useable baritone voice, enabling him to sing in choral works and operas with the Hallé and NSM Orchestras under the direction of Sir Charles Groves, James Robertson, and Maurice Handford. Most memorable were Sir John Barbirolli's glorious farewell performances of Verdi's *Otello*. He furthered his vocal training with Canadian tenor Walter Dinoff (Royal Opera Covent Garden) whom he often accompanied in concerts during the 1970s and 80s.

In his post-graduate year he specialized in accompaniment, was winner of the 1971 N.S.M. Accompaniment Prize, and subsequently collaborated in classes given by Betty Bannerman, Ellis Keeler, Alfreda Hodgson, Alison Hagen, Maurice Clare, and later, Dame Isobel Baillie DBE.

In 1969 he was awarded a H.R.H. Princess Margaret of Hesse Scholarship to Aldeburgh where he met Benjamin Britten, Peter Pears, and Imogen Holst and where he formed friendships with Peter Holman and David Matthews. Time spent with them resulted in a collaborative private recording of Gustav Holst's opera *Sita* [1970].

His first BBC broadcast was in 1971 and over the next 40 years he gave hundreds of recital and concert appearances. His musicality and sensitive interpretation in an extensive repertoire has been widely acknowledged. He has enjoyed working with many singers including Jane Eaglen, Joan Rodgers, Barry Banks, Anthony Mee, Jeffrey Lawton, Geoffrey Pogson, Walter Dinoff, and Adrienne Murray.

His work with instrumentalists too has been considerable, and during the 1980's he founded the Verlaine Duo (Oboe & Piano) making their BBC broadcast debut for the Manchester Midday Concerts Society in 1982, and London debut in 1986 at St Martin in the Fields.

In the 1970s he wrote several highly praised staged musicals for theatres including the Saddleworth International Arts Festival and Manchester's Royal Exchange Theatre.

He has coached actors from musical theatre, TV, stage and film, and since 1990 worked with cast members from over 25 West-End and National-Tour productions, both as vocal coach and as accompanist and musical director in concert and on TV broadcasts.

Throughout his career, Dubery has held positions in the departments of Dance, Drama and Music in Colleges of Further Education, Manchester School of Music and The Actors Centre. From 1985-2003 he was a staff pianist, vocal tutor, and Musical Director for Jazz Galore Company Productions at the Dance House Theatre, Northern Ballet School. He has created works for mezzo Bernadette Greevy, guitarist Craig Ogden, recorder player John Turner, counter-tenor James Bowman CBE, bassoonist Graham Salvage, and oboist Richard Simpson.

His first album *Songs and Chamber Music* [Metier MSV 28523] was released in 2011 and his works also feature on *Antony Hopkins - a portrait* [Divine Art DDA 21217], *Anthony Burgess: The man and his music* [Metier MSV 77202], *British Recorder Concertos* [Dutton Epoch CDLX 7154] and *The World of Epoch* [Dutton Epoch CDSPA 2008].

His music is published by Roberton (Goodmusic), Sunshine Music (Spartan Press), Peacock Press, Forsyth, and Emerson Edition.

# The Songs

I chanced upon a volume of *Winter Journey & other poems* by Douglas Gibson in Manchester Public Library in 1981, and immediately connected with the poet's passionate reflections on nature and pastoral landscape. His poetry has an optimism and faith that permeates his works written at the onset and during World War II. For him, Earth's natural beauties outweighed mankind's cruel tyrannies. Douglas Gibson was born in 1912 at Carshalton, Surrey and wrote some of his best work while working as a porter at the Radcliffe Infirmary in war-time Oxford, a job he was assigned to as a conscientious objector. His wife Dorothy, and their two children Christopher and Carol, feature in some of his poems. I contacted his publisher who passed on my letter to Douglas and for the next eighteen months or so we corresponded. He was kind enough to send me his personal copy of *The Singing Earth*, (a second collection of poems, published by Heinemann Ltd.). Both he and Dorothy encouraged me to set his poetry and eight songs are included here. His last years were spent at Leigh on Sea, in Essex, a small town on the Thames estuary, where he died in May 1984.

## Three songs to poems by Douglas Gibson

During Gibson's centenary year in 2012 I composed three songs to poems he wrote in 1938/9.

**Swans in flight:** A twelve bar introduction for the flute and piano, littered with subtle, undulating harmonies of major ninths and minor sevenths, attempts to capture the flight of the swans with their regular beating wings. As the beautiful creatures sweep across the lake, the music becomes broader in tempo, with constantly shifting harmonies before concluding in an affirmation of wonder. **Lizard:** this simple setting, starting in the dominant key, never quite settles in its home key of F major. Between the first two stanzas, and again at the end of the song, are three motifs in the piano accompaniment that mimic the darting tongue and blinking eyes of the Lizard. It forms a centre piece for these three songs that have creatures as their link. **A Memory:** The jaunting, quasi-Schubertian piano accompaniment and tooting flute conjure up the image of a steam train journey. The last stanza is nostalgic, bluesy, and 'art-deco' in mood.

**Full fathom five.** I was sixteen when I wrote this song, and still at Art School and junior NSM, and I was thrilled when it was awarded the composition prize in midsummer 1965. It was beautifully prepared and performed by Hilary Moss, contralto, and John Foster, piano. Ida Carroll, the Principal, arranged a second performance for the English composer Gordon Jacob. At this early stage I was still much under the spell of Debussy, Ravel, Holst and Britten. I have tweaked the piece a little since then, however it remains very close to the original.

## Time will not wait

My first settings of Gibson's poems date from December 1981 and August 1982 – three poems from *Winter Journey & other poems* written during World War II. The songs were composed for tenor Duncan (William) Fergusson who gave the first performance in London at St Mary's on the Green, Paddington in 1982. The work is conceived as a sonata for voice & piano in three movements, the first song moving segue into the second.





The passing of time is a shared theme in each of the poems, and a minor tonality is the starting point for each musical setting. In ***Winter journey***, the piano depicts the repetitive motion of wheels as the Cotswold countryside flashes by. The vocal line ascends and descends in lyrical five bar phrases. As in much of my writing the tonality is ambiguous, constantly shifting, and in this instance, reflecting changing light on landscape. ***Cloud Shadows***, conjuring up a landscape of other-worldliness, a slumbering stillness inhabited by sheep and lazy shadows of clouds. The slow, sustained vocal line is briefly interrupted as the clouds are blown across the hillside. There is a passing reference to the opening melody of *Winter journey* before, as the wind drops, the music builds in intensity and then descends into sleep.

***Time will not wait*** bursts forth in a dramatic and colourful declamation before settling into a calmer, rhapsodic central section. Underlying the vocal melody, the piano creates a gentle melancholy and uncertainty. I wrote two endings to this song, both echoing the theme from the first song. The version used in this recording concludes in an optimistic D major instead of the alternative C major tonality that some may find more compatible with the C minor opening of *Winter journey*.

### Nightsongs

These four individual songs are not composed as a set, despite their shared themes of night and months of the year, but they have been grouped under this collective title.

***One night in December***. It was my intention to depart from the strophic song format of these well loved verses, and I composed this new setting of *Away in a manger* as a Christmas gift to John and Margaret Turner. Scored for solo voice flute/recorder and piano, I had found inspiration in Sandro Botticelli's *Mystical Nativity*, Ghirlandaio's *Nativity* and a twentieth century painting by Palestinian artist Munir Alawi titled *Shepherd's field Nativity* that allows the authenticity of a Bethlehem setting, and features a shepherd playing on a flute.

***Evening in April***. This Douglas Gibson poem, written in his mid-thirties in April 1945 before the end of the war, comes from a collection *The singing Earth*, dedicated to his wife, Dorothy. My song was composed in June-August 2010 to celebrate the 90<sup>th</sup> birthday in May 2011 of the much loved musician, broadcaster, lecturer, and writer, Antony Hopkins. It was premiered at Berkhamsted, Hertfordshire, performed by John Turner, recorder, Lesley-Jane Rogers, soprano, and Janet Simpson, piano, the same artistes who recorded it on the tribute CD *Antony Hopkins A Portrait*, on Divine Art in 2011. The ambiguous tonalities of F major/minor and F sharp create a background of unease despite the beauty of the April evening and the Blackbird's song.

***June evening***. I composed this in September-November 2010 with revisions in 2013. This languorous setting has the feel of a Jazz art-song. The mellow, but insistent C pedal of the introduction duets with the note middle C like the toll of a distant bell. In a golden dusk, the starlings perform precision aerobatics resolving in a sense of calm satisfaction as the music ebbs away along with the glow of the setting of the sun.

***An August Midnight***. This song to words by Thomas Hardy was written in January-April 2010 to celebrate the 80<sup>th</sup> birthday of composer Peter Hope. The premiere at the Beaminster Music Festival, Devon on July 1<sup>st</sup> 2010 was performed by Lesley-Jane Rogers, John Turner and Stephen Bettaney. An unaccompanied solo flute leads to a *B minor* tonality that paints the scene of the poet at his desk at Max Gate in 1899. The poet is visited by various insects attracted to the light from his oil lamp. Hardy reflects

on his initial feeling of superiority to the creatures, but concludes that they know many things of which he is unaware.

## Observations

### ***The barber's: The old sailor: Esmeralda: The window: Done for: The promenade 1880***

These six poems come from the collected Walter de la Mare's *Rhymes and Verses for Children* which I set to music in 1979, (*The International Year of the Child*). The settings reveal musical theatre influences from the end of a decade that saw several staged productions of my Music Theatre works *Once upon an Ark*, *Jabbathiny*, and *Love Lines*. These songs have since been revised.

The noise and bustle of a visit to ***The barber's*** shop. Far from home, ***The old sailor*** has a sentimental episode after his evening meal. Poor ***Esmeralda*** being dragged out shopping in the rain by her mother, and in ***The window***, the lonely and claustrophobic world of someone reluctantly cut off (for unknown reasons) from the world outside. ***Done for*** shows de la Mare's awareness of an all too 21<sup>st</sup> century anti-hunting question, as he details the fate of a poor bunny rabbit, and finally ***The promenade 1880*** describes a Victorian lady's social commentary to her son as they take their very convivial mid-day stroll. Her son's only interest is the delicious lunch that awaits him at home.

# The Quartet

**Cuarteto Ibérico. (*Los fantasmas de los tiempos pasados*): *Ghosts of times past*** for String Quartet [2005-re-edited 2013]

My attraction to Spanish music & dance can be traced back to my childhood when I was taken to see Antonio & his dancers at the Alhambra Theatre in Durban, South Africa. Drawn to the flamboyant rhythms, colour and vitality of a culture infused with the *doloroso* and *corazon*, I composed this quartet in 2005. By then I had realized my childhood dreams to visit the wonders of Barcelona, Madrid, Seville, and Granada, and discovered and admired Carlos Ruiz Zafon's novel *The Shadow of the Wind*, whose setting in Barcelona kindled my desire to revisit my impressions of Spain albeit in musical form. The quartet is laid out formally in four tableaux. Beginning in C major, each movement in turn starts on a note in common with the last chord or note at the end of the previous movement. The musical language is intentionally accessible, tonal and impressionistic, unashamedly filled with influences from Spanish and South American composers whose music I love and often performed: de Falla, Granados, Albeniz, Rodrigo and Piazzolla. Although I include a programmatic sketch for each tableau, I prefer listeners to use their own imagination, and to find their own personal connection with this music.

## El bailarín en la plaza

The dancer in the square starts simply. A regular pulse, the upper third of a C major triad played on the second violin is followed in quick succession by the pizzicato notes B and A on the viola, and then the cello adds the dominant and tonic notes of the C major chord. The first violin adds an arabesque from the notes B, C, A, a motif that unifies all four tableaux and from which many of the musical ideas develop. A melodic idea is given to the cello in bar 4 while the first violin continues with descending arabesques before taking up the cello tune with an answering phrase. This music develops and bounces back and forth between the four players and gradually builds towards an animated climax. A calmer passage melds into the slow and sustained central section which depicts the dancer in the square. Now in C sharp minor, the melodic material, seductive at first, continues to develop from the themes already set out. The dance intensifies to melodrama before a reminder of the C major opening expands into a broad C minor allargando climax, and then hesitantly, a brief coda based on the cello theme and decorated by arabesques, brings the movement to a gentle conclusion in the unexpected key of D flat major.

## En el Parque de Maria Luisa, Sevilla (In the Maria Luisa Park, Seville)

The D flat chord that concludes the first movement is enharmonically changed into C sharp for the following peaceful lullaby. The cello begins with a simple plucked melody derived from the C sharp minor triad. A counter melody is heard on the viola, reaching an unresolved cadence at which point the violins add to the harmonies. It is a hot, balmy day in the shaded Maria Luisa Park in Seville. Artists strive to capture the dappled light, the reflections in the water fountains and the colours of ornate ceramic tiles. The tranquility is dispelled by a horse drawn carriage that proceeds along the avenues of leafy chestnuts, elms, pines, palms and magnolia trees. The melodic motifs are developed from the arabesque and the erratic tempi within this section depict the



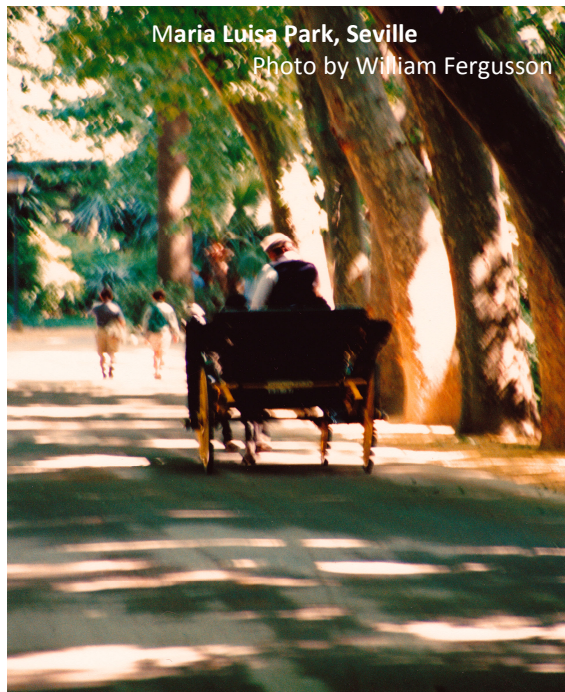
temperament of the horse: slowing down, irritated by flies, the kick of a hoof or setting off at a brisk trot. The flow of music is interrupted by a graceful menuetto in a Spanish idiom, a *homage*, an echo of *times past*. The music returns to the C sharp minor lullaby and concludes gently with ascending pizzicati.

**El mendigo en el Barri Gòtic, Barcelona** (The beggar man in the Gothic Quarter, Barcelona)

The Barri Gòtic in Barcelona is dissected by a maze of narrow mysterious and sinister alleys.

Starting on the note E, though no longer in the key of C sharp minor, a sombre and darkly spiritual melody is given to a muted first violin over punctuated pizzicato chords on the viola and cello. The phrases are episodic, frequently unresolved. As the movement progresses this material is developed in a taut melodic legato with richer harmonies and textures, twice broken by scurrying semi-quavers. After the pause at the end of these passages, the music is momentarily lyrical as the beggar man recalls happier times before an overwhelming grief leads finally to a *prestissimo* outburst of anger.

**Carnaval** or Shrovetide is the week before Lent during which there are lively sideshows, processions, carousing and amorous adventures. There is a moonlit calm before the frivolity begins where the music is quiet and meditative. The arabesques that follow are more overtly Moorish. Accompanied by a rich palette of fast semiquavers, pizzicatos, and chitarra strums, revelers and dancers wearing grotesque masks and costumes mock key figures of the establishment. A brief *grazioso* section is sensual, tender and intimate, before being overtaken by the momentum of bustling frivolity that builds from the arabesque motif and in a swirl of ascending semi-quavers leads to an exultant C major chord conclusion.



# The Poems

## Three Songs to poems by Douglas Gibson [2012]

### **Swans in flight** Douglas Gibson (1938)

How strange that these wild things should be the same  
Quiet birds that floated placidly, like white  
And graceful sailing ships; and gentle, tame,  
Took proffered crusts of bread. But now in flight  
They sweep across the lake that seems to shrink  
Before the splendour of those swift and proud  
Great beating wings; and breathlessly, I think  
How in the heart of all life that is bowed  
In formal acquiescence to man's might,  
There still remain the fierce primeval things  
That, long in bondage, suddenly take flight  
Out of our little world on urgent wings.

### **A memory** Douglas Gibson (1939)

This I remember  
I saw from a train:  
A shaggy wild pony  
That stood in the rain.

Where I was going,  
And where was the train,  
I cannot remember,  
I cannot explain.

All these years after  
It comes back again:  
A shaggy wild pony  
That stood in the rain.

*Poems from Winter Journey & Other Poems*

*Reproduced by kind permission of Mrs. Dorothy Gibson*

### **Lizard** Douglas Gibson (1939)

It rests upon a sunny stone,  
And looks so very wise,  
As though a thousand years had flown  
Since dawn first lit its eyes.  
It lies upon a yellow stone,  
As though it has no fears  
That it will lie here all alone  
Another million years  
Upon its tiny world of stone,  
Conceited as a man  
Who sees no world beyond his own  
Fast-dwindling little span.

### **Full fathom five** William Shakespeare 'The Tempest'

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Hark! Now I hear them,-  
Ding-dong bell.



**Time will not wait [1982]**

***Winter journey* Douglas Gibson (1942)**

How good to come again by gay red coach  
Through mile on mile of country white with snow,  
Past grey-green hangars where the tired planes rest  
And white sleeves in the wind show gales still blow  
From North. They point the eager road I come  
Past villages and farms, the bare trees black  
Against the weighted sky. Dark waters run  
Beneath the blue-white ice, and crows still crack  
The frozen land for food. But my heart comes  
Far faster than these wheels; it leaps to you  
Swift as a bird in flight across the fields  
Where haystacks wear white caps, and chimneys' blue  
Smoke pennants are unfurled. I singing come  
Across the Cotswold Hills, across this space,  
Until I see you waiting in the room  
With that quick light of welcome in your face.

***Time will not wait* Douglas Gibson (April 1941)**

Heart, hold fast to this glad moment now:  
Time will not wait; the day and night spin on;  
The bird's bright song, the blossom on the bough,  
Shine for their trembling moment and are gone,  
Lost in the years that like an endless wave  
Flow back through centuries of vanished time;  
Man's dreams and fears, the beautiful, the brave,  
Remembered in a legend or a rhyme,  
Or long forgotten by a careless world.  
Cruel Time, be kind: you have the final word;  
Oh, let this moment be forever curled  
Within our hearts a flower, a singing bird!

*From Winter Journey & Other Poems*

*Reproduced by kind permission of Mrs. Dorothy Gibson*

***Cloud shadows* Douglas Gibson (1939)**

Cloud shadows on the hills  
Moving like ghostly sheep  
Softly across the downs,  
Slowly and half asleep.  
No shepherd tends them here:  
Always they move alone,  
Following faithfully  
The way the clouds are blown.  
Shadows of clouds that now  
Slide down the wooded hill,  
Over drowsy farms,  
Over ploughed fields, until-  
Wind dropping suddenly-  
All the grey, ghostly sheep  
Pause in green fields and sink  
Into a dreamless sleep.



## Nightsongs [2010-2013]

### *One night in December* (Traditional)

Away in a manger            I love Thee, Lord Jesus  
No crib for a bed   Look down from the sky  
The little Lord Jesus        And stay by my side,  
Laid down His sweet head Until morning is nigh.

The stars in the bright sky Be near me, Lord Jesus,  
Looked down where He lay        I ask Thee to stay  
The little Lord Jesus        Close by me forever  
Asleep on the hay            And love me I pray

The cattle are lowing        Bless all the dear children  
The Baby awakes            In Thy tender care  
But little Lord Jesus        And fit us for heaven  
No crying He makes        To live with Thee there.

### *Evening in April* Douglas Gibson (1945)

I feel no wind move through the evening air,  
And yet so sensitive these leaves must be  
That every now and then they toss and stir  
Until each branch is like a rippling sea.

Oh, there are winds of which we never know,  
And there are realms to which we have no key;  
The strange tremendous seas which ebb and flow  
Beyond man's thought, are dark with mystery.

And yet earth's beauty is enough for me:  
The evening's hush, the blackbird's ageless song,  
The green leaves rippling on the dreaming tree,  
Would recompense me for a lifetime's wrong.

*From The Singing Earth*

*Reproduced by kind permission of Mrs. Dorothy Gibson*

### *June evening* Douglas Gibson (1938)

There is genius here, in the delicate hand  
That traced these exquisite pastels across the sky,  
In the green-gold froth of the leaves and  
Distant fugitive cars that sound like a sigh;  
And six starlings, flying high,  
Move as the wind, move with amazing ease,  
Assuming fantastic patterns against the sky  
As the wind weaves patterns among the leaves.  
All is complete, significant; everything  
Is breath-taking, clear-cut, incredibly fine,  
And the flow of a leaf, the poise of a wing  
Is vital, piece-perfect of the whole passionate design.

*From Winter Journey & Other Poems*

*Reproduced by kind permission of Mrs. Dorothy Gibson*

### *An August Midnight* Thomas Hardy (Max gate 1899)

A shaded lamp and a waving blind,  
And the beat of a clock from a distant floor:  
On this scene enter - winged, horned, and spined –  
A longlegs, a moth, and a dumbledore;  
While 'mid my page there idly stands  
A sleepy fly, that rubs its hands...

Thus meet we five, in this still place,  
At this point of time, at this point in space.  
- My guests besmear my new-penned line,  
Or bang at the lamp and fall supine.  
'God's humblest, they!' I muse. Yet why?  
They know Earth-secrets that know not I.



***The barber's***

Gold locks, and black locks,  
Red locks and brown,  
Topknot to love-curl  
The hair wisps down;  
Straight above the clear eyes,  
Rounded round the ears,  
Snip-snap and snick-a-snick,  
Clash the Barber's shears;  
Us, in the looking-glass,  
Footsteps in the street,  
Over, under, to and fro,  
The lean blades meet;  
Bay Rum or Bear's Grease,  
A silver groat to pay -  
Then out a-shin-shan-shining  
In the bright, blue day.

***Esmeralda***

Plump Mrs. Brown, we may suppose,  
With basket and umbrella goes  
Shopping. Why? Because she knows  
That rain will pelt till dark comes down-  
On wood and meadow; street and town;  
That rain's set in till shut of day,  
And the watery world is hidden away:  
What use then still indoors to stay?

***The old sailor***

There came an old sailor  
Who sat to sup  
Under the trees  
Of the *Golden Cup*.

Beer in a mug  
And a slice of cheese  
With a hunk of bread  
He munched at his ease.

Then in the summer  
Dusk he lit  
A little black pipe,  
And sucked at it.

Beer in a mug  
And a slice of cheese  
With a hunk of bread  
He munched at his ease.

Then in the summer  
Dusk he lit  
A little black pipe,  
And sucked at it.

He thought of his victuals,  
Of ships, the sea,  
Of his home in the West,  
And his children three.

And he stared and stared  
To where, afar,  
The lighthouse gleamed  
At the harbour bar;

Till his pipe grew cold,  
And down on the board  
He laid his head,  
And snored, snored, snored.

She sallies out with her small daughter:  
These two young urchins following after,  
Snailed in as snug as snug can be -  
With rainy nose and blinking eye  
Jack-boots, sou'wester, cap-à-pie -  
Like sailors, in a gale at sea;  
And aching fit to burst with laughter  
At watching Mrs. Brown forget  
Her Esmeralda's getting wet!



### ***The window***

Behind the blinds I sit and watch  
The people passing – passing by;  
And not a single one can see  
My tiny watching eye.

They cannot see my little room,  
All yellowed with the shaded sun,  
They do not even know I'm here;  
Nor'll guess when I am gone.

### ***The Promenade 1880***

See Master Humphrey, with his mother,  
Walking in the town  
In velvet breeches, and his golden  
Curls streaming down.

His mother is attired in satin,  
Bonneted in lace;  
And a smile of mild good breeding  
Creases her face.

She walks along with fragrant rustle  
In delicate boots,  
And 'neath her parasol of lilac  
Her friends she salutes.

'There's Mr. Davis, with his daughters,  
Taking the air;  
And see – dear Lady Ann Matilda  
(Humphrey, don't stare!).

'Why there's the Bishop, in his gaiters,  
With dear Dr. Fapp;  
Poor gentleman, he's very feeble  
(Humphrey, raise your cap!).

### ***Done for***

Old Ben Bailey  
He's been and done  
For a small brown bunny  
With his long gun.

What was once beautiful  
Now breathes not,  
Bound for Ben Baily's  
Smoking pot.

Glazed are the eyes  
That stared so clear,  
And no sound stirs  
In that hairy ear.

'And Mrs. Sims! – so young a widow;  
Left very well;  
And Captain Howe with his fiancée,  
Charming Miss Bell.

'I doubt 'twill be the gayest wedding!  
La, there's Mr. Grey!  
And on his arm, his ailing sister –  
*Beautiful day !*

With fashion, then, on either pavement,  
Between twelve and one,  
Walk greeting their polite acquaintance  
Mother and son.

But now they must return to luncheon –  
Roast lamb and peas,  
New potatoes, tart and custard,  
Biscuits and cheese.

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## The Performers



**Adrienne Murray** was born in the Isle of Man and studied music at the Huddersfield Polytechnic and the Royal Northern College of Music, Manchester. Operatic roles with Monte Carlo, Covent Garden, Civit Hills and Mananan Opera Festival have included Arcane (Handel, *Teseo*), Marcellina (*The Marriage of Figaro*), Despina (*Così fan tutte*), Mother (Humperdinck, *Hänsel und Gretel*) Dido (*Dido and Aeneas*), Ariane (Dukas, *Barbe bleue*), Filipievna (Tchaikovsky, *Eugene Onegin*) and Governess (*Pique Dame*).

In oratorio and concert her repertoire ranges from *Messiah* and the Bach Passions to Mahler's Second Symphony. She has sung under the direction of Sir Georg Solti, Sir Charles Groves, Jane Glover, Stephen Cleobury, Nicholas Cleobury, Marc Minkowski, Jean-Claude Malgoire and Owen Arwel Hughes. Adrienne has been a member of the BBC Northern/Britten Singers since 1985, appearing at Aldeburgh, Harrogate, Cambridge, Tewkesbury and Chester Festivals. She has recorded for Chandos directed by Sir Richard Hickox and has broadcast for radio and television.

In March 2010 she premiered Roger Steptoe's *Three Paul Verlaine Songs* at the Lionel Tertis International Viola Festival. Since 1995 she has appeared regularly in recital with David Dubery.

Previous recordings include *David Dubery Songs & Chamber Music* [Metier MSV 28523].

**James Gilchrist** began his working life as a doctor, turning to a full-time music career in 1996. His busy schedule takes him to the world's great concert and recital halls, music festivals and recording studios. He has appeared as soloist with The Sixteen, the King's Consort, English Baroque Soloists, Tallis Scholars, and Bach Collegium, Academy of Ancient Music, Gabrieli Players, Amsterdam Baroque Orchestra, Dunedin Consort, Orchestra of the Age of Enlightenment, as well as the orchestras of Academy of St. Martin in the Field, San Francisco Symphony, Dresden Philharmonic, Oslo Philharmonic, BBC Symphony, Philharmonia, Concertgebouw, Rotterdam Philharmonic, Scottish Chamber, Manchester Camerata, Tonhalle Orchestra, Royal Flanders Philharmonic, Le Concert Lorrain, Orquesta de Barcelona and St. Louis Symphony.

His concert repertoire includes *Monteverdi* Vespers, *Bach* Cantatas, Passions, Mass in B minor, *Handel* Messiah, Saul, Judas Maccabeus, Israel in Egypt, Theodora, Jephtha, Esther, Athalia, Ode for St Cecilia's Day, *Haydn* Nelson Mass, Die Schöpfung, Die Jahreszeiten, *Mozart* Requiem, Mass in C minor, Coronation Mass, La Finta Giardiniera. Of 20<sup>th</sup> century works; *Stravinsky* Oedipus Rex, Pulcinella, *Tippett* The Knot Garden, *Britten* War Requiem, Les Illuminations, Curlew River (Madwoman), Burning Fiery Furnace (Nebuchadnezzar), The Prodigal Son (Tempter/Abbot), Serenade for tenor horn and strings, Owen Wingrave (Lechmere), Nocturne, song cycles Winter words, On this island, John Donne Sonnets, Sonnets of Michelangelo, Canticles, folk songs, and world premieres of *Knut Nystedt* Apocalypsis Joannis, *Tavener* Total Eclipse, and choral works by *Vaughan Williams* and *Finzi*.

Operatic roles include *Purcell* King Arthur, *Mozart* Zaide, Così fan Tutte, *Handel* Hercules, Acis & Galatea, *Gluck* Alceste, *Vaughan Williams* Sir John in Love, *Britten* The Turn of the Screw, Albert Herring, Gloriana, *Strauss* Ariadne Auf Naxos.

James is a versatile and prolific recitalist. In the UK he appears at all the major recital venues and Edinburgh, Perth, Aldeburgh, Buxton, Three Choirs, and Cheltenham Festivals. His imaginative programming includes Schubert's three great cycles Winterreise, Die Schöne Müllerin and Schwanengesang, songs by Schumann, Beethoven, Faure, Ravel, Finzi, Vaughan Williams, Lennox Berkeley, Kenneth Leighton, Muriel Herbert, John Jeffreys, Alec Roth, and Howard Skempton. James performs regularly with pianists Anna Tilbrook, and Julius Drake, and harpist Alison Nicholls. His many CD recordings can be found on Chandos, Hyperion, EMI, Collins Classics, Naxos, ASV, Divine Art and Linn.





**Michael Cox** is an international soloist whose wide-ranging career encompasses membership of symphony and chamber orchestras, chamber and avant-garde music ensembles, and teaching at the highest level. Although born in England, he spent his childhood in Africa where he studied at the Zimbabwe College of Music in Harare, and later at the Royal College of Music, London.

As a chamber musician he has performed with many established British quartets, quintets and ensembles, as well as being a member, at various times, of the Haffner and Albion wind ensembles, London Sinfonietta and London Symphony Chamber Players.

His orchestral career has included co-principal flute with the BBC Symphony Orchestra, and principal flute of the London Symphony Orchestra, London Mozart Players and Britten Sinfonia. He now holds what he considers an ideal portfolio of tenures combining the principal flute chairs of the BBC Symphony Orchestra, the Academy of St Martin in the Fields and the London Sinfonietta.

Michael's work has led to direct collaborations with many of the world's most notable contemporary composers including Boulez, Stockhausen, Berio, Dutilleux, Carter, Tippett, Takemitsu, Penderecki, Lutosławski, Henze, Stockhausen, Messiaen and John Adams.

His passion for teaching has led to classes in all continents and his unique curricular flute course in Oxford, Portugal and Australia. Michael has been a visiting consultant at the Birmingham Conservatoire, the Royal Northern College of Music, and professor of flute at the Royal Academy of Music since 1995.

Performances in the USA and Italy with Murray Perahia culminated in a recording of Bach Brandenburg Concerti for Sony in London. Other recordings include chamber music on Naxos, Linn, NMC, Metier, and concerto recordings for the BBC.

Michael Cox is an Altus Artist and plays on Altus flutes.



## Cavaleri Quartet

l-r: Ann Beilby (viola), Ciaran McCabe (2<sup>nd</sup> violin), Rowena Calvert (cello) and Martyn Jackson (1<sup>st</sup> violin).

Since its formation in 2008, the Cavaleri Quartet has gained a reputation as one of the leading European string quartets. The quartet were “RCM Rising Stars 2008” and were also selected for the Countess of Munster Recital Scheme and both the Kirckman Concerts Society and Musicians Benevolent Fund Ensembles Awards.

Following their London debuts at the Purcell Room in 2008 as Park Lane Group Young Artists, and Wigmore Hall in 2010, the Cavaleri Quartet first came to prominence in the UK after winning the Royal Over-Seas League Ensemble Competition in 2011 and the ‘Special Prize’ in the Premio Paolo Borciani International String Quartet Competition in Reggio Emilia, Italy. They won First Prize at the 2012 Hamburg International Chamber Music Competition and were awarded additional prizes for their performances of Brahms and Mendelssohn.

They are the current Quartet in Residence at Oxford University and Ambassadors for the European String Teachers’ Association. Recent seasons include appearances at the Festspiele Mecklenburg-Vorpommern, the Schubertiade (Austria), Auditorio Nacional (Madrid), Teatro Toniolo (Venice) and Rachmaninov Hall (Moscow) as well as a major tour of New Zealand and Australia. They have also performed at all of the major London concert venues, including the Wigmore, Cadogan, Royal Festival and Queen Elizabeth Halls and Kings Place. In 2011 they performed in the ‘Solistas del Siglo XXI’ series at Teatro Monumental, Madrid, with live broadcasts on Radio Clasica, Spain. They have also broadcast live on NDR Kultur and SWR Radio, Germany. Festival appearances in the UK include Edinburgh Fringe, William Alwyn, Harrogate, and Salisbury.

They studied with Andras Schiff and Eric Hobarth at the International Musicians’ Seminar, Prussia Cove, and with Eberhard Feltz, as part of the ProQuartet-CEMC Professional Training Programme. In 2010-11 they were Leverhulme Junior Fellows in Chamber Music at the Royal College of Music and have performed in masterclasses with Gábor Takács-Nagy and members of the Amadeus, Arditti, Keller and Vermeer Quartets. The quartet were selected as Albeniz Foundation Scholars at the Instituto Internacional de Musica de Camara in Madrid, where for three years they studied intensively with Guenter Pichler of the Alban Berg Quartet. Their recordings are available on the Fontana, Signum Classics and Champs Hill labels.



**métier**

Recorded at Carole Nash Recital Hall, Chetham's School of Music, Manchester  
September 6<sup>th</sup> 2013 [all vocal tracks]  
September 12<sup>th</sup> 2013 Cuarteto Ibérico

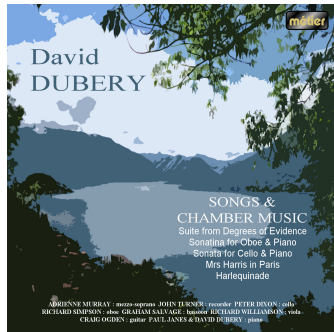
Piano Steinway Concert Grand D  
Michael Cox plays on Altus Flutes

Record Producer: Paul Hindmarsh  
Sound Engineer: Richard Scott  
Assistant Sound Engineer: Philip Hardman  
Edited and Mastered by Richard Scott  
Project Manager: David Dubery  
Assistant to David Dubery: William Fergusson  
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## Music by David Dubery from Metier Records



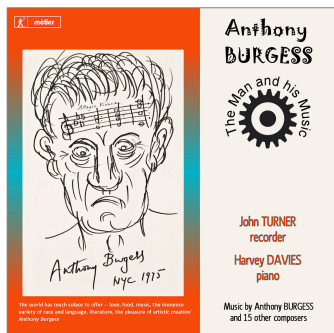
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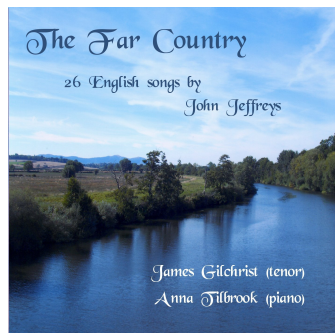
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Photo by William Fergusson

DAVID DUBERY