



Songs of the Fleet

Kingston Parish Church
Market Place
Kingston
KT1 1JP

28 March 2015
7.30 pm

£2.00





Since its formation in 1949, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. The Society enjoys singing the familiar favourites of the choral repertoire, but is not afraid of tackling ambitious projects and has, for example, performed a new commission by Peter Maxwell Davies, Prokofiev's Alexander Nevsky in Russian and other pieces in Czech, Hebrew, Finnish and Swedish.

Kingston Choral Society has over 130 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church, and two of the concerts are with a professional orchestra. Rehearsals are held on Thursday evenings (8-10 pm) at The Hollyfield School, Surbiton, in term-time. Kingston Choral Society also holds regular social and fundraising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the Membership Secretary on join@kingstonchoralsociety.org.uk or 020 8949 5253 for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

27th June 2015 at 7.30 pm

Verdi *Requiem*

**Soloists: Rachel Nicholls, Jennifer Johnston,
Andrew Staples and David Soar
with Londinium and Thames Sinfonia
Andrew Griffiths - Conductor**

Cadogan Hall, Sloane Terrace, London SW1X 9DQ

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~ ~ PROGRAMME ~ ~

Elgar *Give unto the Lord*

Dove *Missa Brevis*

Vaughan Williams *Five Mystical Songs*

~ ~ INTERVAL ~ ~

Skempton *The Flight of Song*

Ireland *Sea Fever*

Stanford *Songs of the Fleet*

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KCS appreciates the support from Kingston Arts and is delighted to participate in the *Festival of the Voice March 2015*.

### EDWARD ELGAR (1857-1934)

Edward Elgar was born in Broadheath, near Worcester. His father was an organist and owned a music shop. Elgar's musical awakening came when he saw a score of Beethoven's first symphony. He was electrified by the minuet and ran off to study it in quiet. Elgar studied the music in his father's shop and taught himself a wide variety of instruments. At the age of 15 Elgar started work at a solicitor's office, but he soon gave this up to become a piano and violin teacher. He supplemented his income by playing with and conducting local orchestras and, for five years, he was the bandmaster of the local mental asylum. In 1889 Elgar married one of his piano pupils, Caroline Alice Roberts, who was to be an important and faithful supporter for the next 30 years, until her death. In 1891 Elgar moved to London to try living as a freelance composer, but this did not work out, so he returned to Worcestershire: first to Malvern and then Hereford. Despite some early success with works such as *Froissart* (1890), the *Imperial March* (1897) and the cantatas *King Olaf* (1896) and *Caractacus* (1898), it was not until he was 42 years old that he had his first international success with *The Enigma Variations* (1899). Being a self-taught musician, a Roman Catholic in England, and not from the higher strata of society, Elgar always felt himself to be something of an outsider. His musical influences were more European than British, and his music was admired by Richard Strauss, Jean Sibelius and Ralph Vaughan Williams. He went on to compose two symphonies, three oratorios including *The Dream of Gerontius*, several cantatas and much chamber music and songs.

*Give unto the Lord*, Op. 74 is a setting of Psalm 29. It was written in 1914 and was commissioned by, and dedicated to, the then Organist of St. Paul's Cathedral, Sir George Martin. It was first performed on 30 April 1914 on the 200<sup>th</sup> anniversary of the Service of the Festival of the Sons of the Clergy. The festival, which is still celebrated today, was set up in 1655 to help support the families of clergy who had remained loyal to King Charles I and who had been deprived of a living by Oliver Cromwell.

It was one of the last choral works that Elgar wrote and is a very public work, full of contrapuntal writing and striking rhythmic effects. It has many of the hallmarks of Elgar's late style: lengthy, satisfying melodies, extensive and detailed markings of expression, articulation and phrasing and powerful word setting. There are frequent changes of tempo and mood and a rich harmonic language inherited from the late German Romantic school that Elgar studied and admired.

The work is in three sections, the opening section in E flat major is marked *Maestoso, nobilmente*, and has memorable rhythmic effects at 'the God of Glory thundereth', and at 'Yea the Lord breaketh the cedars of Lebanon' and again at 'the voice of the Lord shaketh the wilderness'. The contrasting middle section, 'In His temple', in B flat minor, is marked *Più tranquillo* and is imbued with a pensive melancholy through the use of modality. The final section 'and the Lord remaineth a King' returns us to E flat major and is marked *Molto maestoso, Lento*. The final words 'the blessing of peace' are echoed throughout the choir and brings the work to a tranquil close with the organ bringing us back to the first chord of the piece.

#### JONATHAN DOVE (b. 1959)

Jonathan Dove was born in London in 1959, to architect parents. His early musical experiences came from playing piano, organ and viola, and by the age of 12 he was playing the organ at his local parish church. He studied composition with Robin Holloway at Cambridge and worked as a freelance répétiteur, animateur and arranger. In 1987 he joined the music staff at Glyndebourne, which gave him his first breakthrough commission, the opera *Flight*, for Glyndebourne Touring Opera. This gave him an understanding of singers and the mechanics of the opera house, hence opera has always been a priority for him. Other operatic works include *The Adventures of Pinocchio*, *Swanhunter*, the children's opera *The Hackney Chronicles*, *When She Died* – examining the response to the death of Diana, Princess of Wales – and *Man on the Moon*.

Dove immersed himself in the compositional process of the operatic literature by producing a sequence of brilliantly conceived re-orchestrations for chamber forces of great operas such as Janacek's *The Cunning Little Vixen*, Verdi's *Falstaff* and Rossini's *La Cenerentola* for City of Birmingham Touring Opera, designed to enable access to great opera for a much wider audience. The most audacious of these projects was a version for 18 players of Wagner's complete Ring Cycle to be performed over two evenings. These ingenious arrangements have subsequently been performed by small-scale companies around the world.

Dove's understanding of the voice has informed his many works for chorus, both for concert and liturgical use. These include his carol *The Three Kings* which was commissioned for the famous Nine Lessons and Carols service at King's College Cambridge, a *Missa Brevis* and his *Köthener Messe* in which the spirit of Bach's early cantatas can be heard. Other choral works include the anthems *I am the day*, *Bless the Lord*, *O My Soul*, *The Star Song*, *I will lift up mine eyes* and the cycle of seasonally inspired poetry *The Passing of the Year* and, recently, *For an Unknown Soldier*, which commemorates the centenary of World War 1.

Dove's works for orchestra include the trombone concerto *Stargazer*, *The Magic Flute Dances*, a concerto for flute and orchestra in which he imagines the life of Mozart's eponymous instrument once the opera has ended, and *Moonlight Revels* for trumpet and saxophone. Whilst Dove's straightforward, essentially diatonic, musical language suits a broad canvas extremely well, he has also written several compelling works for intimate chamber forces.

These include the String Quartet *Out of Time* and the Piano Quintet, written for the Schubert Ensemble in 2009, a demonstration of Dove's innate understanding of pianism and chamber music technique.

Outside of the concert hall and opera house, Dove has provided many scores for major theatrical productions. He is an Associate of the National Theatre, providing music for *His Dark Materials* and *Oedipus*, and for many years was Music Advisor to the Almeida Theatre. He has also written for the Royal Shakespeare Company, and for the New York Shakespeare Festival.

Dove was presented with the Ivor Novello Award for Classical Music in 2008. In 2010 *A Song of Joys* opened the Last Night of the Proms, whilst his commission for the 2014 BBC Proms, *Gaia Theory*, explores Dove's increasing concern with ecological ideas.

The *Missa Brevis* was commissioned in 2009 by the Cathedral Organists' Association for performance during their 2009 conference in Wells Cathedral. The commission had several important stipulations: that the composer must not have published a liturgical mass before, that it must be interesting, but accessible, that it should be challenging but within the reach of a good church choir, that it should be in Latin with organ accompaniment; that it should not be too long. It had its first performance on 13th May 2009 by the Choir of Wells Cathedral, directed by Matthew Owens and it was quickly appreciated that the work had fulfilled all the requirements of the commission. Twenty-five of the cathedral organists present at the conference immediately signed up to perform the new work.

The *Missa Brevis* is in four sections, the *Credo* being omitted. The *Kyrie* has a polyphonic feel, with linear, flowing vocal lines. The *Gloria* starts with the organ setting up an agitated rhythmic figure swapping between 4/4 and 3/4 time. The choir enters and declaims short and repetitive phrases. There is a slight relaxing of the tension at *Domine Deus* leading up to *miserere nobis*. After this the ostinato organ rhythm returns, and the music moves to a climax at *Jesu Christe*, before ending in a blazing *Amen*. The *Sanctus* is in 5/8 time. It is built up with block chords to the words *Sanctus*, which is contrasted with bell-like descending phrases at the words *Dominus Deus Sabaoth*. The whole process is repeated starting at *Hosanna in excelsis*. The *Agnus Dei* is in 5/4 time. It starts with a pedal E and A with the choir gently pleading for mercy.

The tension is increased as the pedal notes rise to F sharp and B and the choir become more insistent in their appeals. Once again the pedal moves, this time to C and G and the choir once again gradually sinks into quiet resignation at *donna nobis pacem*.

#### RALPH VAUGHAN WILLIAMS (1872-1958)

Vaughan Williams was born in the Cotswold village of Down Ampney, Gloucestershire in 1872, where his father was the vicar. He was born into a privileged family; his mother was the great-granddaughter of the potter Josiah Wedgwood, and a great-niece of Charles Darwin. On the death of Vaughan Williams' father in 1875 his mother took him to live with her family at one of the Wedgwood family homes in Leith Hill Place, near Dorking.

Vaughan Williams' interest in music became evident early on; he played the violin, viola, piano and organ before deciding he wanted to compose. He went to the Royal College of Music and studied under Stanford and Charles Wood, and then went on to Trinity College, Cambridge, for three years to read history. Afterwards he returned to the Royal College of Music to study composition with Parry.



At the Royal College of Music he made friends with Leopold Stokowski and Gustav Holst. Stokowski was later very active in introducing America to Vaughan Williams' symphonies. He conducted the first recording of the sixth symphony in 1949, and the US première of the ninth symphony in 1958. Holst became a close friend, and they would read through each other's works, offering constructive criticism.

It was not until Vaughan Williams was 30 that he published his first piece of music, *Linden Lea*. At this time he was also taking lessons with Max Bruch in Berlin, and was lecturing and editing music, including *The English Hymnal* and *The Oxford Book of Carols*. He also began to show an interest in folk music. He was among the first to go out into the countryside and record the native folksongs. He was fascinated by their beauty and simplicity, and started to incorporate them into his music. In 1908 he went to Paris to study orchestration with Ravel. In 1910 he had his first major success with *Fantasia on a Theme by Thomas Tallis*. Its familiarity to us these days belies its originality at the time it was written.

At the outbreak of World War I, Vaughan Williams enlisted as a private in the Royal Army Medical Corps. He served as stretcher bearer in France and Salonica and the carnage affected him deeply. In 1917 he joined the Royal Garrison Artillery and was again posted to France. The noise from the artillery affected his hearing, causing him to suffer from severe hearing loss in his old age.

After the war Vaughan Williams returned to the Royal College of Music as Professor of Composition and occupied the leading position as the musical successor to Elgar. He married twice. His first wife, Adeline, died in 1951 aged eighty, after suffering from crippling arthritis. His second wife, the poet Ursula Wood, became his personal assistant and advisor, provided texts for him and she later wrote his biography. Vaughan Williams died in 1958 in London and his ashes are buried in Westminster Abbey.

The *Five Mystical Songs* were written between 1906 and 1911. They set poems by George Herbert from the collection *The Temple: Sacred Poems, 1633*. There are several performing versions available: one for baritone soloist and piano; one for baritone, piano and string quartet; another for baritone and male voice choir TTBB (unaccompanied); and the most familiar version for baritone, orchestra and optional four-part choir. The première in 1911 at the Three Choirs Festival in Worcester used the latter fuller version, with the composer himself conducting.

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Despite Vaughan Williams' professed agnosticism, he set sacred texts throughout his life and responded sympathetically to them. The texts for *Five Mystical Songs* are simple verse, and the music matches them well. They are supposed to be performed together, but their styles are widely different.

The soloist takes a leading role in the first four songs, which are personal meditations. In the third song, *Love Bade Me Welcome*, the choir supports the soloist by quietly and wordlessly intoning the plainsong melody *O Sacrum Convivium*, whilst in the fourth, *The Call*, the choir is silent. The final song, *Antiphon*, is for choir alone and is a triumphant song of praise. It has made its way into the choral repertoire as the anthem *Let all the world in every corner sing*.

#### HOWARD SKEMPTON (b.1947)

Howard Skempton was born in October 1947 in Chester. He studied at Birkenhead School and Ealing Technical College. He did not start composing until 1967 when he moved to London and began taking private composition lessons with Cornelius Cardew. The following year Skempton enrolled in Cardew's composition class at Morley College where he was involved in organising the *Scratch Orchestra*, a group devoted to performing contemporary experimental music. Skempton was influenced by the works of Erik Satie, John Cage and Morton Feldman. His musical language shows a simplicity of style, concentrating on melody and sonority, with very little formal development, in the conventional sense. Many of his pieces are quite short, lasting only a few minutes.

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It was in the 1970s that Skempton started working as a music editor, performing his own works on the piano and accordion, and teaching at the Birmingham Conservatoire. He formed a duo with Michael Parsons, who he had met at Morley College, to perform their own works.

At this time his musical style began to develop from what he termed "landscapes", static, abstract pieces, to music with a more clearly defined rhythmic and harmonic structure. He referred to his new style as consisting of "melodies", single melodic lines with simple accompaniment, and "chorales", predominantly chordal music with little melodic development.

The 1980s saw an increase in interest in Skempton's music, and in the number of commissions he received, and he began to compose for larger forces. His first major success came in 1990 with *Lento* for orchestra, which was performed at the 2010 Proms. He has composed works for unusual combination of instruments, such as his *Concerto for Hurdy-gurdy and Percussion* (1994), *Concerto for Oboe, Accordion and Strings* (1997), and *Horizons* (2001) for oboe and harp.

Skempton's *Tendrils* for string quartet was awarded the prize for "best chamber-scale composition" by the Royal Philharmonic Society in May 2005, and in December that year it won the annual British Composer Awards in the chamber music category. Skempton won another British Composer Award in 2008 for his song cycle for tenor and orchestra *The Moon is Flashing*. Recent commissions from the Birmingham Contemporary Music Group include *Field Notes* a work for oboe and string trio, and a setting for baritone and ensemble of Coleridge's *The Rime of the Ancient Mariner*.

The *Flight of Song* was commissioned in 1996 by Contemporary Music Making for Amateurs (COMA) with the financial assistance of the Arts Council of England. It received its first performance at Bretton Hall, Yorkshire, on 2 August 1996, conducted by Jane Manning. It is written for SATB choir, and consists of four movements to texts by Henry Wadsworth Longfellow (1807 - 1882).

- *The Arrow and the Song*
- *Becalmed*
- *Chimes*
- *The tide rises, the tide falls*

In *The Flight of Song*, Skempton demonstrates his skilful vocal writing with subtle word painting, and rich harmonies. It starts with a section notated in graphic score, which is to be spoken rather than sung. In addition to the Longfellow, this introduction sets portions of poetry by Blake, Browning, Bunyan, Burns, Coleridge, Milton, Shakespeare, Shelley, Tennyson and Wordsworth. The effect is of an abstract babble of words and phrases, which dissolves directly into the first section of conventionally noted music. The second movement *Becalmed* is full of slowly moving dissonances. The third movement, *Chimes*, gives the impression of bells ringing underwater, whilst *The tide rises, the tide falls* has a swaying, mesmeric quality.

#### JOHN IRELAND (1897-1962)

John Ireland was born in Bowdon, Cheshire. Ireland's father, Alexander, was 70 when Ireland was born. His mother, Annie, was Alexander's second wife and 30 years his junior. Ireland was the youngest of five children. His nearest sibling was 24 years older than him so he passed a lonely childhood. Ireland was born into a very cultural family: his father was a publisher and newspaper proprietor, and both his parents were respected authors, so he had a literary upbringing, which provided him with inspiration in later life.

In 1893, aged 14, Ireland entered the Royal College of Music, studying piano with Frederic Cliffe and organ with Walter Parratt. His mother died later that year, and his father died the following year.

Ireland's talents as a composer were quickly recognized and he gained a scholarship at the Royal College of Music where he was taught composition by Stanford. Ireland settled in London, becoming the sub-organist at Holy Trinity, Sloane Street, and organist and choir-master at St. Luke's Church, Chelsea. He quickly gained a reputation as a composer of songs and chamber music. His first violin sonata won the first prize in an international competition arranged by WW Cobbett, the well-known patron of the arts. His second violin sonata was even more successful and won a competition in 1917, organised to assist musicians in wartime. The Jurors were the violinist Albert Sammons and the pianist William Murdoch who gave the first performance of the sonata in March that year. A subsequent performance of the second sonata at the Wigmore Hall, with the composer at the piano, was to a packed house. Ireland had become an overnight success.

From 1923 he taught at the Royal College of Music where his pupils included Ernest Moeran, Benjamin Britten, Alan Bush and Geoffrey Bush (no relation to Alan). Ireland spent much of his time in the Channel Islands, where he found inspiration in the landscapes of Jersey and Guernsey, and was fascinated by the traces he found there of prehistoric pagan ritual. He was evacuated from the islands shortly before they were invaded by the Germans in 1940.



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Ireland's personal life was very complicated. In December 1926, aged 47, he married his 17 year old piano pupil, Dorothy Phillips. The marriage was dissolved in September 1928 for non-consummation. He took a similar interest in another student, Helen Perkin, and even dedicated his piano concerto and his *Legend* for piano and orchestra to her. He withdrew the dedications when she married someone else and moved to Australia. From 1947 he shared his home with, Mrs Norah Kirkby, who acted as his personal assistant and remained with him until his death. Ireland's personal papers, on the other hand, seem to suggest that he was homosexual.

Ireland's musical upbringing with Stanford lay predominantly in the German classics, chiefly Beethoven and Brahms, but in the 20s and 30s he was affected by the music of Debussy and Ravel and the early works of Stravinsky and Bartok. His musical style belongs to the English Impressionist School. However, unlike his contemporaries, Vaughan Williams and Holst, he was not strongly influenced by folk song. His musical language was more harmonically complex, closer in style to French and Russian models. Like Fauré he preferred the smaller music forms of chamber music and song. Of particular renown are his piano concerto in E flat, his two violin sonatas, his *Legend* for piano and orchestra and his songs *The Holy Boy* and *Sea Fever*, his church anthem *Greater Love*, and his hymn tune *My Song is Love Unknown*.

To celebrate his 70<sup>th</sup> birthday, in September 1949, a special Promenade Concert was put on featuring his Piano Concerto. Ireland retired in 1953, to a converted windmill in the Sussex hamlet of Rock. He died of heart failure in Washington, Sussex, aged 82. His grave in St. Mary the Virgin, Shipley, has the epitaph "One of God's noblest works lies here" and "Many waters cannot quench love", from his most famous church anthem, *Greater Love*.

*Sea Fever* (1913) sets one of John Masefield's *Salt-Water Ballads*, in the tradition of Stanford's *Songs of the Sea* and *Songs of the Fleet*. It was extremely popular with singers and audiences alike in the inter-war period, winning a 1930 BBC poll of all songs heard on the airwaves by a considerable margin, and still remains his best known song.

The poem is a description of the excitement of the sights and sounds of the sea. The yearning melody is strophic and full of triplets, and was inspired by Ireland's love of Jersey. The accompaniment is chordal, and changes for every verse. The piece is marked *Lento* and the exact speed at which it should be performed has long been a point of contention. John Masefield apparently hated the song because of the dirge-like performances that were usually given. Ireland preferred a slower speed to allow the rich harmonies in the piano to shine through.

#### **CHARLES STANFORD (1852-1924)**

Stanford was born in Dublin in September 1852, the only son of a legal officer. Both his parents were accomplished musicians; his father was a cellist and a bass who sang the title role at the Irish premier of Mendelssohn's *Elijah* in 1847, and his mother was a pianist who played concertos in concerts in Dublin. His parents encouraged his musical talents, providing him with lessons in violin, piano, organ and composition. At the age of seven he gave a recital of music by Beethoven, Handel, Mendelssohn, Moscheles, Mozart and Bach in front of an invited audience.

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Aged 18 Stanford went to Cambridge University and three years later obtained an MA and Doctorate. He became the organist at Trinity College and conductor of the Cambridge University Music Society, succeeding in raising its standard and attracting international stars to perform with it. In 1873 he made his first trip to Europe, visiting the Schumann Festival in Bonn where he met Joseph Joachim (1813 - 1907) and Johannes Brahms (1833 – 1897). Brahms and Stanford became friends, and Stanford remained a staunch advocate of Brahms' music, performing many of the English premiers of his music.

Stanford spent the summer of 1874 in Leipzig taking lessons from Carl Reinecke (1824 - 1910), the composition and piano professor at the Leipzig Conservatory. Despite going back to Leipzig in 1875, he found Reinecke to be, in his own words, "of all the dry musicians I have ever known ... the most desiccated". The following year, on Joachim's suggestion, Stanford went to Berlin and studied with Friedrich Keil (1821 - 1885) from whom he claimed he learnt more "in three months than from all the others in three years."

Despite the disapproval of his father, Stanford was married in 1878 to Jane Wetton, a singer who he had met when she was studying in Leipzig. They had a daughter and a son. Stanford wrote his first opera, *The Veiled Prophet*, in 1878 but was unable to get it performed in England. His contacts in Germany arranged a performance in Hamburg in 1881. The reviews were mixed, and he had to wait until 1893 for the English premier. Stanford was enamoured by opera, writing nine in all, but they have not remained in the repertoire.

In 1879 Stanford wrote the first of his many Anglican Church services, the so called *Stanford in B flat*, Op. 10. It is chiefly for his church music and anthems that he is remembered today. In 1883 the Royal College of Music was set up, and Stanford was offered the post of professor of composition, which he held until his death. He also conducted and nurtured the college orchestra, believing that a good quality orchestra was essential to provide composition students with the chance to experience the sound of their music. Stanford, along with Hubert Parry and Alexander Mackenzie, is considered to have been responsible for a renaissance in English music. The roll call of his students includes many famous composers, including Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Frank Bridge, Herbert Howells, Edward Bainton and Arthur Bliss.

Since the beginning of the century Stanford had found his reputation waning, and his music was being eclipsed by that of the up and coming young composer, Edward Elgar. Stanford had supported Elgar by conducting his music and putting him forward for a doctorate at Cambridge, however he could not help but feel put out as Elgar's music replaced his in popularity both at home and abroad. The fear of air-raids during the First World War affected Stanford badly, and he moved out of London to Windsor to avoid them. The war also caused a reduction in Stanford's income as fewer students enrolled at the RCM. After the war he handed over the direction of the RCM's orchestra to Adrian Boult and gave occasional public lectures in which he criticised the music of the new generation of composers. Stanford wrote his last work, his sixth *Irish Rhapsody*, in 1922 two weeks before his 70<sup>th</sup> birthday, after which his health started to deteriorate. He suffered a stroke on 17 March 1924, and died 12 days later. His ashes were interred in the north choir aisle of Westminster Abbey.

The poet Henry Newbolt (1862 - 1938) met Charles Stanford in the rooms of the Vice-Provost of King's College, Cambridge, Augustus Austen-Leigh, in the 1880s, and it made a strong impression on Newbolt. In his 1932 autobiography *My World as in My Time* Newbolt described Stanford as "a gust of Irish humour who blew in among us". He particularly cherished the memories of his time collaborating with Stanford on the two song cycles *Songs of the Sea*, Op. 91 (1904) and its sequel *Songs of the Fleet*, Op. 117 (1910), remarking of Stanford that "he was the most subtly appreciative critic and interpreter of poetry that I ever met with. Again and again he would receive my verses by the morning post, and set them before noon to irresistible music".

Newbolt's poetry, like that of WE Henley (1849 - 1903) and Rudyard Kipling (1865 - 1936), may seem to us today to be overly patriotic, but the sentiments expressed were held by many people, across a wide political spectrum, during the late Victorian and Edwardian periods. But there are also many lyrical and strongly emotional moments in Newbolt's poetry that drew praise from poets and writers alike, including Thomas Hardy, Robert Bridges, WB Yeats, Siegfried Sassoon and Walter de la Mare.

***Songs of the Fleet*** Op. 117 was written in 1910 for the Jubilee Congress of Naval Architects, but, on the death of Edward VII in May that year, the Congress was postponed to 1911, so Stanford rearranged the première for the 1910 Leeds Festival. There are five songs, comprising two lively and three slower songs, which gives the whole set a more introspective, solemn feeling than its earlier companion piece *Songs of the Sea*, Op. 91. The optional male chorus employed in Op. 91 has here been replaced by a full, mixed choir, who are an integral part of the texture, particularly in *The Song of the Sou' Wester*.

***Sailing at Dawn*** is a three verse strophic song in E flat major marked *Andante molto tranquillo*. The text expresses the feeling of the sailors as they leave home and journey into the unknown, alien environment of the wide inhospitable ocean. The music starts with a short introduction suggesting the gentle swell of the ocean in the morning as the dreadnoughts and their crews awaken. Each of the three verses begins with the soloist whilst the chorus comes in with a repeated refrain. The words "Lead the line" at the end of each verse are thrown around between the soloist and the chorus.

***The Song of the Sou' Wester*** is a three verse strophic song in E flat major and 6/8 time, is marked *Allegro non troppo, ma con fuoco* (not too fast, but with fire). The text is a noisy, rattling attempt to express the idea that the power that nerves a sailor to fight is not the enemy but the mighty wind, and the forces of nature. The music is very busy, depicting the waves crashing against the hull of the ship. The baritone once again sings verse and then the chorus enters with the refrain with a wonderfully picturesque chromatic line to the words "I am the enemy most of might".

***The Middle Watch*** is a through composed song in G minor/major and 6/4 time is marked *Andante molto tranquillo*. The text is a meditation under the stars during which there is nothing happening and the sailor believes that he is in a timeless existence. This is the heart of the cycle, the longest movement, and a very atmospheric song, rarely rising above *pianissimo*. The accompaniment sets the scene with its long held notes and gently rippling triplets, producing a feeling of quiet expectation. The choir enters in hushed block chords and the soloist spins his beguiling, and seemingly never-ending melody over the top.

*The Little Admiral* is a four verse strophic song in C major, marked *Allegro vivace*. The text is a rollicking song about the little Admiral who quietly controls all the events on the ship and in the battle. This vigorous movement starts with the baritone with the words that will form the refrain "Stand by to reckon up your battleships". The refrain is sung by the tenors and basses alone until the last time, when the sopranos and altos join in, ending with a very perky gesture in the accompaniment.

*Fare Well* is a through composed song in A flat major and common time, marked *Quasi adagio*. The text is a commemoration of all the sailors who died in service overseas, protecting their home. The chorus accompanies in block chords to the words "Fare well", whilst the soloist floats his constantly unfolding line over the top. The final bars marked *Molto adagio*, quote the "lead the line" motif from the opening song to provide a valedictory climax to the whole cycle.

Programme notes courtesy of Paul Chambers

## ELGAR - GIVE UNTO THE LORD

Give unto the Lord, O ye mighty,  
give unto the Lord glory and strength,  
give unto the Lord the glory due unto His name.  
Worship the Lord in the beauty of holiness

The voice of the Lord is upon the waters:  
the God of glory thundereth;  
it is the Lord that ruleth the sea.  
The voice of the Lord is mighty in operation;  
the voice of the Lord is full of majesty;  
the voice of the Lord breaketh the cedars.

Yea, the Lord breaketh the cedars of Lebanon.  
Yea, the voice of the Lord divideth the flames of fire,  
Yea, the voice of the Lord shaketh the wilderness  
and strippeth the forests bare.

In His temple doth ev'ry one speak of His glory.  
The Lord sitteth above the water-flood;  
and the Lord remaineth a King for ever.  
The Lord shall give strength unto His people;  
the Lord shall give His people the blessing of peace.

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## DOVE - MISSA BREVIS

### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

### Gloria

Gloria in excelsis Deo.  
Et in terra pax hominibus  
bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite,  
Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus.  
Tu solus Altissimus,  
Jesu Christe.  
Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.

### Sanctus

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

### Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

Glory be to God in the highest,  
and on earth peace  
to men of good will.  
We praise Thee, we bless Thee,  
we adore Thee, we glorify Thee.  
We give Thee thanks  
for Thy great glory.

O Lord God, heavenly King,  
God the Father almighty.  
O Lord Jesus Christ,  
the only-begotten Son!  
O Lord God, Lamb of God,  
Son of the Father.  
Who takest away the sins of the world,  
have mercy upon us.  
Who takest away the sins of the world,  
receive our prayer.

Who sittest at the right hand of the Father,  
have mercy upon us.  
For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art most high,  
O Jesus Christ.  
Together with the Holy Ghost  
in the glory of God the Father.  
Amen.

Holy, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,  
have mercy on us.  
Lamb of God, who takest away the sins of the world,  
have mercy on us.  
Lamb of God, who takest away the sins of the world,  
grant us peace.



## VAUGHAN WILLIAMS - FIVE MYSTICAL SONGS

### I Easter

Rise heart; thy Lord is risen. Sing his praise  
Without delays,  
Who takes thee by the hand, that thou likewise  
With him may'st rise:  
That, as his death calcined thee to dust,  
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part  
With all thy art.  
The cross taught all wood to resound his name,  
Who bore the same.  
His stretched sinews taught all strings, what key  
Is the best to celebrate this most high day.

Consort both heart and lute, and twist a song  
Pleasant and long;  
Or since all music is but three parts vied,  
And multiplied;  
O let thy blessed Spirit bear a part,  
And make up our defects with his sweet art.

### II I Got Me Flowers

I got me flowers to strew thy way;  
I got me boughs off many a tree:  
But thou wast up by break of day,  
And brought'st thy sweets along with thee.

The Sun arising in the East,  
Though he give light, and the East perfume;  
If they should offer to contest  
With thy arising, they presume.

Can there be any day but this,  
Though many suns to shine endeavour?  
We count three hundred, but we miss:  
There is but one, and that one ever.

### IV Love Bade Me Welcome

Love bade me welcome: yet my soul drew back.  
Guilty of dust and sin.  
But quick-eyed Love, observing me grow slack  
From my first entrance in,  
Drew nearer to me, sweetly questioning,  
If I lack'd any thing.

A guest, I answer'd, worthy to be here:  
Love said, You shall be he.  
I the unkind, ungrateful? Ah, my dear,  
I cannot look on thee.  
Love took my hand, and smiling did reply,  
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, says Love, who bore the blame?  
My dear, then I will serve.  
You must sit down, says Love, and taste my meat:  
So I did sit and eat.

### IV The Call

Come, my Way, my Truth, my Life:  
Such a Way, as gives us breath:  
Such a Truth, as ends all strife:  
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:  
Such a Light, as shows a feast:  
Such a Feast, as mends in length:  
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:  
Such a Joy, as none can move:  
Such a Love, as none can part:  
Such a Heart, as joys in love.

### V Antiphon

Let all the world in every corner sing,  
My God and King.

The heavens are not too high,  
His praise may thither fly;  
The earth is not too low,  
His praises there may grow.

Let all the world in every corner sing,  
My God and King.

The Church with psalms must shout,  
No door can keep them out:  
But above all, the heart  
Must bear the longest part.

Let all the world in every corner sing:  
My God and King.

## SKEMPTON - THE FLIGHT OF SONG

### I The Arrow and the Song

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.

I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of song?

Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

### II Becalmed

Becalmed upon the sea of Thought,  
Still unattained the land is sought,  
My mind, with loosely-hanging sails,  
Lies waiting the auspicious gales.

On either side, behind, before,  
The ocean stretches like a floor,--  
A level floor of amethyst,  
Crowned by a golden dome of mist.

Blow, breath of inspiration, blow!  
Shake and uplift this golden glow!  
And fill the canvas of the mind  
With wafts of thy celestial wind.

Blow, breath of song! until I feel  
The straining sail, the lifting keel,  
The life of the awakening sea,  
Its motion and its mystery!

### III Chimes

Sweet chimes! that in the loneliness of night  
Salute the passing hour, and in the dark  
And silent chambers of the household mark  
The movements of the myriad orbs of light!  
Through my closed eyelids, by the inner sight,  
I see the constellations in the arc  
Of their great circles moving on, and hark!  
I almost hear them singing in their flight.  
Better than sleep it is to lie awake,  
O'er-canopied by the vast starry dome

Of the immeasurable sky; to feel  
The slumbering world sink under us, and make  
Hardly an eddy,--a mere rush of foam  
On the great sea beneath a sinking keel.

### IV The Tide Rises, The Tide Falls

The tide rises, the tide falls,  
The twilight darkens, the curlew calls;  
Along the sea-sands damp and brown  
The traveller hastens toward the town,  
And the tide rises, the tide falls.

Darkness settles on roofs and walls,  
But the sea in the darkness calls and calls;  
The little waves, with their soft, white hands,  
Efface the footprints in the sands,  
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls  
Stamp and neigh, as the hostler calls;  
The day returns, but nevermore  
Returns the traveller to the shore,  
And the tide rises, the tide falls.

## IRELAND - SEA FEVER

I must go down to the seas again, to the lonely sea  
and the sky,  
And all I ask is a tall ship and a star to steer her by;  
And the wheel's kick and the wind's song and the  
white sail's shaking,  
And a grey mist on the sea's face, and a grey dawn  
breaking,

I must go down to the seas again, for the call of the  
running tide  
Is a wild call and a clear call that may not be denied;  
And all I ask is a windy day with the white clouds  
flying,  
And the flung spray and the blown spume, and the  
sea-gulls crying.

I must go down to the seas again, to the vagrant  
gypsy life,  
To the gull's way and the whale's way where the  
wind's like a whetted knife;  
And all I ask is a merry yarn from a laughing fellow-  
rover,  
And quiet sleep and a sweet dream when the long  
trick's over.

## STANFORD - SONGS OF THE FLEET

### I Sailing at Dawn

One by one the pale stars die before the day now,  
One by one the great ships are stirring from their sleep,  
Cables all are rumbling, anchors all a-weigh now,  
Now the fleet's a fleet again, gliding towards the deep.

#### Refrain:

*Now the fleet's a fleet again, bound upon the old ways,  
Splendour of the past comes shining in the spray;  
Admirals of old time, bring us on the bold ways!  
Souls of all the sea-dogs, lead the line to-day!*

Far away behind us town and tower are dwindling,  
Home becomes a fair dream faded long ago;  
Infinitely glorious the height of heaven is kindling,  
Infinitely desolate the shoreless sea below.

#### Refrain

Once again with proud hearts we make the old surrender,  
Once again with high hearts serve the age to be,  
Not for us the warm life of Earth, secure and tender,  
Ours the eternal wandering and warfare of the sea.

#### Refrain

### II The Song of the Sou'wester

The sun was lost in a leaden sky,  
And the shore lay under our lee;  
When a great Sou' Wester hurricane high  
Came rollicking up the sea.

He played with the fleet as a boy with boats  
Till out for the Downs we ran,  
And he laugh'd with the roar of a thousand throats  
At the militant ways of man:

#### Refrain:

Oh! I am the enemy most of might,  
The other be who you please!  
Gunner and guns may all be right,  
Flags a-flying and armour tight,  
But I am the fellow you've first to fight --  
The giant that swings the seas.

A dozen of middies were down below  
Chasing the X they love,  
While the table curtsied long and slow  
And the lamps were giddy above.

The lesson was all of a ship and a shot,  
And some of it may have been true,  
But the word they heard and never forgot  
Was the word of the wind that blew:  
*Refrain*

The Middy with luck is a Captain soon,  
With luck he may hear one day  
His own big guns a-humming the tune  
"Twas in Trafalgar's Bay."  
But wherever he goes, with friends or foes,  
And whatever may there befall,  
He'll hear for ever a voice he knows  
For ever defying them all:  
*Refrain:*

### III The Middle Watch

In a blue dusk the ship astern  
Uplifts her slender spars,  
With golden lights that seem to burn  
Among the silver stars.  
Like fleets along a cloudy shore  
The constellations creep,  
Like planets on the ocean floor  
Our silent course we keep.

And over the endless plain,  
Out of the night forlorn  
Rises a faint refrain,  
A song of the day to be born --  
Watch, oh watch till ye find again  
Life and the land of morn.

From a dim West to a dark East  
Our lines unwavering head,  
As if their motion long had ceased  
And Time itself were dead.

Vainly we watch the deep below,  
Vainly the void above,  
They died a thousand years ago --  
Life and the land we love.  
But over the endless plain,

Out of the night forlorn  
Rises a faint refrain,  
A song of the day to be born --  
Watch, oh watch till ye find again  
Life and the land of morn.

### IV The Little Admiral

#### Refrain:

*Stand by to reckon up your battleships --  
Ten, twenty, thirty, there they go.  
Brag about your cruisers like Leviathans --  
A thousand men apiece down below.*

But here's just one little Admiral --  
We're all of us his brothers and his sons,  
And he's worth, O he's worth at the very least  
Double all your tons and all your guns.  
*Refrain*

See them on the forebridge signalling --  
A score of men a-hauling hand to hand,  
And the whole fleet flying like the wild geese  
Moved by some mysterious command.

Where's the mighty will that shows the way to them,  
The mind that sees ahead so quick and clear?  
He's there, Sir, walking all alone there --  
The little man whose voice you never hear  
*Refrain*

There are queer things that only come to sailor-men;  
They're true, but they're never understood;  
And I know one thing about the Admiral,  
That I can't tell rightly as I should.

I've been with him when hope sank under us --  
He hardly seemed a mortal like the rest,  
I could swear that he had stars upon his uniform,  
And one sleeve pinned across his breast.  
*Refrain*

Some day we're bound to sight the enemy,  
He's coming, tho' he hasn't yet a name.  
Keel to keel and gun to gun he'll challenge us  
To meet him at the Great Armada game.

None knows what may be the end of it,  
But we'll all give our bodies and our souls  
To see the little Admiral a-playing him  
A rubber of the old Long Bowls!  
*Refrain*

### V Fare Well

Mother, with unbowed head  
Hear thou across the sea  
The farewell of the dead,  
The dead who died for thee.

Greet them again with tender words and grave,  
For, saving thee, themselves they could not save.  
To keep the house unharmed  
Their fathers built so fair,  
Deeming endurance armed  
Better than brute despair,

They found the secret of the word that saith,  
"Service is sweet, for all true life is death."

So greet thou well thy dead  
Across the homeless sea,  
And be thou comforted  
Because they died for thee.

Far off they served, but now their deed is done  
For evermore their life and thine are one.

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## ANDREW GRIFFITHS – Musical Director

A graduate of the prestigious Jette Parker Young Artist Programme at the Royal Opera, Andrew Griffiths has a growing reputation as a young conductor of considerable talent and versatility.

Particularly experienced in the theatre, Andrew has conducted productions for The Royal Opera, Opera North, Iford Festival Opera, Bampton Classical Opera, Early Opera Company and Paragon Ensemble Scotland. He has worked at Glyndebourne, English National Opera, Scottish Opera, Welsh National Opera, Chicago Opera Theater, Opera Theatre Company, Batignano, with the BBC Symphony and BBC Scottish Symphony orchestras, and on numerous productions at The Royal Opera, including the *Ring* and the world premiere of *The Minotaur*, under conductors including Sir Antonio Pappano, Sir Mark Elder, Semyon Bychkov, Sir John Eliot Gardiner and Sir Charles Mackerras. He has gained extensive experience in a wide range of Baroque repertoire as a regular assistant to Christian Curnyn and is frequently engaged as a vocal coach at The Royal Opera and the National Opera Studio.

On the concert platform, Andrew has appeared with the Orchestra of The Royal Opera, the Orchestra of Opera North, Southbank Sinfonia, Thames Sinfonia and Orpheus Sinfonia. An experienced and sought-after choral director, he is regularly invited to direct the BBC Singers, with whom he has broadcast widely on BBC Radio 3. He has appeared as a guest conductor with New London Chamber Choir and the choirs at Dartington International Summer School. He is also the Musical Director of chamber choir Londinium.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and graduated with distinction in music from Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He pursued conducting studies under Martyn Brabbins at the Royal Scottish Academy of Music and Drama, and trained as a répétiteur at the National Opera Studio and at Scottish Opera. He is a former principal viola of the National Youth Orchestra of Great Britain, and a founder member of vocal consort Stile Antico. In 2008 he was chosen to receive the Wagner Society's Bayreuth Bursary.

Andrew's recent engagements include débuts with Opera Theatre Company (*Così fan tutte*), Mid Wales Opera (*Don Giovanni*), Forestbird Productions (*Idomeneo*), and return visits to Bampton Classical Opera (*La finta semplice*), the BBC Singers (Howells, MacMillan and Ives) and Cadogan Hall (Haydn's *Creation*). Other recent projects include second conductor / chorus-master for Birtwistle's *Gawain* with the BBC Symphony Orchestra, and assistant conductor for Jonathan Harvey's *Wagner Dream* at Welsh National Opera, *Tristan und Isolde* at the BBC Proms and *Rodelinda* at English National Opera. Forthcoming highlights include CPE Bach at Dartington, Mahler at Wilton's Music Hall and Monteverdi at Opera North.

## CHARLES RICE - Baritone

Current and future engagements of Anglo-French baritone Charles Rice include *Eugene Onegin* (title role) Angers Nantes Opéra, Escamillo *Carmen* Landestheater Bregenz, Musiklehrer/Harlekin *Ariadne auf Naxos* Opéra de Toulon, Alchemist/Inquisitor/Senor/Sultan Achmet *Candide* Opéra National de Lorraine, Bello *La Fanciulla del West* English National Opera, and Soloist in HK Gruber's *Gloria – A Pigtales* Mahogany Opera Group tour (Linbury Studio, Bregenz Festival, Norfolk, and Norwich Festival).

Most recent engagements include Sid *Albert Herring* English Touring Opera, Ned Keene *Peter Grimes* Aldeburgh Festival, Conte Robinson *Il Matrimonio Segreto* Festival de Sédières, Morales *Carmen* Royal Albert Hall, Angelotti *Tosca* for Grange Park Opera, Guglielmo *Così fan tutte* with Jane Glover and John Cox, and the Vicar in John Copley's first *Albert Herring*, both for RAO. He recently covered Mr Redburn *Billy Budd* for Glyndebourne Festival Opera, and sang the Cat in Stravinsky's *Renard* for the Glyndebourne Jerwood Young Artist Programme. He has covered Cavaliere Die Ripafratta in Martinu's *Mirandolina* for Garsington Opera, and also sung the roles of JAMES *Pirates of Penzance* at Buxton, Saretski *Eugene Onegin* at Iford Arts and Falke *Die Fledermaus* for Alternative Opera.

Concert engagements include *Carmina Burana* the Philharmonia Chorus, *Messiah* Royal Festival Hall, Haydn *The Seasons* Dulwich Choral Society, Brahms *Requiem* Canterbury Cathedral and St Edmundsbury Cathedral, Fauré *Requiem* St Martin-in-the-Fields, Durufle *Requiem* Chelmsford Cathedral, Mozart *Requiem* Cadogan Hall, Rossini *Petite Messe Solennelle* Guildford Cathedral and Rutter's *Mass of the Children* Mayfield Festival.

Charles studied at the Royal Academy of Music and the National Opera Studio. He was a finalist at Les Azuriales Young Artists Competition 2009 in France and winner of the Garsington Prize 2009.

## WILLIAM VANN - Accompanist

William Vann's musical education began while a Chorister of King's College, Cambridge and then as a Music and Organ Scholar at Bedford School. He subsequently read law and held a Choral Scholarship at Gonville and Caius College, Cambridge before studying as a pianist at the Royal Academy of Music with Malcolm Martineau and Colin Stone. He graduated with distinction and has recently been made an Associate of the RAM in recognition of his services to the music profession. He has been awarded many prestigious prizes for his piano accompaniment, including the Gerald Moore award, the Royal Overseas League Accompanists' Award, the Wigmore Song Competition Jean Meikle Prize for a Duo, the Association of English Singers and Speakers Accompanist Prize, the Great Elm Awards Accompanist Prize, a Geoffrey Parsons Memorial Trust award, the Serena Nevill Prize, the Sir Henry Richardson Scholarship and the Hodgson Fellowship in piano accompaniment at the RAM. He is also a Fellow of the Royal College of Organists and holds the position of Organist and Director of Music at the Royal Hospital Chelsea.

Recent performances as a pianist, choral director, harpsichordist and organist have included several appearances at Wigmore Hall, concerts at the Aldeburgh Festival, the Handel Festival, the Oxford Lieder Festival, Sage, Gateshead, St Martin-in-the-Fields and St John's, Smith Square and abroad in Germany (on live ZDF television), Ireland, Sweden, Nigeria (on live Lagos television) and South Africa (in the National Arts Festival). He has given guest recitals for the Lennox Berkeley, Elgar, Finzi, Gurney and Ireland Societies and performed the music of Master of the Queen's Music, Judith Weir, in the presence of the composer on more than one occasion. He recently recorded his first commercial CD with baritone Njabulo Madlala on the Champs Hill label.

He is the founder and artistic director of the London English Song Festival, a Samling Scholar, a Yeoman of the Worshipful Company of Musicians, a Young Songmaker, a Britten-Pears Young Artist, the co-chairman of Kensington and Chelsea Music Society, the assistant conductor and chorus master at Bury Court Opera, a visiting member of staff at King's College, London and a coach on the Oxenford International Summer School.



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It takes lots of resources – talent, volunteers and financial support – to allow the Society to continue to perform and maintain high quality performances.  
Any donations or legacies would be used to purchase and hire music, to rent performance facilities or to pay the day-to-day operational expenses of the organisation.

Please send any donations to:

Kingston Choral Society, 20 Lynton Road, New Malden KT3 5EE

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