

Saturday 25 June 2022, 7.30pm

St Andrew's Church

Maple Road, Surbiton KT6 4DS



A Celebration of English Choral Music



**Including music by Parry, Elgar, Dove,
Cecilia McDowall and Graham Ross**

Gavin Roberts Piano and Organ

Andrew Griffiths Conductor



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 100 members drawn from southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in All Saints Church, Kingston, and St Andrew's Church, Surbiton. 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 020 8949 5253 or join@kingstonchoralsociety.org.uk for more information and arrange to come to a rehearsal.

~ ~ NEXT KCS CONCERT ~ ~

19th November 2022 at 7.30pm

Monteverdi Vespers for the Ascension

**With the Monteverdi String Band and
the English Cornett & Sackbut Ensemble**

Andrew Griffiths - Conductor

All Saints Church, Market Place, Kingston upon Thames KT1 1JP

For further details contact the Box Office on 07770 932912

If you would like advance notice of concerts by email,
please phone 020 8942 2275 or email info@kingstonchoralsociety.org.uk



***Please remember to turn
off your mobile phone
before the performance!***



~ ~ PROGRAMME ~ ~

Balfour Gardiner: *Te Lucis*

Elgar: *The Spirit of Lord*

Wood: *O Thou the Central Orb*

Elgar: *Pomp and Circumstance March No 4* (Organ)

Dove: *Seek Him that Maketh the Seven Stars*

Parry: *I was Glad*

~ ~ INTERVAL ~ ~

Graham Ross: *And since to look at things in bloom*

Herbert Howells: *Ralph's Pavane & Galliard*

(from *Howells' Clavichord*) (Piano)

Cecilia McDowall: *A Fancy of Folksongs*

Con brio

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BALFOUR GARDINER - *TE LUCIS*

Henry Balfour Gardiner (1877-1950) was born in Kensington, London and educated at Charterhouse School and New College, before becoming a pupil at the Hoch Conservatory in Frankfurt. There he was taught by Iwan Knorr and Lazzaro Uzielli, who had been a pupil of Clara Schumann. He collected folk songs in Hampshire (1905–1906) and taught music briefly at Winchester College (1907). His works included two symphonies (No 2 premiered at the Proms in 1908), but many of his scores are lost and only a very limited amount of his music survives, some probably destroyed by the composer who demanded the highest standards of himself.

Despite his European tutelage his musical heritage is unmistakably English. His *Shepherd Fennel's Dance*, which was first performed at a Promenade Concert in 1911, is an exhilarating orchestral work, based on an episode of 'The Three Strangers', from Thomas Hardy's *Wessex Tales*. The composer's *Overture to a Comedy* was described as 'a splendid English work - spirited, vigorous, and excellently scored', popular in its day. His best-known larger work, a ballad for choir and orchestra, *News from Whydah*, was based on a poem of Masefield.

His best-known work *Evening Hymn* (1908), a setting of the compline hymn "*Te lucis ante terminum*", is a lush, romantic work for eight-part choir and organ, of dense harmonies. Mostly, it is written in four parts, but all subdivide at various points. It is considered a classic of the English choral repertoire and is still regularly performed as an anthem at Evensong in Anglican churches. His posthumous claim to fame is that he is the great uncle of Sir John Eliot Gardiner.

ELGAR - *THE SPIRIT OF THE LORD*

Edward Elgar (1857-1934) was born in Broadheath, near Worcester. His father was an organist and owned a music shop, where Elgar studied and taught himself a wide variety of instruments. His was aiming to become a piano and violin teacher but needed to supplement his income by playing with, and conducting, local orchestras. For five years he was the bandmaster at 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 the couple moved to London, where Elgar attempted to earn a living as a freelance composer, but this did not prove successful. They returned to Worcestershire, to Malvern and then Hereford.

It was not until he was 42 years old that he had his first international success with *The Enigma Variations* (1899). Building on this and that of *The Dream of Gerontius* (1900) he was commissioned to write a cantata for the Birmingham Triennial Music Festival of 1903. This was *The Apostles*, from which the *Prologue (The Spirit of the Lord)* is taken. The whole work, for choir and organ, deals with the calling of the Apostles and their experiences of the life and teachings of Jesus, as recorded in the Bible.

WOOD - O THOU THE CENTRAL ORB

Charles Wood (1866-1926) was born in Armagh, Ireland, the fifth child and third son of Charles Wood Sr. and Jemima Wood. He was educated at the Armagh Cathedral Church School studying the organ with Robert Turle and Thomas Marks. In 1883 he became one of 50 inaugural members of the Royal College of Music, with Charles Villiers Stanford and Charles Hubert Hastings Parry as his teachers.

After four years of training, he continued his studies at Selwyn College, Cambridge gaining a teaching position at Gonville and Caius College, Cambridge, and becoming a Fellow in 1894. As the College's first Director of Music and Organist, he was instrumental in the reflowering of music at the college. After Stanford's death, he succeeded his mentor as University of Cambridge Professor of Music in 1924.

Wood is chiefly remembered for his Anglican church music. His settings of the *Magnificat* and *Nunc dimittis* are still popular with cathedral and parish church choirs, as is his anthem *O Thou, the Central Orb*. Published in 1915, the latter includes a stirring organ accompaniment, which creates a satisfying warmth and richness to Henry Ramsden Bramley's uplifting text.

ELGAR - POMP AND CIRCUMSTANCE MARCH No 4

Edward Elgar (1857-1934), at the dawn of the 20th century, flushed with the successes of *Enigma Variations*, at home and abroad, produced a stream of new orchestral works. These included the first four *Pomp and Circumstance* marches (1901-1907). At the Promenade Concert of October 21, 1901, the *Pomp and Circumstance March No.1 in D*, received two encores, highly unusual for an orchestral piece. Composed in 1907, *Pomp and Circumstance March No. 4 in G* was dedicated to his close friend Dr G Robertson Sinclair (1863-1917), who had been organist at Hereford Cathedral from 1889.

The Musical Times of October 1900, profiling Sinclair, referred to him as 'an organist, accompanist, and solo player [who] occupies a very high place in technical attainment and sympathetic feeling'. He is also Elgar's enigmatic 'GRS', whose impetuous character and skilful organ pedalling were depicted via the eponymous variation. Perhaps, as dedicatee of *March No. 4*, Sinclair was destined to produce its arrangement for organ. In this form, on 29 July 1981, as the recessionary voluntary, it was played as the newly-wedded Charles, Prince of Wales, and Lady Diana Spencer exited St Paul's Cathedral to greet the awaiting ecstatic crowds.

The original orchestral version had been first performed in August 1907. It is scored for woodwind (including bass clarinet and contrabassoon) brass (4 horns, 3 trumpets, 3 trombones and tuba) and percussion (side drum, bass drum and cymbals), plus 2 harps and strings. Upbeat and ceremonial, it features a big tune in its central *Trio* section, as does *March No. 1*. No doubt, in Sinclair's arrangement, the three manuals and many pedals of St Andrew's (Hunter) organ will play their full part in rising to the musical challenges posed for a solo performer of such an exuberant work.

DOVE - SEEK HIM THAT MAKETH THE SEVEN STARS

Jonathan Dove was born in London in 1959, to architect parents. His early musical experiences came from playing piano, organ and viola. As an undergraduate at Cambridge, he studied composition with Robin Holloway. Having worked as a freelance répétiteur, animateur and arranger, in 1987 he joined the music staff at Glyndebourne. This brought his breakthrough commission, the opera *Flight*, for Glyndebourne Touring Opera.

Thereafter Dove immersed himself in the compositional process of the operatic literature, producing brilliantly conceived re-orchestrations for chamber forces of great operas, such as Janacek's *The Cunning Little Vixen* and Verdi's *Falstaff*, designed to enable access to great opera for a much wider audience. These ingenious arrangements have subsequently been performed by small-scale companies around the world. Dove was presented with the Ivor Novello Award for Classical Music in 2008. He was appointed Commander of the Order of the British Empire (CBE) in the 2019 Birthday Honours for services to music.

Dove's understanding of the voice has informed his many works for chorus, for concert and liturgical use. His *Seek Him That Maketh The Seven Stars* is a joyful and uplifting setting of Psalm 139 for choir and organ. It was commissioned by the Royal Academy of Arts and first performed at St James' Piccadilly in May 1995.

PARRY - I WAS GLAD

Hubert Parry (1848–1918) showed his musical talent early. His father had wanted him to study law and history. However, he pursued his musical ambition, his first published work being in 1880. By 1883, he had been appointed as a professor at the newly formed Royal College of Music. From 1895 until his death, he was director of the College. The associated onerous administrative duties and academic teaching left him little time for composition. Even then, Parry's output included five symphonies and two oratorios. However, he is best remembered for *Jerusalem* and *Blest Pair of Sirens*, together with the anthem *I was Glad*, composed for the coronation of Edward VII in 1902 and sung at every coronation since.

Parry set only verses 1-3, 6 and 7 of Psalm 122, most being a prayer for peace and prosperity of Jerusalem. Its use in the coronation service, therefore, draws a parallel between Jerusalem and Great Britain, as in William Blake's, 'And did those feet in ancient times'. He revised *I was glad* in 1911 for the coronation of King George V, producing a more stirring introduction and including the acclamations "Vivat Rex ..." or "Vivat Regina ..." ("Long live King/Queen ...") with which the King's or Queen's Scholars of Westminster School have traditionally greeted the entrance of the monarch since the coronation of King James II in 1685. This section is rewritten every time a new monarch is crowned, since the Sovereign is mentioned by name.

At the first performance of Parry's arrangement at the 1902 coronation, the director of music, having misjudged the timing, had finished the anthem before the King arrived. The piece had to be repeated at the appointed time, with the organist of the day, Walter Alcock Esq., having improvised in the interim.

GRAHAM ROSS (1985-)

Graham Ross was born in 1985, in Surrey, and began his musical training as a treble, pianist, organist and violinist. He read music at Clare College, Cambridge, studying composition with Giles Swayne, and conducting at London's Royal College of Music, under Peter Stark and Robin O'Neill. Ross held a conducting scholarship with the London Symphony Chorus from 2008 to 2009, and was Musical Director of Concordia Chamber Choir and Kingston Choral Society from 2008 to 2010. In 2010, he made his BBC Proms debut, with opera work taking him to Jerusalem, Aldeburgh, and Musique-Cordiale, Provence.

From 2010, Ross has been Fellow and Director of Music at Clare College, Cambridge. He has also served as assistant conductor for Vladimir Jurowski, Diego Masson, Sir Roger Norrington and Nicholas Collon, and acted as Chorus Master for Sir Colin Davis, Sir Mark Elder, Ivor Bolton, Edward Gardner, Richard Tognetti and Lars Ulrik Mortensen. A prolific contributor to recorded music, from 2011, he has been recording exclusively for Harmonia Mundi. This collaboration has included a highly acclaimed series of music for the church year. His latest album *Ice Land: The Eternal Music* was released in 2022. He is a Trustee and Patron of the London Festival of Contemporary Church Music.

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Guest review, Open Table, May 2022



As a composer, commissions have come via BBC Concert Orchestra, City of London Sinfonia, National Youth Choir of Great Britain, Covent Garden Chamber Orchestra, O Duo, Park Lane Group, Wigmore Hall and the Solstice Quartet. As an amateur and through his outreach work, he has conducted projects in the UK: Tower Hamlets, Wigmore Hall, English National Opera and Glyndebourne Festival Opera. This work has taken him overseas to Nigeria, Palestine, Europe and the USA. He is founder and Artistic Director of 'Singers Abroad', running annual courses for singers of all ages.

Ross is a regular contributor to BBC Radio, including as a guest presenter of Inside Music. In 2021 he was made an Honorary Fellow the University of Macau. Highlights in his current, 2022/23, season include return engagements to BBC Singers, London Mozart Players, Aalborg Symfoniorkester, DR Vokal Ensemble, and Salomon Orchestra, and debuts with Music in the Round, Gothenberg Symphony Orchestra, Tallis Vocalis in Hong Kong, and concerts with the Choir of Clare College, Cambridge across the UK, Denmark, the Netherlands, and the USA.

AND SINCE TO LOOK AT THINGS IN BLOOM

And since to look at things in bloom is a collection of five songs for chorus and piano, taking its title from the start of the third stanza of Housman's poem 'Loveliest of trees'. The five songs can be performed separately as standalone concert pieces or as a 15-minute cycle of songs connected by the theme of nature as set by five popular British poets.

Constable's '*Diaphenia*' opens the cycle with a keen depiction of love in springtime, with alternating key signatures and a lively tempo.

The importance of appreciating the nature around us is heard in Housman's '*Loveliest of trees*', set here in a mostly homophonic lilting siciliana.

Tennyson's popular '*Now sleeps the crimson petal*' talks of love through the stillness of nature at nighttime, sung in a mostly unison melody and a sonorous accompaniment.

This leads the listener to a section of Jonson's '*Cynthia's Revels*', where the brightness of Constable's 'daffadowndilly' is now reduced to the fragility of 'A withered daffodil'.

The cycle ends with a setting of John Wilbye's madrigal text '*Adieu, Sweet Amaryllis*', where a simple unaccompanied 'Adieu' motif returns a number of times as the author parts company and bids farewell.

The song cycle was commissioned by Kingston Choral Society, who I had the great pleasure of directing for two years, and for whom the cycle is dedicated with fondness and admiration.

© Graham Ross - June 2013



DEDICATION

As we sing tonight we will be
remembering our KCS fellow
singers who have died since
January 2020:

Michèle Barrons

Richard Clift

Denis Down

Pam Pocock

Roger Price

We miss them





LOOKING TO UPSIZE FROM *A-FLAT?*

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HOWELLS - *HOWELLS' CLAVICHORD*

Herbert Norman Howells (1892-1983) was introduced to the keyboard at an early age. His father, a plumber and builder by trade, was also the organist at their local Baptist Church. The young man deputised for his father and, later, for the organist at the Church of England parish church, where he sang as a chorister. Taking up his scholarship to the Royal College of Music in his late teens at the instigation of Charles Villiers Stanford, one of his composition teachers, he became immersed in music of the Tudor period, at Westminster Cathedral. Here, RR Terry was reviving the Latin Tudor repertoire and Howells' natural affiliation with it was rapidly reignited. Within a few weeks, he had composed *Mass in the Dorian Mode*, which duly received a performance in the cathedral.

Howells' talent lay in recreating the spirit of the earlier age but remaining true to himself and his own era. From the late 1930s, turning increasingly to choral and organ music, he composed a second series of *Psalm Preludes* followed by a set of *Six Pieces* (begun 1939). The third, *Master Tallis's Testament*, was a particular favourite of the composer, recalling his formative experience of Vaughan Williams' *Tallis Fantasia*., which he had heard in 1910 at the Three Choirs Festival, where the composer had been present and encouraged the young man's evident passion and musical talent.

The two books comprising *Howells' Clavichord* date from 1941 and 1961 respectively, reflecting his love of the historic instrument and the compositional challenges posed by its limited, four octaves' span. In the work, from which *Ralph's Pavane* and *Ralph's Galliard* are taken, his aim was both to replicate the spirit of the keyboard dance pieces and to immortalise friends and colleagues. Each dedicatee, if a composer, earned an attributed work that reflected their own stylistic characteristics. Ralph Vaughan Williams, much revered by Howells, is the only one to be doubly honoured in such fashion. The older man appreciated the younger composer's gift, penning his warm and self-deprecating acknowledgment of receipt of the scores:

"Thank you a thousand times for the 'Pavane' and 'Galliard'. I love the 'Pavane' – I haven't got hold of the 'Galliard' quite, yet, that is chiefly because I can't play it, and as you know I can't read music, so you simply must come and play them to me..."

Howells received much recognition and many honours, including an honorary doctorate from the University of Cambridge, in 1961. He had been appointed CBE in 1953 and, in 1972, Companion of Honour.

CECILIA McDOWALL (1951-)

Cecilia McDowall was born in London, 1951. She has been described by the International Record Review as having 'a communicative gift that is very rare in modern music'. Often inspired by extra-musical influences, her writing combines a rhythmic vitality with expressive lyricism 'which is, at times, intensely moving'. She has won many awards and has been short-listed several times for the British Composer Awards. Her music has been commissioned and performed by leading choirs, including the BBC Singers, ensembles and at major festivals both in Britain and abroad and has been broadcast on BBC Radio and worldwide.

Much of her music is available on disc. Three Latin Motets on the Chandos label (*Spotless Rose: Hymns to the Virgin Mary*) won a Grammy Award in 2009 and was nominated for Best Classical Album. Commissioned by the Portsmouth Choir, *The Shipping Forecast* gained her national media attention in 2011. The composer says, 'There's something rather beguiling and mysterious about the Shipping Forecast, which sounds so poetic, but at the same time is very crucial to people at sea'. The work, reflecting the mystery and force of the sea, draws together the poetry of Seán Street, the psalm, 'They that go down to the sea in ships', as well as the words from the Shipping Forecast itself. In 2013 she received an Honorary Doctorate from the University of Portsmouth.

Recent choral works include: *A Time for All Seasons* (2016), for solo soprano, SATB, children's choir, piano and percussion, which is available in a version by Bristol Choral Society, on Delphian, DCD 34242, and a five-movement cantata, *Everyday Wonders: The Girl from Aleppo* (2018). The latter is based on Nujeen Mustafa's biography, as retold by Kevin Crossley-Holland. The large scale Da Vinci Requiem, written to coincide with the 500th anniversary of Leonardo da Vinci's death was premiered by the Wimbledon Choral Society, with the Philharmonia Orchestra at the Royal Festival Hall on 7 May 2019. This work, recorded by the Choir of Trinity College, Cambridge, in 2021, is available as *Sacred Choral Music*, Hyperion CDA 68251.

A FANCY OF FOLKSONGS

A Fancy of Folksongs is a captivating suite of four well-loved English folksongs, in joyful celebration of youthful love and courtship, all beautifully arranged by Cecilia McDowall with a modern twist. They are scored for mixed voices and harp and were originally composed for the Canterbury Chamber Choir and premiered in 2003.

Green Bushes, for all voices, tells of a lady who waits for her lover, but not for long. She has received another offer, from a young man passing by. The lover arrives - too late!

The Rambling Sailor, a swaggering song in five time, is sung by the men of the choir. With a tale of bravado, the sailor is relinquishing his sea voyages in favour of a more pleasing pastime, the pursuit of young ladies. He has permission from the King, no less, making it all above board.

The Crystal Spring is for female voices only. A young man asks his lady if she could 'fancy' him, assuring her that he can provide her with all she desires. Can she believe him?

The final song, *O, No John*, is for all voices. The challenge is for the young man to elicit the answer he requires from a young lady, whose "father always bid me answer 'No'". It takes a few verses for him to work out how to word the proposal to achieve his marital aim. A negatively positive ending!



Graham Ross (© Ben Ealovega)



Cecilia McDowall



Jonathan Dove

FROM THE ARCHIVES

KINGSTON CHORAL SOCIETY

Saturday 29 June 2013, 7.30pm
St Andrew's Church
Maple Road, Surbiton KT6 4DS
Open Rehearsal 2.30pm

A GARLAND FOR SUMMER

English Madrigals, Folksongs and Partsongs
And since to look at things in bloom by Graham Ross
– World Première

LEANNE SINGH-LEVETT Piano
ANDREW GRIFFITHS Conductor

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Online at www.kingstonchoralsociety.org.uk
(booking fee applies) or at the door

Commission from Graham Ross supported by
the Humphrey Richardson Taylor Charitable Trust



EVENING HYMN

Te lucis ante terminum,
Rerum Creator, poscimus,
Ut pro tua clementia,
Sis praesul et custodia.

Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne pollutantur corpora.

Praesta, Pater piissime,
Patrique compar Unice,
Cum Spiritu Paraclito,
Regnans per omne saeculum.

Amen.

Before the ending of the day,
Creator of the world, we pray,
that with thy wonted favour thou
wouldst be our guard and keeper now.

From all ill dreams defend our sight,
From fears and terrors of the night;
Withhold from us our ghostly foe,
That spot of sin we may not know.

O Father, that we ask be done,
through Jesus Christ thine only Son,
who, with the Holy Ghost and thee,
doth live and reign eternally.

Amen.

THE SPIRIT OF THE LORD

The Spirit of the Lord is upon me,
because He hath anointed me
to preach the Gospel to the poor:
He hath sent me to heal the broken-hearted,
to preach deliverance to the captives
and recov'ring of sight to the blind,
to preach the acceptable year of the Lord;

To give unto them that mourn a garland for ashes,
the oil of joy for mourning,
the garment of praise for the spirit of heaviness;
that they might be called the trees of righteousness,
the planting of the Lord, that He might be glorified.

For as the earth bringeth forth her bud,
and as the garden that causeth the things
that are sown in it to spring forth;
so the Lord God will cause righteousness and
praise to spring forth before all the nations.
As the earth bringeth forth her bud.

The Spirit of the Lord is upon me,
because He hath anointed me to preach the
Gospel.

O THOU THE CENTRAL ORB

O Thou, the central orb of righteous love,
Pure beam of the most High, eternal Light
Of this our wintry world, Thy radiance bright
Awakes new joy in faith, hope soars above.

Come, quickly come, and let thy glory shine,
Gilding our darksome heaven with rays Divine.

Thy saints with holy lustre round Thee move,
As stars about thy throne, set in the height
Of God's ordaining counsel, as Thy sight
Gives measured grace to each, Thy power to
prove.

Let Thy bright beams disperse the gloom of sin,
Our nature all shall feel eternal day
In fellowship with thee, transforming day
To souls erewhile unclean, now pure within.

Amen.

SEEK HIM THAT MAKETH THE SEVEN STARS

Seek him that maketh the seven stars and Orion.
And turneth the shadow of death into morning.
Alleluia, yea, the darkness shineth as the day,
The night is light about me.
Amen.

Amos 5:8; Psalm 139

I WAS GLAD

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city that is at unity in
itself.

Vivat Regina!
Vivat Regina Elizabetha!
Vivat!

O pray for the peace of Jerusalem,
they shall prosper that love thee.
Peace be within thy walls,
and plenteousness within thy palaces.

AND SINCE TO LOOK AT THINGS IN BLOOM

Diaphenia

Diaphenia like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are belovèd of their dams:
How blest were I if thou would'st prove me.

Diaphenia like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia like to all things blessed,
When all thy praises are expressèd,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king;
Then in requite, sweet virgin, love me!

*Henry Constable (1562-1613)
from The Golden Treasury 1875*

Loveliest of trees, the cherry now

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

*A. E. Housman (1859–1936)
from A Shropshire Lad. 1896*

A withered daffodil

Slow, slow, fresh fount, keep time with my salt
tears;

Yet slower, yet; O faintly, gentle springs:
List to the heavy part the music bears,
Woe weeps out her division when she sings.

Droop herbs and flowers,
Fall grief in showers,
Our beauties are not ours;
O I could still,

Like melting snow upon some craggy hill,
Drop, drop, drop, drop,
Since nature's pride is now a withered daffodil.

*Ben Jonson (1572–1637)
Echo's Dirge for Narcissus*

Now Sleeps the Crimson Petal

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font:
The firefly wakens: waken thou with me.

Now droops the milkwhite peacock like a ghost,
And like a ghost she glimmers on to me.

Now lies the Earth all Danaë to the stars,
And all thy heart lies open unto me.

Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

Alfred, Lord Tennyson (1809–1892)

Adieu, sweet Amaryllis

Adieu, sweet Amaryllis,
For since to part your will is,
O, heavy tiding,
Here is for me no bidding.
Yet once again,
ere that I part with you,
Amaryllis, Amaryllis,
Sweet, Adieu.

*From John Wilbye's First Set
of English Madrigals, 1598*

A FANCY OF FOLKSONGS

Green Bushes

As I was a-walking one morning in Spring,
For to hear the birds whistle and the nightingales sing,
I saw a young damsel, so sweetly sang she:
Down by the Green Bushes he thinks to meet me.

I steppèd up to her and thus I did say:
Why wait you, my fair one, so long by the way?
My true Love, my true Love, so sweetly sang she,
Down by the Green Bushes he thinks to meet me.

I'll buy you fine beavers and a fine silken gown,
I will buy you fine petticoats with the flounce to the ground.
If you will prove loyal and constant to me
And forsake your own true love, I'll marry thee.

I want none of your petticoats and your fine silken shows,
I never was so poor as to marry for clothes.
But if you will prove loyal and constant to me
I'll forsake my own true love and marry thee.

Come let us be going, kind sir, if you please;
Come let us be going from beneath the green trees.
For my true Love is coming down yonder, I see,
Down by the Green Bushes he thinks to meet me.

And when he came there and found she was gone,
He stood like some lambkin for ever undone;
She has gone with some other, and forsaken me,
So adieu to Green Bushes, cried he.

The Rambling Sailor

I am a sailor stout and bold,
Long time I've plough'd the ocean;
I've fought for King and country too,
Won honour and promotion.
I said: My brother sailor I bid you adieu,
No more to sea I will go with you;
I'll travel country through and through,
And I'll be a rambling sailor.

If you should want to know my name
My name is young Johnson.
I've got permission from the King
To court young girls and handsome.
I said: My dear what will you do?
Here's ale and wine and brandy too;
Besides a pair of new silk shoes,
To travel with a rambling sailor.

The King's permission granted me
To range the country over:
From Bristol Town to Liverpool,
From Plymouth Sound to Dover.
I said, in whatever town I went,
To court young maidens I was bent;
And marry none was my intent,
But live a rambling sailor.

The Crystal Spring

Down by some crystal spring where the
nightingales sing,
Most pleasant it is, in season, to hear the groves
ring.
Down by the riverside, a young captain I espied,
Entreating of his true love for to be his bride.

Dear Phyllis, says he, can you fancy me?
In your soft bowers a crown it shall be.
You shall take no pain, I will you maintain,
My ship, she's a-loaded, just come in from Spain.

And if e'er I prove false to my soft little dove,
May the ocean turn desert, elements move.
For where e'er I shall be, I'll be constant to thee.
Like a rover I'll wander and swim through sea.

O No, John!

On yonder hill there stands a creature;
Who she is I do not know.
I'll go and court her for her beauty;
She must answer Yes or No.

Oh No, John! No, John! No John, No!

My father was a Spanish Captain,
Went to sea a month ago.
First he kissed me, then he left me,
Bid me always answer No.
Oh No, John! No, John! No John, No!

O Madam, in your face is beauty,
On your lips red roses grow.
Will you take me for your lover?
Madam, answer Yes or No.
Oh No, John! No, John! No John, No!

O Madam I will give you jewels,
I will make you rich and free,
I will give you silken dresses,
Madam, will you marry me?
Oh No, John! No, John! No John, No!

O Madam, since you are so cruel,
And that you do scorn me so,
If I may not be your lover,
Madam, will you let me go?
Oh No, John! No, John! No John, No!

Then I will stay with you for ever,
If you will not be unkind,
Madam, I have vowed to love you,
Would you have me change my mind?
Oh No, John! No, John! No John, No!

O hark! I hear the church bells ringing:
Will you come and be my wife?
Or, dear Madam, have you settled
To live single all your life?
Oh No, John! No, John! No John, No!
O, no John!

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ANDREW GRIFFITHS – Musical Director



Andrew Griffiths enjoys an enviable reputation as a dynamic and versatile young conductor with a particular flair for opera and choral music.

He has conducted productions for The Royal Opera, Welsh National Opera, Opera North, Opera Theatre Company, Early Opera Company, Mid Wales Opera, Bampton Classical Opera and Iford Festival Opera. In concert he has appeared with the Royal Northern Sinfonia, Orchestra of the Swan, Southbank Sinfonia and the Orpheus Sinfonia, and he is regularly engaged to broadcast and record with the BBC Singers.

Andrew has worked at Glyndebourne, ENO, Scottish Opera, Chicago Opera Theatre, Opera Collective Ireland, and with the BBC Symphony and Scottish Symphony Orchestras, as well as on numerous Royal Opera productions (including *The Ring* and the world première of *The Minotaur*), under such conductors as Pappano, Bychkov, Elder, Gardiner and Mackerras. He is often engaged for projects outside the standard operatic canon, and is particularly experienced in Baroque repertoire and the music of the last 50 years. Much sought-after as a vocal coach, he works frequently with the singers at the National Opera Studio and The Royal Opera.

In constant demand as a choral conductor, Andrew's engagements for the BBC Singers have included the world première of John Pickard's *Mass in Troubled Times*, recordings of 20th century American repertoire, and broadcasts of Howells, Parry, MacMillan and Martinů. He regularly directs the choirs at Dartington International Summer School, and has appeared in concert with the BBC Symphony Chorus, New London Chamber Choir, and Hong Kong's *Tallis Vocalis*. He is Musical Director of Kingston Choral Society and chamber choir Londinium, whose debut recording, *The Gluepot Connection*, was recently released to widespread critical acclaim.

A pianist, viola player and singer by training, Andrew began his musical education as a Quirister and Scholar at Winchester College, and read music at Gonville and Caius College, Cambridge, where he held a Choral Exhibition. He studied conducting under Martyn Brabbins in Glasgow, and trained as a répétiteur at the National Opera Studio and at Scottish Opera, before joining the Royal Opera's Jette Parker Young Artist programme. 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 and forthcoming engagements include his debuts conducting for The Royal Ballet (*Medusa*, music by Purcell) and the Royal Northern Sinfonia (*B Minor Mass*), a return to the Orchestra of the Swan (Beethoven/Thea Musgrave), Assistant Conductor for *Agrippina* at The Royal Opera, and a programme of Flemish polyphony with the BBC Singers at the Barbican Hall.

GAVIN ROBERTS - Piano & Organ



Gavin Roberts enjoys a varied career as a piano accompanist. He has partnered singers in recital at Wigmore Hall, the Barbican Hall and the Royal Festival Hall, and is Artistic Director of the recital series Song in the City. He has appeared at The Cheltenham Festival, Dartington International Festival, The Ludlow Weekend of English Song, The Ryedale Festival and The Oxford Lieder Festival. He works regularly with soprano Lucy Hall, with whom he was the winner of the Oxford Lieder Young Artist Platform, and actor Rosamund Shelley, with whom he performs her one-woman shows Novello & Son and War Songs.

He has played for The BBC Singers, The Joyful Company of Singers, Constanza Chorus, The Hanover Band, Tiffin Boys' Choir, and as a répétiteur for Sir Roger Norrington and the late Richard Hickox. Gavin has appeared regularly on BBC Radio broadcasts as a soloist and accompanist, often giving première performances of new works. He has played on numerous recordings for the BBC, ASV, Guild and Priory Records. His most recent project is a CD recording of London-themed song commissions for Song in the City.

Gavin studied piano with Andrew West and Eugene Asti at the Guildhall School of Music & Drama, where he is now a professor. He previously read Music at Gonville and Caius College, Cambridge, where he also held the organ scholarship. Following this, Gavin gained a Master's degree from King's College, London. Gavin is Organist and Director of Music at St Marylebone Parish Church.

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