



# a song more silent

new works for remembrance

Sally Beamish | Cecilia McDowall  
Tarik O'Regan | Lynne Plowman

Portsmouth Grammar School  
Chamber Choir

London Mozart Players

Nicolae Moldoveanu



It was J. B. Priestley who first drew attention to the apparent contradiction on British war memorials: the stony assertion that 'Their Name Liveth for Evermore' qualified by the caution 'Lest We Forget'.

It is a tension which reminds us of the need for each generation to remember the past and to express its own commitment to a vision of peace.

The pupils of Portsmouth Grammar School are uniquely placed to experience this. The school is located in 19th-century barracks at the heart of a Garrison City, once the location of Richard the Lionheart's palace. Soldiers have been sent around the world from this site for centuries. It has been suggested that more pupils lost their lives in the two World Wars than at any other school of comparable size. Today, as an inscription on the school archway celebrates, it is a place where girls and boys come to learn and play.

On Remembrance Sunday each year the school performs a concert in St Thomas's Cathedral which, thanks to the imagination of my predecessor Dr Timothy Hands and the continuing support of the Governing Body, includes an annual commission of a new work for Remembrance, in partnership with our Associate Musicians, the London Mozart Players.

Hundreds of young people are given the opportunity to participate as writers, readers, singers and instrumentalists, working in collaboration with some of our leading composers to create works that are both thoughtful and challenging in response to ideas of peace and war.

E. E. Cummings' poem *these children singing in stone*, set so evocatively by Lynne Plowman, offers a vision of "children forever singing" as images of stone and blossom intertwine. These new works for Remembrance are an expression of hope from a younger generation moved and inspired by "a song more silent".

**James Priory** Headmaster 2008



### Cecilia McDowall

Educated at Edinburgh and London Universities and Trinity College of Music, Cecilia McDowall won several prizes for composition, including the Chappell Prize. She has a distinctive style which speaks directly to listeners, instrumentalists and singers alike. Her choral output has been described as having a 'freshness, brightness and fidelity' about it, combining flowing melodic lines and occasionally astringent harmony with rhythmic vitality. She studied composition with Joseph Horowitz, Robert Saxton and Adam Gorb.

Her music has been commissioned and performed by leading choirs, including the BBC Singers, ensembles and at festivals nationwide. She was short-listed for the 2005 British Composer Awards in two categories, the

Liturgical section and the Making Music Award. Dutton Epoch released a CD of her choral work in the autumn of 2004 (CDLX 7146) and a CD of orchestral and chamber music in autumn 2005 (CDLX 7159). *Three Antiphons* have been recorded by an international trumpet ensemble consisting of players from the Berlin Philharmonic and Vienna Philharmonic and were released on the Brass Classics label recently. Her works are regularly broadcast on BBC Radio.

In 2006 she was selected from a large list of composers by the Bournemouth Sinfonietta Choir to compose a choral and instrumental work, *Five Seasons*, whose brief was to 'celebrate the organic landscape'. This exciting and unique project, which was premiered in Sherborne Abbey in November 2006, involved the composer and the novelist and poet, Christie Dickason, taking up mini residences at five organic farms (under the auspices of the Soil Association).

The Dutton label recorded a further CD (CDLX 7197) of McDowall's choral work in 2007 with the City of Canterbury Chamber Choir and the Joyful Company of Singers.

Cecilia acted as composer 'not in residence' at Portsmouth Grammar School, working with pupils from a variety of local schools, during the academic year, 2001-2002.

### Ave Maris Stella

*Ave Maris Stella* was commissioned for Portsmouth Grammar School Chamber Choir, and first performed at the PGS Remembrance Concert in November 2001. The text has a special significance for Portsmouth with its great naval heritage; the central section "They that go down to the sea in ships" is particularly poignant today as we remember those who have lost their lives at sea.

The composer explains that the piece takes its basic inspiration from some words of Woodrow Wilson which she chanced on following a visit to see the Cathedral and talk about the commission: "The freedom of the seas is the *sine qua non* of peace, quality and co-operation." The decision was taken, however, to keep the sources for the text of the piece to the Biblical or liturgical, and to draw on artifacts in the Cathedral, especially the stained glass windows commemorating those who lost their lives in war. The work itself makes use particularly of the Cathedral's ample acoustic, with phrases in the choral parts that require the resonance to carry the sound, even when the choir are not singing.

Verse 1 of Psalm 26 is the motto of Oxford University, *Dominus Illuminatio Mea* (The Lord is my Light) and is associated with the Founder of the Grammar School, Dr William Smith, who

was at Christ Church, Oxford. *Dominus Illuminatio Mea* is to be seen in one of the three stained glass panels of the school's Boer War Memorial window in Portsmouth Cathedral.

The work begins with tranquility. The introduction expands the main melodic shapes over rich chords placed between the melody notes, to a glorious suspension, which is then echoed in the inner parts, and becomes a key feature of the opening section. The choir enters with a glowing richness, and the sopranos break free from the depths of the texture, rising to a soaring melody of naturally resolving suspensions. At "*solve vincla*", the second verse of the original words, the music becomes unsettled as it moves to a minor key and the intensity builds to another powerful climactic suspension at the top of the tenors' and sopranos' range.

As the music subsides again, a recitative soprano solo penetrates the texture, a distant beacon of sound to fill the air, preparing for the tempest that is to follow. The central section of the piece is undercut by excited syncopated rhythms in the accompaniment, as the voices announce the theme based on a descending modal scale. The feeling of raging waters and the stormy wind, "*ventus tempestatis*", is enhanced by the contrast between the more lyrical phrases of the choir against the agitated, turbulent accompaniment.

The anguish of the men is marked by the return of the descending modal scale, before the thrill of the storm subsides, as the choir *decrescendos* and the energetic accompaniment slowly comes to a halt. The soprano solo heard originally is echoed briefly, before the minor key passage from the opening returns, and the last verse brings back the very opening music, filled with suspensions that build the tension right through to a powerful closing climax.

In October 2001, the magazine *Classical Music* devoted a full-page article to a study of this new piece. "When the choir of Portsmouth Grammar School starts to sing, and the London Mozart Players pick up their instruments on 11 November", the magazine commented, "let us hope that the world will be laying down its arms and reflecting on why we still look back on Armistice Day of 1918." In 2006, Aled Jones reviewing the work on Radio 3 described it as "wonderful".

**Jamie Henderson**

*Cecilia McDowall - Ave Maris Stella* 11:38

1 | Ave maris stella,  
Dei Mater alma,  
Atque semper Virgo,  
Felix coeli porta.

Solve vincla reis,  
Profer lumen caecis  
Mala nostra pelle,  
Bona cuncta posce.

*(Ave Maris Stella)*

Dominus illuminatio mea et salutare meum.  
Dominus fortitude vitae meae quem  
formidabo?

*(Psalm 26/27)*

Qui descendunt in mare navibus  
facientes opus in aquis multis  
Ipsi viderunt opera Domini  
Et mirabilia eius in profundo  
Dixit et surrexit ventus tempestatis  
Ascendunt in coelum et descendunt in abyssos

Clamabunt autem ad Dominum in tribulatione

Hail, Star of the sea,  
Nourishing mother of God,  
And ever a virgin,  
Auspicious gate of heaven.

Release the chains of the guilty,  
Bring light to the blind,  
Take away our sins,  
For all blessings pray.

The Lord is my light and my salvation.  
The Lord is the strength of my life; of whom  
shall I be afraid?

They that go down to the sea in ships;  
And occupy their business in great waters;  
These men see the works of the Lord:  
And his wonders in the deep.  
For at his word the stormy wind ariseth.  
They are carried up to the heaven and down  
again to the abyss.

So when they cry out unto the Lord in their  
trouble:

Sua et de angustia educet eos  
Statuet turbinem in tranquillitatem.

(Psalm 106/107)

Dominus illumination mea et salutare meum.

Vitam praseta puram,  
Iter para tuum:  
Ut videntes Jesum,  
Semper collaetemur.

Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
Tribus honor unus.

(Ave Maris Stella)

He delivereth them out of their distress  
For he maketh the storm to cease.

The Lord is my light and my salvation.

Display a pure life,  
Prepare your way  
Till we find Jesus,  
Joy for evermore.

Praise to God the Father,  
Glory to Christ the great,  
The Holy Spirit,  
One honour in three.



#### Lynne Plowman

Lynne Plowman is a composer and flautist based in Wales. Her compositions include opera, orchestral works, chamber music, choral pieces and music for theatre.

In 2003, she was awarded the British Composers Award for Stage Works, for her first opera, *Gwyneth and the Green Knight*. Created for family audiences with the librettist, Martin Riley and performed by Music Theatre Wales, it was described as "one of the most brilliantly accomplished new operas I have heard for many a year" (*The Times*), "one of the most entertainingly theatrical of all recent British operas" (*Opera Now*) and "a perfect new opera" (*The Independent*).

Lynne Plowman's second opera, *House of the Gods*, also with a libretto by Martin Riley and commissioned by MTW, takes its characters from Irish mythology. Combining eerily atmospheric music with twisted comedy music hall numbers, this opera, for adult audiences, was taken on a highly successful UK tour in 2006. *The Brighton Argus* described it as "totally and utterly absorbing...one of the finest modern operas I have seen"; *The Telegraph*: "gripping throughout...it grabbed me instantly...bags of character, atmosphere, humour and originality": *The Guardian*: "Plowman is a mistress of theatrical effect".

Lynne Plowman has a long-standing relationship with the London Mozart Players, which began in 2000 when Lynne was Composer in Residence at Wingfield Arts in Suffolk. There, the LMP gave the première performance of *The Return of King Raedwald* (for bass-baritone and ensemble), and they have continued to champion her work since then. *The Stargazer*, for tenor and strings, was commissioned to celebrate the orchestra's residency in East Lindsey - it has been performed by them on many occasions and recorded on CD. Supported by the Arts Council of Wales, Lynne's most recent project for the LMP is the creation of a new live film score to the classic silent movie, *The Cabinet of Dr Caligari*, for a première and UK tour in 2009.

In addition to her busy composing commitments, Lynne Plowman is also an experienced flautist, teacher and amateur of creative music projects in schools and colleges. In this capacity she has worked for companies including Opera North, Welsh National Opera, Music Theatre Wales, California State University, the Cheltenham International Festival of Music and the Vadstena Academy, Sweden, among others. Lynne is a tutor of composition at the Royal Welsh College of Music and Drama where she was recently awarded an Honorary Fellowship, and is Resident Composer for Young Composer of Dyfed, a scheme which brings composition workshops and tutorials to schools in West Wales.

### *Cries Like Silence*

Commissioned by Portsmouth Grammar School for their 2006 Remembrance Day concert in Portsmouth Cathedral with some funding from the PRS Foundation, *Cries Like Silence* is a musical setting of Ted Hughes' dark and visceral poem *Crow's Account of the Battle* and E. E. Cummings' gentle and mystical *these children singing in stone*. These two poems, set side-by-side, create a tension between a poignant expression of innocence and a shocking description of the violent horrors of war.

The work is scored for four solo singers, SATB

choir, orchestra and organ, with optional children's choir, brass band, electric guitars and bass drums.

The piece opens with the beginning of the E. E. Cummings poem: "*these children singing in stone a silence of stone, these little children are stone flowers opening forever*". The female soloists weave lyrical melodic lines over the gently rising harmonies of the choir and orchestra. This is followed by a passage sung by the children's choir: "*children of stone with blossoming eyes know if a little tree listens forever to always children singing forever*". The lyricism of E. E. Cummings is suddenly interrupted by a sinister, aggressive motif in the organ and lower strings.

*Crow's Account of the Battle* is urgently told to the audience by the choir and soloists. I have tried to set the text in a way which enhances its directness and drama. They reach the stark conclusion that "*what was left looked round at what was left*".

A slow lament follows, building over a repeating harmonic sequence, to reach a climax on the line "*Blasting the whole world to bits was too like slamming a door, too like dropping in a chair, exhausted with rage*". The sounds of the battle fade away and the children's choir repeat their innocent song.

The female soloists echo the children and the music ends with the distant rumble of guns.

The orchestration of the piece is strongly influenced by the architecture of Portsmouth Cathedral. Ideally the performers should use the whole building, with the audience surrounded by the various ensembles.

My intention was to compose a work which would challenge and excite the accomplished young musicians from Portsmouth Grammar School, contrasting dynamic and dramatic story-telling with poignant and lyrical music – a work to mark Remembrance Day, and to comment on all times of war.

### Lynne Plowman

### Lynne Plowman - *Cries Like Silence*

14:36

2 | these children singing in stone a  
silence of stone these  
little children wound with stone  
flowers opening for

ever these silently lit  
tle children are petals  
their song is a flower of  
always their flowers

of stone are  
silently singing  
a song more silent  
than silence these always

children forever  
singing wreathed with singing  
blossoms children of  
stone with blossoming

eyes  
know if a  
lit tle  
tree listens

forever to always children singing forever  
a song made  
of silent as stone silence of  
song

(E.E. Cummings, *these children singing in stone*)

There was this terrific battle.  
The noise was as much  
As the limits of possible noise could take.  
There were screams higher groans deeper  
Than any ear could hold.  
Many eardrums burst and some walls  
Collapsed to escape the noise.  
Everything struggled on its way  
Through this tearing deafness  
As through a torrent in a dark cave.

The cartridges were banging off, as planned,  
The fingers were keeping things going  
According to excitement and orders.  
The unhurt eyes were full of deadliness.  
The bullets pursued their courses  
Through clods of stone, earth and skin,  
Through intestines, pocket-books, brains, hair,  
teeth  
According to Universal laws  
And mouths cried "Mamma"  
From sudden traps of calculus,  
Theorems wrenched men in two,  
Shock-severed eyes watched blood  
Squandering as from a drain pipe  
Into the blanks between the stars.  
Faces slammed down into clay  
As for the making of a life-mask  
Knew that even on the sun's surface  
They could not be learning more or more to  
the point.

Reality was giving its lesson,  
Its mishmash of scripture and physics,  
With here, brains in hands, for example,  
And there, legs in a treetop.  
There was no escape except into death.  
And still it went on--it outlasted  
Many prayers, many a proved watch,  
Many bodies in excellent trim,  
Till the explosives ran out  
And sheer weariness supervened  
And what was left looked round at what was left.

Then everybody wept,  
Or sat, too exhausted to weep,  
Or lay, too hurt to weep.  
And when the smoke cleared it became clear  
This had happened too often before  
And was going to happen too often in the future  
And happened too easily  
Bones were too like lath and twigs  
Blood was too like water  
Cries were too like silence  
The most terrible grimaces too like footprints  
in mud  
And shooting somebody through the midriff  
Was too like striking a match  
Too like potting a snooker ball  
Too like tearing up a bill  
Blasting the whole world to bits  
Was too like slamming a door  
Too like dropping in a chair

Exhausted with rage  
Too like being blown to bits yourself  
Which happened too easily  
With too like no consequences.

So the survivors stayed.  
And the earth and the sky stayed.  
Everything took the blame.

Not a leaf flinched, nobody smiled.

*(Ted Hughes, Crow's Account of the Battle,  
from CROW)*



### Tarik O'Regan

Born in London in 1978, two-time British Composer Award winner Tarik O'Regan was educated at Oxford University, completing his postgraduate studies at Cambridge. Described as 'exquisite and delicate' (*Washington Post*) with 'a gritty freshness unlike that of anyone else' (*Independent*, London), his compositions have been performed internationally by the BBC Symphony Orchestra, London Sinfonietta, Estonian Philharmonic Chamber Choir and Los Angeles Master Chorale.

O'Regan divides his time between New York City and Trinity College, Cambridge, where he is Fellow Commoner in the Creative Arts. He has held the Fulbright Chester Schirmer Fellowship in Music Composition at Columbia University

and a Radcliffe Institute Fellowship at Harvard. O'Regan is currently working on an operatic version of Joseph Conrad's 'Heart of Darkness', in collaboration with the artist Tom Phillips, which is in development with American Opera Projects in New York and *OperaGenesis* at the *Royal Opera House*, London.

In 2006 his debut disc, *VOICES*, was released to wide critical acclaim, heralding O'Regan as 'one of the most original and eloquent of young British composers' (*Observer*, London). This was followed by *Scattered Rhymes* on the Harmonia Mundi label, which was described as 'stunning' on *BBC Radio 3 CD Review* and 'typically unfaultable' by *BBC Music Magazine*. His music has been recorded on the Sony Classical, Harmonia Mundi, Avie, Collegium and Metier labels; it is published exclusively by Novello & Company Ltd.

### *And There Was A Great Calm*

#### *Tarik O'Regan wrote in 2005...*

I am delighted and honoured to have been commissioned by Portsmouth Grammar School to compose a work for the school's Chamber Choir and the London Mozart Players. Beyond the very personal reason that it was the locally-based LMP that introduced me to the repertoire of orchestral music (first as a schoolboy,

growing up in Croydon and, secondly, as a percussionist, when I had the opportunity to première Alan Ridout's Percussion Concertino with the LMP), this new piece is important to me in another way.

The concept of a new work that encompasses both amateur and professional performers on an equal footing is vital if new performers and, indeed, audience members are to be encouraged into the realm of 'classical' music. It is relatively rare for a commission to permit such an opportunity for its very first performance and I am, thus, very excited by the prospect.

*And There Was a Great Calm*, commissioned by Portsmouth Grammar School with financial support from the PRS Foundation, was composed for Portsmouth Grammar School Chamber Choir and the London Mozart Players conducted by Nicolae Moldoveanu. The title of this work is taken from Thomas Hardy's poem of the same name, written at the signing of the Armistice on 11 November 1918; a couplet from which is set, in a moment of tranquillity, in the second movement.

Relatively new to living in New York, I am much more aware of the independent, vibrant cultural plurality that exists today; it's probably the single most dazzling facet of the City and is

largely responsible for the infamous 'edginess' that pervades daily life there. With this in mind, I set to work on this piece for Remembrance Sunday, already knowing that musical works connected with commemoration or memorial are often suitably pensive and slow.

I wanted to start with that concept, but to bring in some of that City 'edge' that has been such a large influence in my life over the past two years. The result is that the first movement is quiet and gentle (a moment of recollection), while the second is much faster and vibrant (the texts here dealing with transmigration and the future). Put simply, *And There Was a Great Calm* begins looking back and ends gazing forward.

I gratefully acknowledge the assistance of Bruce Ruben and Judith Clurman, as well as that of my parents, with the collation of the texts.

### Tarik O'Regan

Tarik O'Regan – *And There Was A Great Calm*

3 | **Movement I: As We Remember Them** 12:46

In the rising of the sun and at its going down,  
we remember them.

In the blowing of the wind and in the chill of  
winter, we remember them.

In the opening buds and in the rebirth of spring,  
we remember them.

In the blueness of the sky and in the warmth of  
summer, we remember them.

In the rustling of the leaves and in the beauty  
of autumn, we remember them.

When [we're] weary and in need of strength, we  
remember them.

When [we're] lost and sick at heart, we  
remember them.

So long as we live, they too shall live, for they  
are part of us.

As we remember them.

*(Roland B. Gittelsohn (1910-1995), from The  
Gates of Repentance (1978))*

And the Heav'nly Quire stood mute,  
And silence was in Heav'n.

*(John Milton (1608-1674), from Paradise Lost,  
Book III (1667))*

**Movement II: From Heaven Distilled A Clemency**

Each shall arise in the place where their life  
[spirit] departs.

*('Bundahis-Bahman Yast'; Indian Bundahishn  
(ninth century) [adapted])*

[So] Why then should I be afraid? I shall die  
once again to rise an angel blest.

*('Masnavi I Ma'navi'; Mathwani of Jalalu-'d'Din  
Rumi (thirteenth century))*

Our birth is but a sleep and a forgetting;  
The Soul that rises with us, our life's Star,  
Hath had elsewhere its setting.  
And cometh from afar.

*((William Wordsworth (1770-1850), from Ode:  
Intimations of Immortality (1807))*

Calm fell. From heaven distilled a clemency;  
There was peace on earth, and silence in the sky.

*(Thomas Hardy (1840-1928), from And There  
Was a Great Calm – on the Signing of the  
Armistice (1918))*



**Sally Beamish**

Sally Beamish is known internationally as a concert composer. She has received commissions from the USA, Japan, Australia, Scandinavia and Europe, and her music has been broadcast worldwide.

Although she always considered herself primarily a composer, for a decade her career centred on the viola, particularly as a member of the Raphael Ensemble, with whom she made four discs of string sextets. She was Principal Viola in the London Mozart Players from 1985-87, and this relationship continued some years later with a commission from Philip Dukes, then principal, for a concerto which was premièred by Philip with the LMP at the 1995 Proms under Matthias Bamert.

In 1990 she received an Arts Council Composer's Bursary, and moved from London to Scotland, where she and cellist Robert Irvine founded the Chamber Group of Scotland with co-director James MacMillan, and where her career as a composer really began to flourish. In September 1993 she received the prestigious Paul Hamlyn Foundation Award for outstanding achievement in composition, and in 1994 and 1995 was Sir Peter Maxwell Davies' assistant on the SCO composers' course in Hoy. The course was re-established in 2007 as part of the St Magnus Festival, with Beamish and Alasdair Nicolson as co-directors.

Her orchestral output is considerable, including two symphonies, and the concerto form is a continuing source of inspiration to her; she has written concertos for most instruments, including the more unusual percussion (for Evelyn Glennie) and accordion (for James Crabb).

She has an ongoing relationship with the Swedish label BIS, who have recorded seven discs of her music. 2007 saw the release of her 2nd viola concerto with Tabea Zimmermann; and 2008 the violin concerto with Anthony Marwood, flute concerto with Sharon Bezaly, and 1st Symphony, conducted by Martyn Brabbins with the Royal Scottish National Orchestra.

Beamish is also active in writing for non-professional forces, as well as for theatre. The stage musical, *Shenachie*, written with Donald Goodbrand Saunders, was premièred by her local amateur theatre company in 2006 and reached the finals of the Highland Quest, a Cameron Mackintosh competition with Eden Court Theatre.

In 2000, Beamish won a "Creative Scotland" Award from the Scottish Arts Council, which enabled her to develop her oratorio for the 2001 BBC Proms (*Knotgrass Elegy*: librettist Donald Goodbrand Saunders), premièred by the BBC Symphony Orchestra and Chorus, with Sir Andrew Davis.

She has written several scores for film and television, one of which won a Scottish Bafta in 2003 for Best Composer.

Recent projects include a third viola concerto, for Lawrence Power and the Scottish Ensemble, and a Chamber Concerto for the Rascher Saxophone Quartet. 2009 sees further concertos, including a cello concerto for cellist Robert Cohen with the Minnesota Orchestra conducted by Osmo Vanska.

### *The Lion And The Deer* 26:02

Texts: From *Divan e Hafez*, translated by Jila Peacock, and selected from *War and Conflict*: by members of Year 7 at Portsmouth Grammar School

I Hoopoe (a)

II Deer

III Falcon

IV Lion

V Horse

VI Hoopoe (b)

#### *Sally Beamish writes...*

When Jila Peacock sent me her 'shape poem' calligraphies – Persian texts by Hafez, the 14th century metaphysical poet of Iran, they immediately suggested music. Each bird or animal, fashioned from Hafez's texts, was accompanied by Jila's own translation, and together we began to plan how these might form a musical work.

In 2006 I was asked by Leeds Lieder to write a song cycle for Mark Padmore and Roger Vignoles, and also by Portsmouth Grammar School to write a choral work for their annual Remembrance Day concert. These two offers seemed to link together, and I felt that both were ideal vehicles for Jila's translations. Only

one poem overlaps the two works, and this is the opening *Hoopoe*, which closes the *Four Songs from Hafez* cycle for Leeds, and, in a more developed version, opens and closes *The Lion and the Deer*. In Islamic mythology the hoopoe is the love messenger between Solomon and Sheba, the male and female aspects of the Divine countenance.

Like Jila Peacock's 'shape poems', each of my settings reflects a bird or animal alluded to in the poem. The solo counter tenor part was written for Michael Chance, and the orchestration is founded on a small string orchestra, with trumpet and cello soloists.

The first song, *Hoopoe*, is a solo for counter tenor, with the refrain 'I will send you', echoed by the choir. The trumpet, strong and lyrical, rides over the text, and the call of the bird is heard in glissando string solos.

The second, for choir, suggests the gentle footfall of a deer, with steady, soft timpani beats, and steady, canonic choral writing. The colours are dark and pensive, using only the lower strings. The music is coloured by rustling bamboo chimes and rain stick. The harp writing is inspired by Classical Iranian setar music, with repeated notes and fast flourishes.

*Falcon*, the bird that can see the path to the Divine, is a double fanfare for counter tenor and trumpet. The choir provide wordless texture, and the strings long solo lines, using intervals typical of Persian chants.

*Lion*, the most optimistic of the movements, is the choral climax of the piece, with bright tonal colour and celebratory cymbals and gongs.

*Horse*, symbol of fidelity, is underpinned by wild and relentless timpani hooves, but contrasts with dreamy, measured vocal writing, and overlapping choral echoes. The central section features trumpet and harp, pausing for a moment before launching into the final gallop towards the end of the movement, and fading into the distance.

In the final song, which is a continuation/ conclusion of the opening *Hoopoe*, the trumpet and timpani are silent. The former declamatory trumpet solos have become more gentle, reflective solo cello lines.

Through the six songs runs another strand. By placing Hafez' words in the context of Remembrance Day, I hoped to reflect an ultimate human goal – a theme of enduring love. I asked Claire Jepson, the Head of English at Portsmouth Grammar School, if she would

get the youngest pupils in the Senior School to think about war, and then express their reflections. This came to involve discussion of haikus. Several of the pupils experimented with this form and I have used extracts from this writing in counterpoint to the Hafez texts. Many of these lines (shown in italics, and spoken by children) echo the same sentiment – that of the futility of conflict, and the desire for harmony amongst mankind. In the imagery of Hafez, the lion is Apollonian, or Mars, in contrast to the deer: Venus, or Love.

### Sally Beamish

#### *Sally Beamish – The Lion And The Deer*

#### 4 | Hoopoe (a)

4:27

O Hoopoe of the east wind,  
To Sheba I shall send you.  
Take heed from where to where  
I shall send you

Pity a bird like you  
Lodged in a well of sorrow.  
From here, to the nest of devotion  
I shall send you

Whispering in the winds  
Each dawn and dusk,  
Convoys of sweet invocations  
I shall send you

*Row by row the poppies grow  
And no one tends them.*

#### 5 | Deer

2:55

The Clouds of spring bear witness to these  
troubled times  
Though rainy tears deliver Daffodil and Rose

*The sky was falling  
The noise hurt my ears, help, I  
Can't see through my tears.*

Take comfort in the cup and banish fear of  
friend or foe  
For the last has fled and the first is to come

*A sandstorm that will come  
To deliver death*

Rejoice you lonely seeker of the scented path  
Out of the wilderness the perfumed deer is  
come

#### 6 | Falcon

4:23

'When all is said and done,  
What have you gained?

The falcons of the path repose content as flies,  
Such is the sweetness of this world.

*Bullets fizz like wasps  
planting their stings  
In the heart of men.*

But I have seen the lightning flash from Sinai,  
And I can bring you brands of burning bush.

*Row by row the poppies grow  
And no one tends them.*

The caravan has left you  
Sleeping in the wilderness.

*The battle rages  
Over barren wasteland  
But fighting for what?*

How many bells must ring  
To rouse you from your daze?

Pity a bird like you  
Imprisoned in a cage.

Spread your wings and sing  
From the Tree of Paradise.'

*In war,  
Everyone loses  
And no end in sight*

#### 7 | Lion

3:52

You blow away the hats of worldly status  
And shatter the coronets of power with royal ease

The grace of your stride wins the cherished orb  
Subdues the houri and outshines the fairy's fire

With the eyes of a deer you tame the lion of  
the sun  
And the fold of your brow razes the arc of Jupiter

Incense streaming from your hair shames  
The hyacinth's perfumed curls

As the Persian songs of Hafez  
Outsuing the eloquent nightingale

*Is there such a thing as "fair play"?*  
*Who can decide that?*

Love's face  
Reveals the joy of all Creation

Hannah Seal  
Jason Swift  
Christopher Weekes

*Shouts all around; I  
Close my eyes and block out sound*

9 | **Hoopoe (b)**

6:22

In the God-reflecting mirror  
I shall send you

Patrick Wheelan  
Huan Xie  
John Bilton

*Cries are around me  
The loud noises deafen me  
No one comes for me.*

*The Boy is running  
The Boy's feet are Black with Pain*

In quest of love  
There is no near or far but only now

Jamie Diamond  
Billie Downer  
Joshua Gibbs-Dean

8 | **Horse**

4:03

The rose opens crimson  
And the nightingale is drunk with love.

The legions of despair  
Cannot destroy that inner jewel,  
As my own dear life in tribute  
I shall send you

*The haiku extracts used in The Lion And The Deer  
were selected from contributions made by the  
following members of Year 7 at Portsmouth  
Grammar School:*

James Hicks  
Megan Kendall  
George Laver

Our time of joy comes tied to care,  
As bliss was bound to loss at time's dawn.

*War: Gunshots, fighting death,  
No winning, just losing, lives,  
Crying, then, silence.*

Lucy Cole  
Alexander Cranfield  
Benjamin Frei

Sophie Leaver  
Timothy Mills  
Luciano Odey-Sole  
Emma Ralph

Even Solomon's splendour,  
His horse of the winds,  
The language of the birds  
Are lost with the wind.

Bring me the cup.  
For my inner voice is calling:  
'Endure this grief, for the balm  
I shall send you'

Katherine Godfray  
Daniel Grinsell  
Kirsten Hall

Edmond Rostand  
Charlotte Rowden  
Chloe Sellwood

Each shining arrow soars a while  
But must return to dust.  
So do not waver from the path  
Love life now,  
For oblivion completes all design.

*War is horrible  
People die for no reason  
It will kill us all*

Edward Hands  
Katie Hussleby  
Dylan Hyatt

Andrew Shakel  
Madeline Shand  
Duncan Soppitt

O Hafez, rejoicing in the beauty of your pen,  
See how we pass your words from heart to heart!

*But fighting for what?*

Andrew Jones  
Robyn McBride  
Claire Monfared

Benjamin Wilcockson  
James Woolas  
James Milburn

Jonathan Munro  
Emma O'Leary  
Oliver Price

Ben Ireland

Georgina Prosser  
Michael Robinson



and the school's current high reputation began to be established.

Former pupils of the school include a number of distinguished authors, actors, musicians, scientists, civil servants, scholars, judges, physicians, and members of the Armed Forces, including an Archbishop, a translator of Homer, the inventor of Viagra, and three winners of the Victoria Cross.

The introduction of co-education in 1991 was of particular benefit to the Chamber Choir, and it has since made a number of recordings and broadcasts, and has performed regularly with professional orchestras including the Bournemouth Sinfonietta, the Bournemouth Symphony Orchestra and the London Mozart Players.

**Portsmouth Grammar School Chamber Choir  
Director - Andrew Cleary**

Portsmouth Grammar School is one of the country's leading co-educational schools, with a national reputation for the quality of its academic, pastoral and extra-curricular provision.

The school was founded in 1732 by Dr William Smith, Mayor of Portsmouth and Physician to the Garrison. Its early history was not always distinguished: when Nelson left Portsmouth for Trafalgar, his blind eye was fortunately turned towards the school which then possessed a Headmaster but, such was his unpopularity, no pupils. By the 1870s, the Governing Body deemed that the school required re-foundation

**Soprano**

Francesca Reid  
 Arabella Peniston  
 Kathryn Ashe  
 Sandra Mackenzie  
 Emma-Clare Yeates  
 Laura Bone  
 Victoria Holden  
 Verity Thorburn  
 Hayley Smith  
 Eleanor Williams  
 Lika Petitt  
 Rosie Simson  
 Georgina Melville  
 Hilary Wilkinson  
 Alice Moore  
 Abigail Harris  
 Yvonne Eddy  
 YiRu Hall  
 Pamela Kamel  
 Harriet Summers  
 Philippa Grundy  
 Jennifer Easton  
 Gemma Battye  
 Lauren Smith  
 Annabel Simson  
 Annaliese Speller  
 Isobel Miller  
 Suzannah Hance  
 Phoebe Miller  
 Shalini Raman

Ruth Ingamells  
 Katherine Hawnt  
 Alexandra Stevenson  
 Katie Reid  
 Bridget Clay  
 Philippa Clay

**Alto**

Joanna Mattock  
 Adam Pinkney  
 Rachel Barrett  
 Jessica Davies  
 Claire Rowden  
 Charlotte Wing  
 Camilla Flint  
 Charlotte Peniston  
 Katie Hasler  
 Susannah Taylor  
 Grace Howson  
 Richard Holt  
 Ian Gallosi  
 Duncan Horn  
 Lucy Moffitt

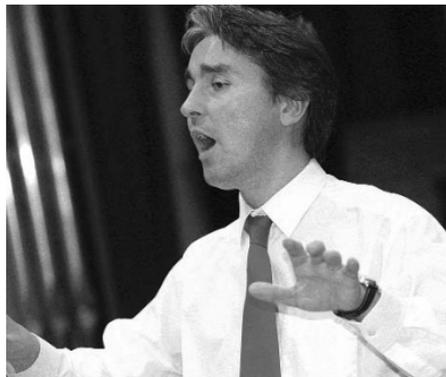
**Tenor**

Benjamin Stewart  
 Benedict West  
 Francois du Plessis  
 Robert Smith  
 Thomas Doig  
 Samuel Moffitt

Matthew Morgan  
 Robin Lucas  
 Douglas Barrett  
 Warren Trevelyan Jones  
 Oliver Jones  
 Markus Schuck

**Bass**

Zane Gray  
 Andrew Hadfield  
 Edward Kay  
 Simon Halstead  
 James Halstead  
 Luke Fisher  
 Matthew Arnold  
 Max Miller  
 Jack Bell  
 Max Williams  
 Edmund Saddington  
 James Fox  
 Andrew Martin



### **Andrew Cleary**

Andrew Cleary is Director of Music at Portsmouth Grammar School. He is Assistant Sub-Organist at Portsmouth Cathedral, Director of Portsmouth Cathedral Girls' Choir (Cantate), and conductor of Portsmouth Festival Choir.

A chorister at York Minster and St Albans' Cathedral, Andrew studied organ with Harry Brama and Stephen Darlington, and worked with the St Albans Chamber Opera and National Youth Music Theatre. In 1987 Andrew became Organ Scholar at Norwich Cathedral and the University of East Anglia, where he read Music and worked with the Norwich Philharmonic Chorus, Wymondham Choir and the Cathedral Consort.

Andrew took postgraduate studies at the Royal College of Music with Nicholas Danby, and was Assistant Organist at St. Martin-in-the-Fields Church, London where he made recordings with the BBC and directed the St Martin's Scholars and the early music ensemble Nuove Musiche.

He has worked at Pangbourne College, Oundle School and Dean Close School before moving in 2005 to Portsmouth.

### **Children's Choir (*Cries Like Silence*) Portsmouth Grammar Junior School Choir**

Director Ian Webber

Isobel Appleby  
Madeleine Butcher  
Zachary Choppen  
Louisa Dassow  
Alexander Evans  
Hannah Evans  
Samuel Gardener  
Daniel Godfray  
Andrew Gorvin  
Graiagh Guille  
Mary Harding  
Philippa Harris  
Georgina Houston  
Sophie Locke-Cooper  
Lucy Murphy  
Todd Newman  
Shivani Patel  
Emily Preece  
David Richardson  
Harry Staley  
Emily Tandy  
Jessamie Waldon-Day  
Sophie Whitehead

and

### **The Choristers of St Thomas's Cathedral, Portsmouth**

Director David Price

Harry Boorman  
Jeremy Cairns-Todd  
Oliver Chubb  
Thomas Cleary  
Charlie Creswell-Hogg  
Avi Das  
William Forrest  
Charlie Haestier  
Christopher Howard  
Ben Ireland  
William Ireland  
Oliver Laking  
Elias Lederer  
Finley McBride  
Thomas Perrin  
James Smith  
Guy Snowball  
Hugh Summers  
Gulliver Trim  
Robert Weekes

### **Readers (*The Lion and the Deer*)**

Frederick Dennis  
Samuel Evans  
Benjamin Frei  
Katherine Godfray  
Kirsten Hall  
Sally Hall  
Edward Hands  
Mary Harding  
Benjamin Ireland  
Sophie Leader  
Cameron Roberts  
Charlotte Rowden  
Katherine Sage  
Chloe Sellwood  
Duncan Soppitt



series of concerts in the Hall and undertaking many education and community activities throughout the Borough.

The LMP is the associate orchestra of The Anvil, Basingstoke, Turner Sims Hall, Southampton and Portsmouth Grammar School and has relationships with the Yehudi Menuhin School and Royal Holloway University College in Egham. The LMP is also the resident orchestra for the rural communities in East Lindsey and South Holland in Lincolnshire.

### London Mozart Players

Founded by Harry Blech in 1949 as the UK's first chamber orchestra, the London Mozart Players is regarded as one of the world's finest ensembles, bringing together outstanding musicians from the UK to perform music of the highest quality. Internationally renowned for its live performances, its CD recordings and its innovative education and community programme, it has specialised in definitive performances of the core classical repertoire. In recent years it has also given many world premières especially of British composers.

Supported by Croydon Council, the LMP has been resident orchestra of Fairfield Hall and the Borough of Croydon since 1989 performing a

### 1st Violins

David Juritz *Leader*  
Susanna Candlin  
Clare Sterling  
Maya Magub  
Dorina Markoff  
Catherine van de Geest

### 2nd Violins

David Angel  
Andrew Roberts  
Jeremy Metcalfe  
Steven Rouse  
Rebecca Shorrock

### Violas

Cian O'Duill  
Michael Posner  
Graeme McKean  
Rachel Robson

### Cellos

Sebastian Comberti  
Julia Desbruslais  
Sarah Butcher  
Ben Chappell

### Bass

Andrew Davis  
Tim Amherst

### Harp

Skaila Kanga

### Organ

David Price

### Flute

Robert Manasse

### Oboes

Christopher O'Neal  
Katie Clemmow

### Clarinets

Angela Malsbury  
Margaret Archibald (doubling  
bass clarinet)

### Bassoons

Gavin McNaughton  
Robert Porter (doubling contra  
bassoon)

### Horns

Christopher Newport  
Tony Catterick

### Trumpets

Paul Archibald  
Peter Wright  
Simon Cheney

### Trombones

Ian White  
Jeremy Gough  
Ian Fasham

### Timpani

(doubling percussion)  
Scott Bywater

### Percussion

Tim Barry  
Nik Knight  
Angus Cook

**Sophie Bevan** Soprano

Sophie Bevan recently graduated from the Benjamin Britten International Opera School where she studied with Lilian Watson. During her time

there she sang the title role in Monteverdi's *L'Incoronazione di Poppea* and Susanna in Mozart's *Le Nozze di Figaro*.

Born in Somerset in 1983, Sophie became a soloist at the age of 13 singing for various choral societies. At 18 Sophie gained a place at the Royal College of Music and during her time there she won the Junior Kathleen Ferrier competition and on leaving the college was awarded the Queen Mother Rose Bowl for excellence presented by HRH The Prince of Wales.

Sophie's concert repertoire ranges from Handel's Samson to Tavener's *Sollemnitas in Conceptione Immaculata Beatae Mariae Virginis* Mass which she premiered in Zurich in December 2007. Sophie is an Associate artist with the Classical Opera Company with whom she made her Wigmore Hall debut in January 2008. Current and future engagements include Garsington Opera, Welsh National Opera and English National Opera.

**Alexandra Stevenson** Soprano

Alexandra began her vocal training at Portsmouth Grammar School in 1999, where she did extensive solo work with the London Mozart

Players and the Portsmouth Cathedral Choir. At Edinburgh University, Alexandra had principal roles in Savoy Opera productions, including Mabel in *The Pirates of Penzance*, and had a solo recital in Edinburgh's Usher Hall. Now working in London, she studies with Ashley Stafford at the Royal College of Music and on Birkbeck's Opera Diploma course. Her recent solo work has included Vivaldi's Gloria and Schubert's Mass in G, which she performed with the London Mozart Players as part of Portsmouth Festivities, when she deputised for Catherine Bott. She also works as a jazz singer, performing regularly with signed artist Joe Stilgoe and with her own quartet at London's Pigalle Club.

**Carolyn Dobbin**

Mezzo-Soprano

Irish mezzo-soprano Carolyn Dobbin trained at the Royal Scottish Academy of Music and Drama and on the Young

Artist Programme of OTC, Dublin. Operatic engagements have included *Chloe All That Money Can Buy* (The Opera Group, Alisa / Lucia

*di Lammermoor* and Maddalena / *Rigoletto* (Castleward Opera), Miss Catchall / *Vera of Las Vegas* (OTC, Dublin), Lisetta / *Il mondo della luna* (Opera Della Luna), Dorabella / *Così fan tutte* (Samling Foundation), Second Lady / *The Magic Flute* (Opera Holland Park), Nicklaus / *The Tales of Hoffmann* (Mid Wales Opera) and both Concepcion / *L'heure espagnole* and *Zulma / L'Italiana in Algeri* (Opera Project), Regular concert work includes Beethoven *Choral Symphony* with the London Mozart Players and *Messiah* at the Royal Albert Hall, as well as appearances with the Guildford Philharmonic Orchestra, the Northern Sinfonia, the OAE, the Scottish Chamber Orchestra, the Ten Tors Orchestra and the Ulster Orchestra.

**Michael Chance** Countertenor

Michael Chance has established a worldwide reputation as one of the foremost exponents of the male alto voice in all areas of the classical repertoire, and is in equal demand as an opera, concert and recording artist. His appearances in oratorio and recital have taken him to concert halls all over the world including Carnegie Hall, Concertgebouw, Musikverein, Neue Gewandhaus, Berlin's Philharmonie and London's Wigmore Hall with a variety of programmes, ranging from Elizabethan lute

songs to new works, with many world premieres commissioned especially for him including works by Bennett, Goehr, Tavener, Costello and Beamish. Recent engagements have included the St. John Passion at the Salzburg Easter Festival with Sir Simon Rattle and the Berlin Philharmonic, the title role of *Solomon* with the Mozarteum Orchester and Ivor Bolton in Salzburg and with Tafelmusik in Toronto, and the title role in *Rinaldo* for Opera Australia. He has recorded extensively, receiving a Grammy award for his participation in Handel's *Semele* for Deutsche Grammophon.

**Ben Johnson** Tenor

Ben Johnson trained at the RCM and the Benjamin Britten International Opera School where he studied with Neil Mackie and Tim Evans Jones,

with whom he continues to work. He is fast becoming one of the most sought-after interpreters of oratorio, song and opera in the UK and Europe. He is the winner of the 2008 Kathleen Ferrier Award, the first outright male winner for thirteen years. He has been a regular collaborator with the London Mozart Players, most recently reviving Lynne Plowman's tenor cycle *The Stargazer* with them on tour.

**Dawid Kimberg** Baritone

Dawid was born in Johannesburg and moved to London where he received a scholarship for the Royal College of Music to study singing with Ryland Davies.

His many performances include the *St John Passion*, *St Matthew Passion*, *Mass in B minor*, *Magnificat* by Bach, *Messiah*, *Samson* and *Dixit Dominus* by Handel, *Mass in C* and *Requiem* by Mozart, Haydn's *Nelson Mass* and *Creation*, Fauré's *Requiem*, Tippett's *A Child of our Time*, Dvorak's *Stabat Mater* and the complete choral works of Duruflé, many of these performances taking place in major concert venues like Cadogan Hall and Symphony Hall, Birmingham. In 2006 he gave the first performance of Lynne Plowman's *Cries like Silence* in Portsmouth Cathedral.

Operatic roles include Count Almaviva in *Le Nozze di Figaro* and Ottone in *L'Incoronazione di Poppea* for the Benjamin Britten International Opera School, Duke in *Romeo & Juliette* by Gounod for British Youth Opera, and Bruno in *Parthenogenesis* by James MacMillan performed in Canterbury Cathedral.

In recital Dawid has performed songs by Schubert, including performances of *Die Schöne*

*Müllerin*, Schumann, Wolf, Brahms, Finzi, Britten, Vaughan Williams, Fauré and Duparc.

Dawid has graduated from both the Benjamin Britten International Opera School and the National Opera Studio. This year Dawid joined Glyndebourne on Tour to perform the role of Morales in *Carmen*. Dawid Kimberg is a Hazard Chase Young Associate Artist.

**Nicolae Moldoveanu**

Conductor

Nicolae Moldoveanu was born in Romania and studied violin and piano as a child. He went on to study conducting in Great Britain and Switzerland where he now lives in Zurich as a Swiss citizen. Upon graduating from the Royal Academy of Music he was awarded the Ricordi Conducting Prize. In 1997 he was elected an Associate of the Royal Academy of Music.

In 1994 Nicolae Moldoveanu was appointed Arts Council Young Conductor to the Bournemouth Orchestras. Subsequently, he was offered the post of Resident Conductor, which he took up in 1996. In 1998 Nicolae Moldoveanu was appointed Principal Conductor of the English Sinfonia. From 2002 to 2007 Nicolae Moldoveanu was Associate Guest Conductor with the London Mozart Players.

His recent engagements include conducting the Royal Opera House Orchestra, Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Hallé Orchestra, BBC National Orchestra of Wales, Ulster Orchestra, Royal Scottish National Orchestra, Melbourne Symphony Orchestra, National Philharmonic Warsaw, Prague Radio Symphony, Tokyo Symphony Orchestra and Iceland Symphony Orchestra. He has conducted *Don Giovanni* for Welsh National Opera, *Coppelia* for The Royal Ballet (available on DVD) and *Onegin* for the Teatro San Carlo Naples.

**Sebastian Comberti** Cello

Born in London, Sebastian Comberti studied in Italy with Amedeo Baldovino and later with Derek Simpson and Sidney Griller at the Royal Academy of Music, from where he graduated in 1977.

In 1976 he became a founder member of the Bochmann Quartet. In 1983 he was appointed principal cello with the London Mozart Players, since when he has appeared on numerous occasions as soloist, as well as being an active member of the LMP Chamber Ensemble.

As a member of several chamber groups, including the re-formed Divertimenti, he has

recorded for several record companies including, EMI, Harmonia Mundi, Hyperion and RCA.

A keen interest in historically informed performance has resulted in participation with many of London's period instrument groups, frequently appearing as principal cello with the Orchestra of the Age of Enlightenment and soloist with the Hanover Band. Research into early cello repertoire has led to several recitals being recorded by the BBC. He founded the successful record label, *Cello Classics*.

**Paul Archibald** Trumpet

Paul's first appointment was as Co-Principal Trumpet in the Orchestra of the Royal Opera House, Covent Garden. In 1980 he relinquished this position to concentrate on work with his group, the English Brass Ensemble and to perform with the Philip Jones Brass Ensemble and the London Sinfonietta.

In 1984 Paul was a prize winner at the Toulon Prix de Concours, a major international trumpet competition, which laid the foundations of his career as a soloist. He has since performed as soloist with many of Britain's finest orchestras including the London Philharmonic, Bournemouth Symphony, London Mozart Players, and the Britten Sinfonia.

Paul is now actively involved in every aspect of musical performance; chamber music with English Brass, orchestral music with the London Mozart Players, commercial music, having performed on many film soundtracks with icons of popular culture such as Sir Paul McCartney and Sir Bob Geldof and teaching, as a Director of Wind, Brass & Percussion at the Guildhall School of Music and Drama.

Paul also edits two series of brass music for Brass Wind Publications and runs three brass courses across the UK. Paul is also artistic director of Brass Classics, a recording label dedicated to the brass repertoire.

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This recording has been made possible by the generous bequest of Mr Michael H. Roberts, a former pupil of Portsmouth Grammar School.

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Recorded on 12th and 13th November, 2007 in the Church of the Hospital of St Cross, Winchester, by kind permission of the Trustees.  
Recording Engineer: Ken Blair  
Co-Engineer: James Shannon  
Recording Producer: Rachel Smith  
Audio Editors: Ken Blair and Alastair Lodge  
Design: Anabel Clements

Sally Beamish Photo – Steve Richards  
Michael Chance Photo – Gerald Place  
Remembrance Concert 2007 Photos – Peter Langdown  
Other photos - Ross Young Photography

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The texts of Cecilia McDowall's Ave Maris Stella are taken from the Vesper hymn to the Virgin Mary, Ave maris stella (Hail, Star of the sea) and two Psalms in the Vulgate: Psalm 106, They that go down to the sea in ships, and Psalm 26, The Lord is my light. This last Psalm is associated with the Founder of the Grammar School, Dr William Smith, who was at Christ Church, Oxford. Dominus Illuminatio Mea, the Oxford University motto, can be seen in one of the three stained glass panels of the school's Boer War Memorial window in Portsmouth Cathedral, commemorating those who lost their lives.

A Crow's Account of the Battle from CROW by Ted Hughes is used in Lynne Plowman's work Cries Like Silence with the kind permission of Faber and Faber Ltd and the Ted Hughes Estate.

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