



THE CONTRAST

English Poetry in Song

CAROLYN SAMPSON
JOSEPH MIDDLETON



WALTON, William (1902–83)

A Song for the Lord Mayor's Table *(OUP)* 16'25

- | | | |
|---|------------------------|------|
| 1 | The Lord Mayor's Table | 3'14 |
| 2 | Glide gently | 2'43 |
| 3 | Wapping Old Stairs | 2'20 |
| 4 | Holy Thursday | 3'07 |
| 5 | The Contrast | 2'45 |
| 6 | Rhyme | 1'52 |

VAUGHAN WILLIAMS, Ralph (1872–1958)

- | | | |
|---|------------------------|------|
| 7 | Orpheus with his lute | 2'59 |
| 8 | The sky above the roof | 2'39 |
| 9 | Silent Noon | 4'03 |

BRIDGE, Frank (1879–1941)

- | | | |
|----|-------------------------|------|
| 10 | Go not, happy day | 1'18 |
| 11 | When most I wink | 2'41 |
| 12 | Adoration | 2'50 |
| 13 | Come to me in my dreams | 3'38 |
| 14 | When you are old | 3'54 |
| 15 | Mantle of Blue | 2'12 |
| 16 | Love went a-riding | 1'41 |

WATKINS, Huw (b.1976)

Five Larkin Songs *(Schott Music)*

World Première Recording 12'22

- | | | |
|----|----------------------------|------|
| 17 | Who called love conquering | 2'45 |
| 18 | Wants | 1'37 |
| 19 | Love Songs in Age | 3'26 |
| 20 | Money | 1'47 |
| 21 | Dawn | 2'33 |

QUILTER, Roger (1877–1953)

- | | | |
|----|---|------|
| 22 | Dream Valley, Op. 20 No. 1 <i>(Winthrop Rogers Ltd)</i> | 2'14 |
| 23 | Fair House of Joy, Op. 12 No. 7 <i>(Boosey & Co.)</i> | 1'46 |
| 24 | By a Fountainside, Op. 12 No. 6 <i>(Boosey & Co.)</i> | 2'56 |
| 25 | Arab Love Song <i>(Hawkes & Son)</i> | 1'17 |
| 26 | Autumn Evening, Op. 14 No. 1 <i>(Boosey & Co.)</i> | 2'53 |
| 27 | My Life's Delight, Op. 12 No. 2 <i>(Boosey & Co.)</i> | 1'34 |

WALTON, William

Three Façade Settings *(OUP)*

9'00

- | | | |
|----|--------------------------|------|
| 28 | Daphne | 2'55 |
| 29 | Through gilded trellises | 3'58 |
| 30 | Old Sir Faulk | 1'57 |

TT: 81'06

Carolyn Sampson *soprano* · Joseph Middleton *piano*

Contrasts abound in this celebration of English song settings written within the last 120 years. We hear the lush romanticism of Ralph Vaughan Williams and Roger Quilter, whilst Frank Bridge takes us a step further with his braver, more searching harmonic language. The poetry of Philip Larkin is certainly not romantic in the traditional sense – although I find his frankness disarming – and we’ve omitted more widely recorded voices such as Benjamin Britten (himself a pupil of Bridge) and Michael Tippett in favour of championing the work of one of the foremost British composers of our time – Huw Watkins. His song cycle demonstrates clearly that the art of setting the English language is in safe hands, and we are grateful to Huw, not only for his music, but also for his input and insights during our preparation for this recording, the first of this cycle. Larkin’s texts sit well with those set by Walton, who seems to have a genre all of his own. His portraits of London, and the more famous *Façade* group feel like a fitting way to bookend our snapshot of English poetry in song.

Carolyn Sampson

Song composition has been a constant in British music since the lute and consort works of the early seventeenth century and, by 1900, had developed into a high-brow, sophisticated genre embraced by almost all serious composers. The music on this disc illustrates the diversity of British song-writing and its transformation over a century: the settings by Vaughan Williams, Bridge and Quilter (excepting two by Bridge), all date from between 1901 and 1914, whilst Huw Watkins's *Five Larkin Songs* were composed in 2010.

The three songs by **Vaughan Williams** illustrate his versatility. 'Orpheus with his lute' is striking in its apparent simplicity, echoing Bach in the gently pulsing accompaniment, while piano and vocal melodies float and interweave above, following Shakespeare's imagery. The original French text of 'The sky above the roof' was written when Verlaine was imprisoned in Brussels; the poet reflects on past mistakes while contemplating the view from his cell. Vaughan Williams's setting, though stylistically familiar, is the perfect foil, hinting at traditional folk-song modes and employing parallel movement in the spare piano part. 'Silent Noon' also evokes natural imagery, but here the music recalls the mature Romanticism of Wolf via the gently syncopated opening, unpredictable harmonic shifts and glittering middle section.

Bridge's songs also sit within the Romantic tradition, influenced by both German and French antecedents. The settings here, four by 'classic' poets and three by contemporaneous writers, all refer to the elusive nature of love, whether obscured by anticipation, distance, time, sleep or death. 'Go not, happy day' is the most straightforward, the simply constructed symmetrical vocal line complemented and energised by the Schubertian *moto perpetuo* piano figuration. 'When most I wink' is much more complex, reflecting both the subtle imagery and form of the sonnet; the flowing opening suggests the influence of Fauré. The following four songs all have lullaby-like characteristics. The quiet, static opening of 'Adoration' gives way unexpectedly to the passion of the poet's love, while in 'Come to me in my dreams' smooth, somnolent textures are disrupted by nocturnal visions. In this Brahmsian landscape, fleeting glimpses of the restless tonality characteristic of Bridge's later music appear. The settings by the Irish poets Yeats and Colum

date from 1918 and 1919 respectively. The gentle outer sections of ‘When you are old’ frame a passage in which the poet declares his love through all the stages of life, while ‘Mantle of Blue’ is sung of a dying child (‘mavourneen’ is an anglicised spelling of ‘*mo mhuirín*’, ‘my darling’) soon to go to heaven with the Virgin Mary; funeral bells toll in the middle. The final Bridge song, ‘Love went a-riding’, in contrast, is largely propelled by galloping rhythms, showing Love’s sheer joy and exuberance.

Quilter had a particular affinity for Elizabethan and Jacobean poetry and his settings often also echo musical devices of that period; their apparent simplicity hides carefully nuanced responses to the texts. ‘Fair House of Joy’, ‘By a Fountainside’ and ‘My Life’s Delight’ all come from *Seven Elizabethan Lyrics*, Op. 12. The first praises love, whatever its drawbacks, building to a grand climax as the poet submits to the inevitable. The second, a lament sung by Echo for Narcissus (the ‘withered daffodil’), moves seamlessly between major and minor modes, capturing the imagery of Jonson’s verse. The syllabic yet evocative vocal line of the Campion setting is supported by consistent quavers in the piano, which drive to the climax of each stanza. The other three songs illustrate Quilter’s catholic taste in poetry, and all are characterised by seemingly understated yet perfectly judged music, responding to the imagery of the poetry; the climaxes are all the more effective by virtue of their brevity.

Walton’s settings of Edith Sitwell’s *Façade* poems caused outrage when premièred in 1923 but soon became popular and established the young composer’s reputation. Many versions of *Façade* exist: Walton published the three settings performed here in 1932. ‘Daphne’ tenderly recounts the Greek myth of Apollo pursuing the eponymous nymph who is transformed into a tree before he can seduce her, while ‘Through gilded trellises’ is a languid, somewhat lop-sided waltz, periodically overwhelmed by Spanish torpor. The eccentricity of Sitwell’s poetry is on full display in the ragtime-influenced ‘Old Sir Faulk’.

A Song for the Lord Mayor’s Table was commissioned for the City of London Festival of 1962; the mainly Georgian texts selected by Christopher Hassall portray diverse aspects of London life. The first is a paean to the City’s hustle and bustle, and the lifestyle

of its wealthy inhabitants; jaunty, often angular writing, and rhythmically driven outer sections emphasise the celebration, despite the mild musical censure as citizens ‘wallow in milk and honey’. ‘Glide gently’ evokes the Thames near Richmond, as the steadily undulating vocal line and irregular piano right hand, representing the currents and eddies of the river, are anchored by successive pedal notes at the bottom of the texture. The Thames downstream is referenced in ‘Wapping Old Stairs’ as Molly bemoans the behaviour of her feckless Tom in a Weill-like scherzo characterised by seductive syncopations and grimy chords. By contrast, ‘Holy Thursday’ describes a procession of charity school children to St Paul’s Cathedral on Ascension Day, where they sing from the dome to the worthies below; the guardians are reminded of their duty of care in case any of those singing above turns out to be an angel. Framed by placid, lilting passages, the march-like middle section, with profuse runs and trills, evokes the excitement and pageantry. In ‘The Contrast’ the apparent tranquillity of country living is compared to urban hurly-burly; driving, martial music opposes more static and languid passages. Walton’s setting of the nursery rhyme ‘Oranges and Lemons’ utilises the traditional melody, moving rapidly through different keys and supported by peals in the piano, portraying the clangour of London’s bells as they compete for attention.

Huw **Watkins**’s *Five Larkin Songs* were commissioned by the Finzi Friends and premièred by Carolyn Sampson, accompanied by the composer. The poems are taken from across Larkin’s output: the earliest, ‘Dawn’, dates from around 1944, the latest, ‘Money’, from 1973. In these settings domestic imagery predominates, commonly concluding with a bittersweet sting in the tail. The contemplative, slow-moving ‘Who called love conquering’ is followed by the more restless ‘Wants’, in which rapid piano gestures interact with a drawn-out, though often angular vocal line. The nostalgic atmosphere of ‘Love Songs in Age’ blossoms at the memory of music treasured before present-day reality intrudes once more; it enters again, though in a different manner, at the end of ‘Money’. Larkin’s seemingly habitual pessimism is caught by Watkins in the still and unexpected ending of ‘Dawn’.

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Carolyn Sampson has enjoyed notable successes worldwide in repertoire ranging from early baroque to the present day. On the opera stage she has appeared with English National Opera, Glyndebourne Festival Opera, Scottish Opera, Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin. In concert she performs regularly at the BBC Proms and with orchestras including the Bach Collegium Japan, Royal Concertgebouw Orchestra, Freiburg Baroque Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Leipzig Gewandhaus Orchestra, Vienna Symphony Orchestra and with numerous orchestras in the USA. She has worked with conductors such as Harry Bicket, Ivor Bolton, Riccardo Chailly, William Christie, Harry Christophers, Sir Mark Elder, Philippe Herreweghe, Andris Nelsons, Yannick Nézet-Séguin and Trevor Pinnock.

A consummate recitalist, Carolyn Sampson appears regularly at the Wigmore Hall (at which she was a 'featured artist' in the 2014–15 season). She has given recitals at the Amsterdam Concertgebouw, Carnegie Hall and in San Francisco, Frankfurt, Berlin, Vienna, Barcelona and Freiburg, as well as a recital tour of Japan.

Carolyn Sampson has an extensive discography earning accolades including the recital award in the 2015 *Gramophone* Awards, a Diapason d'Or and nomination for Artist of the Year in the 2017 *Gramophone* Awards. Her début song recital disc, 'Fleurs', with Joseph Middleton featured songs by composers from Purcell to Richard Strauss and Britten, and was shortlisted in the solo vocal category of the *Gramophone* Awards. Together with Middleton she has gone on to release acclaimed albums including 'A Verlaine Songbook', exploring settings of the poetry of Paul Verlaine; 'Lost is my Quiet', a duet disc with the countertenor Iestyn Davies; 'A Soprano's Schubertiade' and 'Reason in Madness' – all for BIS Records.

www.carolynsampson.com

The highly acclaimed pianist **Joseph Middleton** specialises in the repertoire of chamber music and song. He has enjoyed partnerships with Sir Thomas Allen, Dame Felicity Lott, Carolyn Sampson, Dame Sarah Connolly, Ian Bostridge, Christopher Maltman, Kate Royal, Wolfgang Holzmair, Iestyn Davies, Christiane Karg, Louise Alder, Mark Padmore

and Katarina Karnéus in venues including New York's Alice Tully Hall, the Vienna Konzerthaus, Amsterdam Concertgebouw, Cologne Philharmonie, Zürich Tonhalle, Luxembourg Philharmonie and London's Wigmore Hall. He is a regular guest at festivals in Aix-en-Provence, Aldeburgh, Edinburgh, Munich, Stuttgart, Frankfurt, Ravinia, Japan, San Francisco, Toronto and Vancouver as well as the BBC Proms, and is heard frequently in his own series on BBC Radio 3. Joseph Middleton is director of Leeds Lieder, musician in residence at Pembroke College Cambridge and a professor at his alma mater, the Royal Academy of Music. He has a fast-growing and award-winning discography and was the recipient of the Royal Philharmonic Society's Young Artist of the Year Award in 2017. www.josephmiddleton.com

Die Komposition von Liedern stellt seit den Lauten- und Consort-Werken des frühen 17. Jahrhunderts eine Konstante der britischen Musik dar; um 1900 hatte sie sich zu einem hochkarätigen, anspruchsvollen Genre entwickelt, dem sich fast alle ernsthaften Komponisten zuwandten. Die Musik auf diesem Album veranschaulicht die Vielfalt des britischen Liedschaffens und seine Verwandlung im Laufe eines Jahrhunderts: Die Vertonungen von Vaughan Williams, Bridge und Quilter stammen (mit Ausnahme zweier Lieder von Bridge) alle aus den Jahren 1901 bis 1914, während Huw Watkins' *Five Larkin Songs* 2010 komponiert wurden.

Die drei Lieder von **Vaughan Williams** veranschaulichen seine Vielseitigkeit. „Orpheus with his lute“ („Orpheus mit seiner Laute“) besticht durch scheinbare Schlichtheit: Über einer sanft pulsierenden, an Bach erinnernden Begleitung, schweben und verflechten sich Klavier- und Gesangsmelodien, die Shakespeares Bildersprache folgen. Der französische Originaltext von „The sky above the roof“ („Der Himmel über dem Dach“) wurde geschrieben, als Verlaine in Brüssel im Gefängnis saß; der Dichter denkt über vergangene Fehler nach, während er den Blick aus seiner Zelle schweifen lässt. Hierzu bildet Vaughan Williams' Vertonung, obschon stilistisch vertraut, mit ihren Anklängen an traditionelle Volksliedmodi und ihren Parallelbewegungen im kargen Klavierpart die perfekte Folie. „Silent Noon“ („Stiller Mittag“) erweckt ebenfalls Naturbilder, doch hier erinnert die Musik durch ihren sanft synkopierten Beginn, die unvorhersehbaren Harmoniefolgen und den glitzernden Mittelteil an die reife Romantik eines Hugo Wolf.

Bridges Lieder zeigen den Einfluss deutscher und französischer Vorläufer und stehen ebenfalls in der romantischen Tradition. Seine Vertonungen – vier nach „klassischen“ Dichtern und drei nach zeitgenössischen Schriftstellern – beziehen sich alle auf das schwer fassbare Wesen der Liebe, verunklart durch Vorfreude, Distanz, Zeit, Schlaf oder Tod. „Go not, happy day“ („Ende nicht, glücklicher Tag“) ist die gradlinigste unter ihnen; ihre einfach angelegte, symmetrische Gesangslinie wird durch eine Schubert'sche *moto perpetuo*-Figuration im Klavier ergänzt und unter Spannung gehalten. „When most I wink“ („Je mehr ich blinzle“) ist weit komplexer und spiegelt sowohl die subtile Bildsprache als auch die Form des Sonetts wider; der fließende Beginn bekundet den Einfluss von Fauré. Die fol-

genden vier Lieder zeigen alle Wiegenliedcharakter. Der stille, statische Beginn von „Adoration“ („Anbetung“) weicht unerwartet der amourösen Leidenschaft des Dichters, während in „Come to me in my dreams“ („Komm zu mir in meinen Träumen“) sanfte, schläfrige Texturen von nächtlichen Visionen unterbrochen werden. In dieser an Brahms anklingenden Landschaft begegnen flüchtige Ausblicke auf die ruhelose Tonalität, die für Bridges späteres Schaffen charakteristisch ist. Die Vertonungen der irischen Dichter Yeats und Colum stammen aus den Jahren 1918 bzw. 1919. Die sanften Außenteile von „When you are old“ („Wenn du alt bist“) umrahmen eine Passage, in der der Dichter seine Liebe in allen Lebensphasen erklärt, während „Mantle of Blue“ („Mantel von Blau“) von einem sterbenden Kind gesungen wird („mavourneen“ ist eine anglierte Schreibweise von „mohair“ – „mein Liebling“), das bald mit der Jungfrau Maria in den Himmel aufsteigt; im Mittelteil ertönen Grabesglocken. Das letzte der Bridge-Lieder, „Love went a-riding“ („Die Liebe ritt spazieren“), wird hingegen weitgehend von galoppierenden Rhythmen vorangetrieben und veranschaulicht die schiere Freude und Ausgelassenheit der Liebe.

Quilter hegte eine besondere Vorliebe für elisabethanische und jakobinische Dichtung, und seine Vertonungen spiegeln oft auch musikalische Mittel jener Zeit wider; hinter ihrer scheinbaren Einfachheit verbirgt sich ein fein nuancierter Umgang mit den Textvorlagen. „Fair House of Joy“ („Schönes Haus der Freude“), „By a Fountainside“ („An einer Quelle“) und „My Life’s Delight“ („Freude meines Lebens“) stammen alle aus den *Seven Elizabethan Lyrics* op. 12. Das erste Lied preist, ungeachtet ihrer Nachteile, die Liebe und steigert sich zu einem großen Höhepunkt, wenn der Dichter sich dem Unausweichlichen unterwirft. Das zweite – ein von Echo angestimmtes Klagelied auf Narcissus (die „verwelkte Narzisse“) – bewegt sich nahtlos zwischen Dur und Moll und greift die Bilder von Jonsons Gedicht auf. Die syllabische und doch suggestive Vokallinie der Champion-Vertonung wird durch stete Achtel im Klavier gestützt, die zum Höhepunkt jeder Strophe führen. Die anderen drei Lieder belegen Quilters vielseitigen Geschmack in der Poesie; sie alle zeichnen sich durch eine unauffällig wirkende, aber höchst kunstvolle Musik aus, die auf die Bilder der Poesie reagiert; die Höhepunkte sind aufgrund ihrer Kürze umso wirkungsvoller.

Waltons Vertonungen von Edith Sitwells *Façade*-Gedichten sorgten bei ihrer Uraufführung 1923 für einen Skandal, wurden aber bald populär und begründeten den Ruf des jungen Komponisten. Es gibt viele Versionen von *Façade*; die drei hier aufgenommenen Vertonungen veröffentlichte Walton 1932. „Daphne“ erzählt zärtlich den griechischen Mythos von Apollo, der die gleichnamige Nymphe verfolgt, welche sich in einen Baum verwandelt, bevor er sie verführen kann, während „Through gilded trellises“ („Durch vergoldete Gitter“) ein träger, etwas „schiefer“ Walzer ist, der zeitweise von spanischem Torpor übermannt wird. Die Exzentrizität von Sitwells Dichtung kommt in dem vom Ragtime beeinflussten „Old Sir Faulk“ voll zur Geltung.

A Song for the Lord Mayor's Table (Ein Lied für die Tafel des Oberbürgermeisters) wurde 1962 für das City of London Festival in Auftrag gegeben; die von Christopher Hassall ausgewählten, zumeist georgianischen Texte zeigen verschiedene Aspekte des Londoner Stadtlebens. Der erste ist ein Loblied auf das geschäftige Treiben der Stadt und den Lebensstil ihrer wohlhabenden Bewohner; schwungvolle, oft kantige Texturen und rhythmisch vorangetriebene Rahmenteile betonen den Festcharakter – trotz der milden musikalischen Kritik, da die Bürger „in Milch und Honig schwelgen“. „Glide gently“ („Gleite sanft“) evoziert die Themse bei Richmond; die stetig wellenförmige Gesangslinie und die unregelmäßige rechte Hand im Klavier, die die Strömungen und Wirbel des Flusses verkörpert, werden durch eine Folge von Orgelpunkten auf dem Grund der Textur verankert. Etwas weiter flussabwärts begegnet die Themse in „Wapping Old Stairs“ („Die alte Treppe von Wapping“), einem an Weill erinnernden Scherzo mit verlockenden Synkopen und schmutzigen Akkorden, in dem Molly das Verhalten ihres nutzlosen Tom beklagt. Im Gegensatz dazu beschreibt „Holy Thursday“ die Christi-Himmelfahrt-Prozession von Kindern einer Armenschule zur St. Paul's Cathedral, von deren Kuppel sie herab zu den Würdenträgern singen; die Betreuer werden an ihre Fürsorgepflicht erinnert, falls sich herausstellen sollte, dass einer der Sänger ein Engel ist. Umrahmt von sanft beschwingten Passagen, erinnert der marschartige Mittelteil mit üppigen Läufen und Trillern an Trubel und Prunk. In „The Contrast“ („Der Kontrast“) wird die scheinbare Ruhe des Landlebens mit dem urbanen Treiben verglichen; treibend

kämpferische Musik steht ruhig schlendernden Passagen gegenüber. Waltons Vertonung des Kinderreims „Oranges and Lemons“ („Orangen und Zitronen“) verwendet die traditionelle Melodie, bewegt sich schnell durch verschiedene Tonarten und wird von Klaviergeläut unterstützt, das den Klang der Glocken Londons in ihrem Wettstreit um Aufmerksamkeit darstellt.

Huw **Watkins'** *Five Larkin Songs (Fünf Lieder von Larkin)* wurden von den Finzi Friends in Auftrag gegeben; bei der Uraufführung durch Carolyn Sampson begleitete der Komponist am Klavier. Die Gedichte entstammen der gesamten Schaffensspanne von Philip Larkin: Das älteste, „Dawn“ („Morgengrauen“), entstand um 1944, das jüngste, „Money“ („Geld“), im Jahr 1973. In diesen Vertonungen dominiert die einheimische Bildsprache, und häufig enden sie mit einem bittersüßen Stachel. Auf das kontemplative, langsame „Who called love conquering“ („Wer sagte, Liebe erobere“) folgt das rastlosere „Wants“ („Bedürfnisse“), in dem schnelle Klaviergesten mit einer langen, aber oft kantigen Gesangslinie interagieren. Die nostalgische Atmosphäre von „Love songs in age“ („Liebeslieder im Alter“) erblüht in der Erinnerung an liebevoll gehegte Musik, bevor die Realität des Heute sich wieder geltend macht; erneut begegnet sie, wenn auch auf andere Weise, am Ende von „Money“. Larkins scheinbar notorischen Pessimismus fängt Watkins im stillen, unerwarteten Ende von „Dawn“ ein.

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Carolyn Sampson genießt weltweit großen Erfolg mit einem Repertoire, das vom Frühbarock bis zur Gegenwart reicht. Sie tritt an Opernhäusern wie der English National Opera, der Glyndebourne Festival Opera, der Scottish Opera, der Opéra de Paris, der Opéra de Lille, der Opéra de Montpellier und der Opéra National du Rhin auf. Auf der Konzertbühne ist sie regelmäßig bei den BBC Proms sowie mit Orchestern wie dem Bach Collegium Japan, dem Royal Concertgebouw Orchestra, dem Freiburger Barockorchester, dem Orchestra dell'Accademia Nazionale di Santa Cecilia, dem Gewandhausorchester Leipzig, den Wiener Symphonikern und zahlreichen Orchestern in den USA

zu erleben. Zu den Dirigenten, mit denen sie zusammengearbeitet hat, gehören Harry Bicket, Ivor Bolton, Riccardo Chailly, William Christie, Harry Christophers, Sir Mark Elder, Philippe Herreweghe, Andris Nelsons, Yannick Nézet-Séguin und Trevor Pinnock.

Als vollendete Liedinterpretin gastiert Carolyn Sampson regelmäßig in der Wigmore Hall, deren „Featured Artist“ sie in der Saison 2014/15 war. Sie gibt Liederabende im Amsterdamer Concertgebouw, in der Carnegie Hall, in San Francisco, Frankfurt, Berlin, Wien, Barcelona und Freiburg; eine Tournee führte sie durch Japan.

Carolyn Sampson kann auf eine umfangreiche Diskographie blicken, die u.a. mit dem „Recital Award“ bei den *Gramophone* Awards 2015 und dem „Diapason d’Or“ ausgezeichnet wurde. Bei den *Gramophone* Awards 2017 wurde Carolyn Sampson als „Artist of the Year“ nominiert. Ihr Liederalbum-Debüt „Fleurs“ mit Joseph Middleton enthielt Lieder von Purcell bis hin zu Richard Strauss und Britten und wurde bei den *Gramophone* Awards in der Kategorie „Sologesang“ in die Endauswahl aufgenommen. Gemeinsam mit Middleton legte sie weitere gefeierte Alben vor wie „A Verlaine Songbook“, auf dem sie Vertonungen der Gedichte Paul Verlaines erkundete, „Lost is my quiet“ (ein Duett-Album mit dem Countertenor Iestyn Davies), „A Soprano’s Schubertiade“ und „Reason in Madness“ – allesamt bei BIS Records.

www.carolynsampson.com

Der gefeierte Pianist **Joseph Middleton** hat sich auf das Kammermusik- und Liedrepertoire spezialisiert. Er hat mit Künstlern wie Sir Thomas Allen, Dame Felicity Lott, Carolyn Sampson, Dame Sarah Connolly, Ian Bostridge, Christopher Maltman, Kate Royal, Wolfgang Holzmair, Iestyn Davies, Christiane Karg, Louise Alder, Mark Padmore und Katarina Karnéus zusammengearbeitet und ist dabei u.a. in der New Yorker Alice Tully Hall, dem Wiener Konzerthaus, dem Concertgebouw Amsterdam, der Kölner Philharmonie, der Tonhalle Zürich, der Luxemburger Philharmonie und der Londoner Wigmore Hall aufgetreten. Er ist regelmäßig bei den Festivals in Aix-en-Provence, Aldeburgh, Edinburgh, München, Stuttgart, Frankfurt, Ravinia, Japan, San Francisco, Toronto und Vancouver sowie bei den BBC Proms zu Gast; darüber hinaus kann man ihn mit

einem eigenen Programm auf BBC Radio 3 hören. Er ist Leiter des Festivals Leeds Lieder, „Musician in Residence“ am Pembroke College Cambridge und Professor an seiner Alma Mater, der Royal Academy of Music. Joseph Middleton kann auf eine rasch wachsende und preisgekrönte Diskografie blicken und wurde 2017 mit dem „Young Artist of the Year Award“ der Royal Philharmonic Society ausgezeichnet.

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La composition de chansons a été une constante en musique britannique depuis les œuvres pour luth et consorts du début du 17^e siècle et, au 20^e, elle s'était développée en un genre intellectuel et raffiné adopté par presque tous les compositeurs sérieux. La musique sur ce disque illustre la diversité de l'écriture britannique en chansons et sa transformation au cours d'un siècle au moyen des arrangements de Vaughan Williams, Bridge et Quilter. À l'exception de deux chansons de Bridge, toutes datent de 1901 à 1914 tandis que les *Five Larkin Songs* de Huw Watkins ne remontent qu'à 2010.

Les trois chansons de **Vaughan Williams** illustrent cette variété. «Orpheus with his lute» frappa par son apparente simplicité, faisant écho à Bach dans l'accompagnement en douces pulsations, au-dessus de quoi les mélodies vocales et du piano flottent et s'entremêlent, suivant l'imagerie de Shakespeare. Verlaine a écrit le texte français original de «The sky above the roof» [Le ciel au-dessus du toit] en prison à Bruxelles ; le poète réfléchit sur des erreurs du passé tout en contemplant la vue hors de sa cellule. La mise en musique de Vaughan Williams, quoique cependant de style familier, est le parfait complément avec des allusions éphémères aux modes de chansons populaires traditionnelles et utilisant du mouvement parallèle dans la mince partie de piano. «Silent Noon» [Midi en silence] évoque aussi des images de la nature mais la musique rappelle ici le romantisme mûr de Wolf grâce au début doucement syncopé, aux changements imprévisibles d'harmonie et à la brillante section centrale.

Les chansons de **Bridge** cadrent aussi dans la tradition romantique, influencées par des antécédents allemands et français. Les arrangements ici, quatre de poètes «classiques» et trois d'écrivains contemporains, se réfèrent tous à la nature insaisissable de l'amour, qu'elle soit voilée par l'excitation, la distance, le temps, le sommeil ou la mort. «Go not, happy day» [Ne t'en vas pas, jour de bonheur] est la chanson la plus simple où la ligne vocale à la construction symétrique transparente est complétée et dynamisée par les figures schubertiennes *moto perpetuo* au piano. «When most I wink» [Quand je ferme le plus les yeux] est beaucoup plus complexe, reflétant les images subtiles et la forme du sonnet ; le début fleuri suggère l'influence de Fauré. Les quatre chansons suivantes ont des caractères de berceuses. Le calme début statique d'«Adoration» fait inopinément

place à la passion de l'amour du poète tandis que la structure lisse et somnolente de «Come to me in my dreams» [Viens à moi dans mes rêves] est perturbée par des visions nocturnes. Dans ce paysage qu'on dirait de Brahms, on distingue des aperçus éphémères typiques de la tonalité agitée de la musique subséquente de Bridge. Les arrangements des poètes irlandais Yeats et Colum datent respectivement de 1918 et 1919. Les douces sections extérieures de «When you are old» [Quand tu es vieux] encadrent un passage où le poète déclare son amour à travers toutes les étapes de la vie tandis que «Mantle of Blue» [Manteau bleu] traite d'un enfant mourant («mavourneen» est une épellation anglicisée de «mo mhuirín», mon chéri) en chemin vers le paradis avec la Vierge Marie ; le glas funèbre résonne au milieu. En revanche, la dernière chanson de Bridge, «Love went a-riding» [L'amour est allé à cheval], est en majorité propulsée par des rythmes galopants, montrant la joie pure et l'exubérance de l'amour.

Quilter sentait une affinité particulière pour la poésie élisabéthaine et jacobine et ses arrangements font aussi souvent écho aux moyens de cette période ; leur apparente simplicité cache soigneusement des réponses nuancées aux textes. «Fair House of Joy» [Belle maison de la joie], «By a Fountainside» [Sur le bord d'une fontaine] et «My Life's Delight» [Le délice de ma vie] proviennent toutes de *Seven Elizabethan Lyrics* [Sept poèmes élisabéthains] op. 12. La première fait l'éloge de l'amour, quels que soient ses inconvénients, aboutissant à un grand sommet quand le poète se soumet à l'inévitable. La seconde, une lamentation chantée par l'Echo de la Narcisse (la «jonquille fanée»), passe sans effort entre les modes majeur et mineur, captant les images de la poésie de Jonson. La partie vocale syllabique mais évocatrice de cette chanson sur un texte de Campion est appuyée par des couches continues s'étageant au piano, ce qui mène au sommet de chaque strophe. Les trois autres chansons illustrent le goût catholique de Quilter en poésie et sont toutes caractérisées par de la musique apparemment sobre mais parfaitement mesurée, répondant aux images de la poésie ; les sommets sont d'autant plus efficaces qu'ils sont brefs.

Les arrangements de **Walton** des poèmes *Facade* d'Edith Sitwell soulevèrent l'indignation à leur création en 1923 mais ils devinrent rapidement populaires et établirent

la réputation du jeune compositeur. Il existe plusieurs versions de *Façade* : Walton publia les trois arrangements chantés ici en 1932. «Daphné» raconte tendrement le mythe grec d'Apollon qui poursuit la nymphe éponyme qui est transformée en arbre avant qu'il puisse la séduire tandis que «Through gilded trellises» [À travers des treillis dorés] est une valse langoureuse, un peu de guingois, périodiquement accablée par la torpeur espagnole. L'excentricité de la poésie de Sitwell est en plein écran dans «Old Sir Faulk», aux accents de ragtime.

A Song for the Lord Mayor's Table [Une chanson pour la table du lord maire] est une commande du Festival de la ville de London en 1962 ; les textes principalement georgiens choisis par Christopher Hassall décrivent divers aspects de la vie londonienne. Le premier est un péan à l'animation de la ville et au style de vie de ses habitants ; une écriture désinvolte, souvent angulaire et des sections extérieures poussées par le rythme soulignent la célébration, malgré la légère censure quand les citoyens « se vautrent dans le lait et le miel ». «Glide gently» [Glisse doucement] évoque la Tamise près de Richmond quand la partie vocale ondulante régulièrement et la main droite irrégulière au piano, représentant les courants et tourbillons de la rivière, sont ancrées par une suite de notes tenues au bas de la texture. «Wapping Old Stairs» [Les vieux escaliers de Wapping] se réfère au cours en aval de la Tamise quand Molly déplore le comportement de son impudique Tom dans un scherzo à la Weill caractérisé par des syncopes séductrices et des accords crasseux. Par contre, «Holy Thursday» [Saint jeudi] décrit une procession d'enfants d'école de charité vers la cathédrale St-Paul le jour de l'Ascension, alors qu'ils chantent du dôme aux dignitaires en bas ; les gardiens sont rappelés de leur devoir d'attention au cas où quelque chant là-haut serait celui d'un ange. Encadré de passages placides et cadencés, le semblant de marche de la section centrale aux nombreux passages gammés et trilles, évoque l'excitation et la pompe. Dans «The Contrast» [Le Contraste], l'apparente tranquillité de la vie à la campagne est comparée à l'animation urbaine ; de la musique entraînante, martiale, fait opposition à des passages plus statiques et langoureux. L'arrangement de Walton de la comptine «Oranges and Lemons» [Oranges et citrons] utilise la mélodie traditionnelle, passant rapidement à travers diverses tonalités et ca-

rillonne au piano, décrivant le tintement des cloches de Londres qui rivalisent pour attirer l'attention.

Five Larkin Songs [*Cinq Chansons de Larkin*] de Huw **Waktins** est une commande de Finzi Friends et Carolyn Samson, accompagnée par le compositeur, en donna la création. Les poèmes proviennent de la production de Larkin : le plus ancien, «Dawn» [L'Aurore], date d'environ 1944 et le plus récent, «Money» [Argent], de 1973. Des images domestiques règnent dans ces arrangements qui se terminent habituellement en mauvaise surprise douce-amère. La contemplative au mouvement lent «Who called love conquering» [Qui a appelé l'amour conquérant] est suivie de «Wants» [Désirs], où des gestes rapides au piano dialoguent avec une mélodie étirée quoique souvent angulaire. L'atmosphère nostalgique de «Love songs in age» [Chansons d'amour à un certain âge] s'épanouit à la mémoire de musique précieuse avant que la réalité d'aujourd'hui ne fasse encore une fois intrusion ; elle entre à nouveau mais de manière différente, à la fin de «Money». Le pessimisme apparemment habituel de Larkin est capté par Watkins dans la fin calme et inattendue de «Dawn».

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Carolyn Sampson a profité de succès mondiaux remarquables dans un répertoire passant du jeune baroque à nos jours. Elle s'est produite sur les scènes d'opéra de l'English National Opera, Opéra du festival de Glyndebourne, Scottish Opera, Opéra de Paris, Opéra de Lille, Opéra de Montpellier et Opéra national du Rhin. Elle chante régulièrement en concerts avec les Proms de la BBC et avec le Bach Collegium Japan, Orchestre royal du Concertgebouw, Orchestre baroque de Freiburg, Orchestra dell'Accademia nazionale di Santa Cecilia, Gewandhausorchester Leipzig, Orchestre symphonique de Vienne et de nombreuses formations aux États-Unis. Elle a travaillé sous la direction de Harry Bicket, Ivor Bolton, Riccardo Chailly, William Christie, Harry Christophers, Sir Mark Elder, Philippe Herreweghe, Andris Nelsons, Yannick Nézet-Séguin et Trevor Pinnock.

Récitaliste accomplie, Carolyn Sampson est régulièrement invitée au Wigmore Hall (où elle a été une artiste en vedette dans la saison 2014–15). Elle a donné des récitals au Concertgebouw d'Amsterdam, Carnegie Hall et à San Francisco, Francfort, Berlin, Vienne, Barcelone et Fribourg, ainsi qu'une tournée de récitals au Japon.

L'imposante discographie de Carolyn Sampson a gagné des prix dont le prix de récital des 2015 *Gramophone Awards* en 2015, un Diapason d'Or et une nomination pour Artist of the Year dans les 2017 *Gramophone Awards* en 2017. Fleurs, son disque de récital de débuts avec Joseph Middleton, présente des chansons de Purcell à Richard Strauss et Britten et il fut mis en nomination dans la catégorie «vocal solo» de *Gramophone Awards*. Avec Middleton au piano, elle a enregistré des albums acclamés dont «A Verlaine Songbook» explorant des arrangements de poèmes de Paul Verlaine ; «Lost is my Quiet», un disque de duos avec le contreténor Iestyn Davies ; «A Soprano's Schubertiade» et «Reason in Madness» – tous chez BIS Records.

www.carolynsampson.com

Pianiste de haute réputation, **Joseph Middleton** se spécialise dans le répertoire de musique de chambre et de chanson. Il a collaboré avec Sir Thomas Allen, Dame Felicity Lott, Carolyn Sampson, Dame Sarah Connolly, Ian Bostridge, Christopher Maltman, Kate Royal, Wolfgang Holzmair, Iestyn Davies, Christiane Karg, Louise Alder, Mark Padmore et Katarina Karnéus à l'Alice Tully Hall de New York, Konzerthaus de Vienne, Concertgebouw d'Amsterdam, Philharmonie de Cologne, Tonhalle de Zurich, Philharmonie du Luxembourg et Wigmore Hall de Londres. Il est régulièrement invité aux festivals d'Aix-en-Provence, Aldeburgh, Edimbourg, Munich, Stuttgart, Frankfurt, Ravinia, Japon, San Francisco, Toronto et Vancouver ainsi qu'aux Proms de la BBC et il est fréquemment entendu dans ses propres séries sur Radio 3 de la BBC. Il est directeur de Leeds Lieder, musicien résident du collège Cambridge de Pembroke et professeur à son alma mater, la Royal Academy of Music. Sa discographie prisée s'accroît rapidement et il a gagné le Young Artist of the Year Award de la Société philharmonique royale en 2017.

www.josephmiddleton.com

William Walton

A Song for the Lord Mayor's Table

1 The Lord Mayor's Table

Let all the Nine Muses lay by their abuses,
Their railing and drolling on tricks of the Strand,
To pen us a ditty in praise of the City,
Their treasure, and pleasure, their pow'r and command.

Their feast, and guest, so temptingly drest,
Their kitchens all kingdoms replenish;
In bountiful bowls they do succour their souls,
With claret, Canary and Rhenish:

Their lives and wives in plenitude thrives,
They want not for meat nor money;
The Promised Land's in a Londoner's hand,
They wallow in milk and honey.

Let all the Nine Muses lay by their abuses,
Their railing and drolling on tricks of the Strand
To pen us a ditty in praise of the City,
Their treasure, and pleasure, their pow'r and command.

Thomas Jordan (1612?–85)

2 Glide gently

Glide gently, thus for ever, ever glide,
O Thames! that other bards may see
As lovely visions by thy side
As now, fair river! come to me.

O glide, fair stream, for ever so,
Thy quiet soul on all bestowing,
Till all our minds for ever flow
As thy deep waters now are flowing.

William Wordsworth (1770–1850)

3 Wapping Old Stairs

Your Molly has never been false, she declares,
Since last time we parted at Wapping Old Stairs,
When I swore that I still would continue the same,
And gave you the 'bacco box, mark'd with your name.

When I pass'd a whole fortnight between decks with you,
Did I e'er give a kiss, Tom, to one of the crew?
To be useful and kind, with my Thomas I stay'd,
For his trousers I wash'd, and his grog, too, I made.

Though you threaten'd, last Sunday, to walk in the Mall
With Susan from Deptford, and likewise with Sal,
In silence I stood your unkindness to hear,
And only upbraided my Tom, with a tear:

Why should Sal, or should Susan, than me be more priz'd?
For the heart that is true, Tom, should ne'er be despis'd;
Then be constant and kind, nor your Molly forsake,
Still your trousers I'll wash, and your grog, too, I'll make.

Anonymous ('Arley', 1787)

4 Holy Thursday

'Twas on a holy Thursday, their innocent faces clean,
The children walking two and two, in red, and blue,
and green:

Gray-headed beadles walked before, with wands as
white as snow,

Till into the high dome of St Paul's they like Thames
waters flow.

O what a multitude they seemed, these flowers of
London town!

Seated in companies they sit, with radiance all their own.
The hum of multitudes was there, but multitudes of
lams,

Thousands of little boys and girls raising their innocent
hands.

Now like a mighty wind they raise to heaven the voice
of song,
Or like harmonious thunderings the seats of heaven
among;
Beneath them sit the aged men, wise guardians of the
poor:
Then cherish pity, lest you drive an angel from your
door.

William Blake (1757–1827)

5 The Contrast

In London I never know what I'd be at,
Enraptured with this, and enchanted by that;
I'm wild with the sweets of variety's plan,
And Life seems a blessing too happy for man.

But the country, Lord help me!, sets all matters right,
So calm and composing from morning to night;
Oh! it settles the spirit when nothing is seen
But an ass on a common, a goose on a green.

Your magpies and stockdoves may flirt among trees,
And chatter their transports in groves, if they please:
But a house is much more to my taste than a tree,
And for groves, O! a good grove of chimneys for me.

In the country, if Cupid should find a man out,
The poor tortured victim mopes hopeless about:
But in London, thank Heaven! our peace is secure,
Where for one eye to kill, there's a thousand to cure.

I know love's a devil, too subtle to spy,
That shoots through the soul, from the beam of an eye;
But in London these devils so quick fly about,
That a new devil still drives an old devil out.

Charles Morris (1745–1838)

6 Rhyme

Gay go up and gay go down,
To ring the bells of London Town.

Oranges and lemons,
Say the bells of St Clement's.
Bull's eyes and targets,
Say the bells of St Marg'ret's.
Brickbats and tiles,
Say the bells of St Giles'.
Half-pence and farthings,
Say the bells of St Martin's.
Pancakes and fritters,
Say the bells of St Peter's.
Two sticks and an apple,
Say the bells of Whitechapel.
Pokers and tongs,
Say the bells of St John's.
Kettles and pans,
Say the bells of St Ann's.
Old father baldpate,
Say the slow bells of Aldgate.
You owe me ten shillings,
Say the bells of St Helen's.
When will you pay me?
Say the bells of Old Bailey.
When I grow rich,
Say the bells of Shoreditch.
Pray when will that be?
Say the bells of Stepney.
I do not know,
Says the great bell of Bow.

Gay go up and gay go down,
To ring the bells of London Town.

Anonymous, 18th century

Ralph Vaughan Williams

7 Orpheus with his lute made trees

Orpheus with his lute made trees,
And the mountain-tops that freeze,
Bow themselves, when he did sing:

To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.

In sweet music is such art:
Killing care and grief of heart
Fall asleep, or, hearing, die.

William Shakespeare (Henry VIII, Act III scene 1)

8 The sky above the roof

The sky above the roof
Is calm and sweet:
A tree above the roof
Bends in the heat.

A bell from out the blue
Drowsily rings:
A bird from out the blue
Plaintively sings.

Ah God! A life is here,
Simple and fair,
Murmurs of strife are here
Lost in the air.

Why dost thou weep, O heart,
Poured out in tears?
What hast thou done, O heart,
With thy spent years?

Mabel Dearmer (1872–1915), after Paul Verlaine

9 Silent Noon

Your hands lie open in the long fresh grass, –
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow parsley skirts the hawthorn hedge.
'Tis visible silence, still as the hourglass.

Deep in the sunsearch'd growths the dragonfly
Hangs like a blue thread loosen'd from the sky: –
So this wing'd hour is dropt to us from above.

Oh! clasp we to our hearts, for deathless dow'r,
This close-companioned inarticulate hour
When twofold silence was the song of love.

Dante Gabriel Rossetti

Frank Bridge

10 Go not, happy day

Go not, happy day,
From the shining fields,
Go not, happy day,
Till the maiden yields.
Rosy is the West,
Rosy is the South,
Roses are her cheeks,
And a rose her mouth.

When the happy Yes
Falters from her lips,
Pass and blush the news
Over glowing ships;
Over blowing seas,
Over seas at rest,
Pass the happy news,
Blush it thro' the West;
Blush from West to East,
Blush from East to West,
Till the West is East,
Blush it thro' the West.
Rosy is the West,
Rosy is the South,
Roses are her cheeks,
And a rose her mouth.

Alfred, Lord Tennyson (1809–92)

11 When most I wink

When most I wink, then do mine eyes best see,
For all the day they view things unrespected;
But when I sleep, in dreams they look on thee,
And, darkly bright, are bright in dark directed.

Then thou, whose shadow shadows doth make bright,
How would thy shadow's form form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so!

How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy fair imperfect shade

Through heavy sleep on sightless eyes doth stay?
All days are nights to see till I see thee,
And nights bright days when dreams do show thee me.

William Shakespeare: Sonnet No. 43

12 Adoration

Asleep! O sleep a little while, white pearl!
And let me kneel, and let me pray to thee,
And let me call Heaven's blessing on thine eyes,
And let me breathe into the happy air
That doth enfold and touch thee all about,
Vows of my slavery, my giving up,
My sudden adoration, my great love!

John Keats (1795–1821)

13 Come to me in my dreams

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Come as thou cam'st a thousand times
A messenger from radiant climes,
And smile on thy new world, and be
As kind to all the rest as me.

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth;
And part my hair, and kiss my brow,
And say: My love! why suff'rest thou?

Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Matthew Arnold (1822–88)

14 When you are old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true;
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face.

W. B. Yeats (1865–1939)

15 Mantle of Blue

O, men from the fields!
Come gently within,
Tread softly, softly,
O! men, coming in...

Mavourneen is going
From me and from you
Where Mary will fold him
With mantle of blue!

From reek of the smoke
And cold of the floor,
And the peering of things
Across the half-door.

O, men from the fields!
Soft, softly come thro';
Mary puts round him
Her mantle of blue.

Padraic Colum (1881–1972): 'A Cradle Song'

16 Love went a-riding

Love went a-riding over the earth,
On Pegasus he rode...
The flowers before him sprang to birth,
And the frozen rivers flowed.

Then all the youths and the maidens cried,
'Stay here with us, King of Kings!'
But Love said, 'No! for the horse I ride,
For the horse I ride has wings.'

Mary Coleridge (1861–1907)

Huw Watkins

Five Larkin Songs

[17] Who called love conquering

Who called love conquering,
When its sweet flower
So easily dries among the sour
Lanes of the living?

Flowerless demonstrative weeds
Selfishly spread,
The white bride drowns in her bed
And tiny curled greeds

Grapple the sun down
By three o'clock
When the dire cloak of dark
Stiffens the town.

[18] Wants

Beyond all this, the wish to be alone:
However the sky grows dark with invitation-cards
However we follow the printed directions of sex
However the family is photographed under the
flag-staff –

Beyond all this, the wish to be alone.

Beneath it all, desire of oblivion runs:
Despite the artful tensions of the calendar,
The life insurance, the tabled fertility rites,
The costly aversion of the eyes away from death –
Beneath it all, desire of oblivion runs.

[19] Love Songs in Age

She kept her songs, they took so little space,
The covers pleased her:

One bleached from lying in a sunny place,
One marked in circles by a vase of water,
One mended, when a tidy fit had seized her,

And coloured, by her daughter –
So they had waited, till in widowhood
She found them, looking for something else, and stood

Relearning how each frank submissive chord
Had ushered in

Word after sprawling hyphenated word,
And the unfailing sense of being young
Spread out like a spring-woken tree, wherein
That hidden freshness sung,

That certainty of time laid up in store
As when she played them first. But, even more,

The glare of that much-mentioned brilliance, love,
Broke out, to show

Its bright incipience sailing above,
Still promising to solve, and satisfy,
And set unchangeably in order. So

To pile them back, to cry,
Was hard, without lamely admitting how
It had not done so then, and could not now.

[20] Money

Quarterly, is it, money reproaches me:
'Why do you let me lie here wastefully?

I am all you never had of goods and sex.

You could get them still by writing a few cheques.'

So I look at others, what they do with theirs:

They certainly don't keep it upstairs.

By now they've a second house and car and wife:

Clearly money has something to do with life

– In fact, they’ve a lot in common, if you enquire:
You can’t put off being young until you retire,
And however you bank your screw, the money you save
Won’t in the end buy you more than a shave.

I listen to money singing. It’s like looking down
From long French windows at a provincial town,
The slums, the canal, the churches ornate and mad
In the evening sun. It is intensely sad.

21 Dawn

To wake, and hear a cock
Out of the distance crying,
To pull the curtains back
And see the clouds flying –
How strange it is
For the heart to be loveless, and as cold as these.

Philip Larkin (1922–85)

‘Who called love conquering’, ‘Want’, ‘Love Songs in Age’, ‘Money’ and ‘Dawn’ from THE COMPLETE POEMS OF PHILIP LARKIN, edited by Archie Burnett. Copyright © 2012 by The Estate of Philip Larkin. Reprinted by permission of Faber & Faber and Farrar, Straus and Giroux. All Rights Reserved.

Roger Quilter

22 Dream Valley

Memory, hither come,
And tune your merry notes;
And while upon the wind
Your music floats,

I’ll pore upon the stream
Where sighing lovers dream,
And fish for fancies as they pass
Within the wat’ry glass.

I’ll drink of the clear stream,
And hear the linnet’s song,
And there I’ll lie and dream
The day along;

And, when night comes, I’ll go
To places fit for woe,
Walking along the darken’d valley
With silent melancholy.

William Blake (1757–1827)

23 Fair House of Joy

Fain would I change that note
To which fond Love hath charm’d me
Long, long to sing by rote,
Fancying that that harm’d me:

Yet when this thought doth come
‘Love is the perfect sum
Of all delight!’
I have no other choice
Either for pen or voice
To sing or write.

O Love! they wrong thee much
That say thy sweet is bitter,
When thy rich fruit is such
As nothing can be sweeter.

Fair house of joy and bliss,
Where truest pleasure is,
I do adore thee:
I know thee what thou art,
I serve thee with my heart,
And fall before thee.

Anonymous

24 By a Fountainside

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 flow'rs,
Fall grief in show'rs;
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 wither'd daffodil.

Ben Jonson (1572–1637)

25 Arab Love Song

My faint spirit was sitting in the light
Of thy looks, my love;
It panted for thee like the hind at noon
For the brooks, my love.
Thy barb, whose hoofs outspeed the tempest's flight,
Bore thee far from me;
My heart, for my weak feet were weary soon,
Did companion thee.

Ah! fleetier far than fleetest storm or steed,
Or the death they bear,
The heart which tender thought clothes like a dove
With the wings of care;
In the battle, in the darkness, in the need,
Shall mine cling to thee,
Nor claim one smile for all the comfort, love,
It may bring to thee.

Percy Bysshe Shelley (1792–1822)

26 Autumn Evening

The yellow poplar leaves have strown
Thy quiet mound, thou slumberest
Where winter's winds will be unknown;
So deep thy rest,
So deep thy rest.

Sleep on, my love, thy dreams are sweet,
If thou hast dreams; the flow'rs I brought
I lay aside for passing feet,
Thou needest nought,
Thou needest, needest nought.

The grapes are gather'd from the hills,
The wood is piled, the song bird gone,
The breath of early evening chills;
My love, my love, sleep on;
My love, my love, sleep on.

Arthur Maquarie (1874–1955?)

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27 My Life's Delight

Come, O come, my life's delight!

Let me not in languor pine:

Love loves no delay; thy sight

The more enjoyed, the more divine.

O come, and take from me

The pain of being depriv'd of thee.

Thou all sweetness dost enclose,

Like a little world of bliss:

Beauty guards thy looks: the rose

In them pure and eternal is.

Come then! and make thy flight

As swift to me as heav'nly light!

Thomas Campion (1567–1620)

William Walton

Three Façade Settings

28 Daphne

When green as a river was the barley,

Green as a river the rye,

I waded deep and began to parley

With a youth whom I heard sigh.

'I seek', said he, 'a lovely lady,

A nymph as bright as a queen,

Like a tree that drips with pearls her shady

Locks of hair were seen;

And all the rivers became her flocks

Though their wool you cannot shear, –

Because of the love of her flowing locks,

The kingly Sun like a swain

Came strong, unheeding of her scorn,

Wading in deeps where she has lain,

Sleeping upon her river lawn

And chasing her starry satyr train.

She fled, and changed into a tree,

That lovely fair-haired lady...

And now I seek through the sere summer

Where no trees are shady!

29 Through gilded trellises

Through gilded trellises

Of the heat, Dolores,

Inez, Manucia,

Isabel, Lucia,

Mock Time that flies.

'Lovely bird, will you stay and sing,

Flirting your sheenéd wing,

Peck with your beak, and cling

To our balconies?'

They flirt their fans, flaunting

'O silence enchanting

As music!' Then slanting

Their eyes,

Like gilded or emerald grapes,

They make mantillas, capes,

Hiding their simian shapes.

Sighs

Each lady, 'Our spadille's

done.' 'Dance the quadrille

From Hell's towers to Seville;

Surprise

Their siesta', Dolores

Said. Through gilded trellises

Of the heat, spangles

Pelt down through the tangles

Of bell flowers; each dangles

Her castanets, shutters
Fall while the heat mutters,
With sounds like a mandoline
Or tinkled tambourine...
Ladies, Time dies!

30 Old Sir Faulk

Old
Sir
Faulk,
Tall as a stork,
Before the honeyed fruits of dawn were ripe, would walk
And stalk with a gun
The reynard-coloured sun,
Among the pheasant-feathered corn the unicorn has torn,
forlorn the
Smock-faced sheep
Sit
And
Sleep,
Periwigged as William and Mary, weep...
'Sally, Mary, Mattie, what's the matter, why cry?'
The huntsman and the reynard-coloured sun and I sigh;
'Oh, the nursery-maid Meg
With a leg like a peg
Chased the feathered dreams like hens, and when they
laid an egg
In the sheepskin
Meadows
Where
The serene King James would steer
Horse and hounds, then he
From the shade of a tree
Picked it up as spoil to boil for nursery tea', said
the mourners.

In the
Corn, towers strain,
Feathered tall as a crane,
And whistling down the feathered rain, Old Noah goes
again –
An old dull mome
With a head like a pome,
Seeing the world as a bare egg
Laid by the feathered air: Meg
Would beg three of these
For the nursery teas
Of Japhet, Shem and Ham; she gave it
Underneath the trees,
Where the boiling
Water
Hissed
Like the goose-king's feathered daughter – kissed,
Pot and pan and copper kettle
Put upon their proper mettle
Lest the Flood – the Flood – the Flood begin again
through these!

Edith Sitwell (1887–1964)

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Instrumentarium:

Grand Piano: Steinway D

The music on this Hybrid SACD can be played back in Stereo (CD and SACD) as well as in 5.0 Surround sound (SACD).

Our surround sound recordings aim to reproduce the natural sound in a concert venue as faithfully as possible, using the newest technology. In order to do so, all channels are recorded using the full frequency range, with no separate bass channel added. If your sub-woofer is switched on, however, most systems will also automatically feed the bass signal coming from the other channels into it. In the case of systems with limited bass reproduction, this may be of benefit to your listening experience.

Recording Data

Recording: August 2018 at Potton Hall, Westleton, Suffolk, England
Producer and sound engineer: Jens Braun (Take5 Music Production)
Piano technician: Graham Cooke

Equipment: BIS's recording teams use microphones from Neumann, DPA and Schoeps, audio electronics from RME, Lake People and DirectOut, MADI optical cabling technology, monitoring equipment from B&W, STAX and Sennheiser, and Sequoia and Pyramix digital audio workstations.
Original format: 24-bit/96 kHz

Post-production: Editing and surround mixing: Jens Braun

Executive producer: Robert Suff

Booklet and Graphic Design

Cover text: © Paul Rodmell 2019
Translations: Horst A. Scholz (German); Arlette Lemieux-Chené (French)
Cover photography: © Robert Piwko
Typesetting, lay-out: Andrew Barnett (Compact Design)

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