

CHAN 10568(2)

Within a Dream.

A Celebration of the Artistry of RICHARD HICKOX
(1948–2008)

They are not long, the weeping and the laughter, Love and desire and hate: I think they have no portion in us after We pass the gate.

They are not long, the days of wine and roses: Out of a misty dream Our path emerges for a while, then closes Within a dream.

> Ernest Dowson (1867 – 1900) Concluding words of Songs of Sunset by Frederick Delius (1862 – 1934)



00	MPA	CT	DIC	00	NIT

1	Frank Bridge (1879 – 1941) I Seascape. Allegro ben moderato from <i>The Sea</i> (CHAN 10012) BBC National Orchestra of Wales	7:14	5 IV	Joseph Haydn (1732 – 1809) Finale. Presto from Symphony No. 102 in B flat major (CHAN 0662) Collegium Musicum 90	4:51
2	Benjamin Britten (1913 – 1976) 'Come along, darling, come follow me quick!' Sid and Nancy's Duet from Act II, Scene 2 of <i>Albert Herring</i> , Op. 39 (CHAN 10036(2)) Roderick Williams baritone	2:28	6 IV	Sir Edward Elgar (1857 – 1934) Lento – Allegro – Grandioso (poco largamente) from Symphony No. 1 in A flat major, Op. 55 (CHSA 5049) BBC National Orchestra of Wales	12:10
3	Pamela Helen Stephen mezzo-soprano James Gilchrist tenor City of London Sinfonia Ralph Vaughan Williams (1872 – 1958) I Lento – Allegro risoluto from A London Symphony (Symphony No. 2) Original 1913 version (CHAN 9902 / CHSA 5001) London Symphony Orchestra	15:01	7	Antonín Dvořák (1841 – 1904) 'O moon in the velvet heavens' Rusalka's Invocation to the Moon from Rusalka, Op. 114, B 203 (CHAN 10449(3)) Cheryl Barker soprano Bruce Martin bass Anne-Marie Owens mezzo-soprano Australian Opera and Ballet Orchestra	8:12
4	Felix Mendelssohn (1809 – 1847) 'O rest in the Lord' The Angel's Air from Part II of <i>Elijah</i> , Op. 70 (CHAN 8774/75) Linda Finnie contralto London Symphony Orchestra	3:30	8	Percy Grainger (1882 – 1961) Molly on the Shore [British Folk Music Setting No. 1] based on two Cork reels (CHAN 9499) City of London Sinfonia	4:00

9 II	from Gloria from Mass in D major, Op. 111 (CHAN 0681) Collegium Musicum 90	3:35	2 II	Franz Schubert (1797–1828) I 'Et incarnatus est' from Credo from Mass in E flat major, D 950 (CHAN 0750) Susan Gritton soprano Mark Padmore tenor James Gilchrist tenor Collegium Musicum 90	6:39
10 VI	Benjamin Britten Libera me (extract) from War Requiem, Op. 66 (CHAN 8983/84) Heather Harper soprano Philip Langridge tenor John Shirley-Quirk bass-baritone Choristers of St Paul's Cathedral Roderick Elms organ London Symphony Chorus London Symphony Orchestra	17:56	3	Gian Carlo Menotti (1911 – 2007) 'To this we've come' from Act II, Scene 2 of <i>The Consul</i> (CHAN 9706(2)) Susan Bullock soprano Malin Fritz contralto Herbert Eckhoff baritone Victoria Livengood mezzo-soprano Spoleto Festival Orchestra	8:38
	and Chamber Orchestra COMPACT DISC TWO	TT 79:56	4	Sir Malcolm Arnold (1921 – 2006) I Allegro from Symphony No. 1, Op. 22 (CHAN 9335) London Symphony Orchestra	12:05
1	Gustav Holst (1874 – 1934) Dance of Spirits of Fire. Allegro moderato – Andante from the Ballet from <i>The Perfect Fool</i> , Op. 39 (CHSA 5069) BBC National Orchestra of Wales	3:37	3	Ralph Vaughan Williams The Pilgrim in Prison Act III, Scene 2 from <i>The Pilgrim's Progress</i> (CHAN 9625(2)) Gerald Finley baritone Orchestra of the Royal Opera House	11:30

6	Giuseppe Verdi (1813 – 1901) 'Dies irae, dies illa' – 'Tuba mirum spargens sonum' from Dies irae from <i>Messa da Requiem</i> (CHAN 9490) London Symphony Chorus London Symphony Orchestra	3:45	10	Sir John Tavener (b. 1944) Ikon VI from We Shall See Him as He Is (CHAN 9128) John Mark Ainsley tenor Patricia Rozario soprano BBC Welsh Chorus The Britten Singers	6:03
7	William Lloyd Webber (1914 – 1982) Invocation	3:14		Chester Festival Chorus BBC Welsh Symphony Orchestra	
	(CHAN 9595) Skaila Kanga harp City of London Sinfonia		п	Benjamin Britten 'Grimes!' Mad Scene from Act III, Scene 2 of <i>Peter Grimes</i> , Op. 33	5:26
8 V	Sir Charles Villiers Stanford (1852 – 1924) 'The Old Superb' from Songs of the Sea, Op. 91 (CHSA 5043) Gerald Finley baritone	3:00		(CHAN 9447/48) Philip Langridge tenor London Symphony Chorus London Symphony Orchestra	
	BBC National Chorus of Wales BBC National Orchestra of Wales		12	Frederick Delius (1862 – 1934) 'They are not long, the weeping and the laughter'	3:28
9	Sir Edward Elgar 'Praise to His Name!' - 'Take me away' from Part II of <i>The Dream of Gerontius</i> , Op. 38 (CHAN 8641/42) Felicity Palmer mezzo-soprano Arthur Davies tenor London Symphony Orchestra	4:38		from Songs of Sunset (CHAN 9214) Sally Burgess mezzo-soprano Bryn Terfel baritone Waynflete Singers Southern Voices Bournemouth Symphony Chorus Bournemouth Symphony Orchestra	
					TT 73:24

An introduction to Richard Hickox and The Richard Hickox Foundation

The premature death of Richard Hickox on 23 November 2008, at the age of just sixty, deprived the musical world of one of its greatest conductors. The depth and breadth of his musical achievements were astonishing, not least in his remarkable work on behalf of British composers. His recorded legacy – more than 280 recordings with Chandos alone – will ensure that his art will never be forgotten. The Richard Hickox Foundation, by supporting those causes about which Richard felt passionately, will sustain those interests into the future. The Foundation aims to enhance what is already a remarkable legacy.

Richard Hickox was an inspiring figure, a guiding light to his friends and colleagues. He had a generosity of spirit and a wonderful quality of empathy for others. For someone of his musical achievements, he was never arrogant, never pompous. Indeed, there was a degree of humility about Richard that was as endearing as it was unexpected. He was light-hearted and, above all, incredibly enthusiastic for those causes which he held dear. His determination to make things happen for these passions was astonishing – without this energy and focus he could not have achieved all that he did. He was able to take others with him on his crusades, and all in the pursuit of great music. It is hard to see how he could have





achieved more during his life. His early death leaves it to The Richard Hickox Foundation to carry on, with equal energy, determination and focus, the desire to achieve his vision.

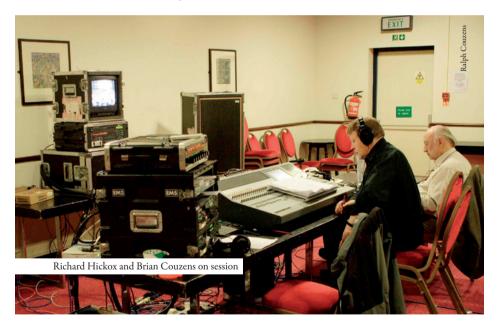
An inspiration to us all

Thanks to gifted and musical parents, Richard Hickox quickly realised his early promise. At the age of seven he was playing the organ in the church in which his father was the vicar. Very early he showed those special talents which later distinguished the man, including a capacity for hard work and an enthusiasm which seemed to carry all before it. In his teens he was conducting at the Wooburn Festival, and in 1973 – at the age of just twenty-five – he became the youngest person to conduct at the BBC Proms. He formed his own orchestra in 1971, the City of London Sinfonia, and was quickly taken up by record companies. His English National Opera debut, with Dido and Aeneas, followed in 1979, his operatic achievements broadening what was already a remarkably wide range of musical interests. Closest to his heart, however, was British music. His performances of works by Elgar, Vaughan Williams, Britten, Delius and others showed profound musical insights, the interpretations big-hearted, expressive and rooted in the colours and contours of the English countryside.

Richard was a completely rounded musician with a patience, kindness and charisma that endeared him to players and singers alike. His enthusiasm bred its own

energy and this, in turn, inspired performers. He was superb at marshalling large forces. He cared about the development of the artists with whom he worked and they repaid this loyalty by giving of their best for him.

An unassuming man who was always a delight to meet, Richard was a tireless musical explorer who was able to create a wonderful sense of spirituality, which lifted performances to become special, memorable events. For all these reasons, Richard was loved as well as respected.



The goals of the Foundation

The Richard Hickox Foundation will continue to cherish and support those interests that were close to Richard's heart. These interests were very catholic – who can forget Richard's recordings and performances of the music of Bach, Haydn, Mendelssohn or Dvořák? However, the focus will be, rightly, on British music, for this repertoire brought something extra from Richard. The Foundation will also acknowledge and develop a genuinely international approach that reflects Richard's own worldwide activities and success.

The goals of the Foundation can be summarised as follows:

- 1) To commission and financially support recordings of British composers, focusing on those of importance, who have been neglected by record companies and concert promoters. This will include composers such as Holst, Leighton and Stanford;
- 2) To identify and support young conductors and singers worldwide, through grants to enable the appointment of Associate Conductors (known as Richard Hickox Conducting Fellowships) and through grants for concert training for young singers (known as Richard Hickox Singing Fellowships);
- 3) Through grants and other forms of support to encourage performances of British music outside the UK. Richard Hickox pioneered British music from Sydney to San Diego – this objective will maintain the momentum;

4) To communicate information about the life and work of Richard Hickox, mainly through a new website: www.richardhickoxfoundation.com.

To help us realise these ambitious objectives and plans, the Richard Hickox Foundation has been set up as a company limited by guarantee (number 6858087) and will be registered as a charity under UK law.

Partnerships with organisations that worked closely with Richard Hickox will be developed in support of our objectives.

Our goals can only be achieved by raising funds from those organisations and individuals who cared about Richard Hickox and who want to see his legacy enhanced. To keep costs to a minimum, no salary or fees will be payable to anyone associated with the Foundation. Those involved will give of their time freely, out of love for Richard, the man and musician.

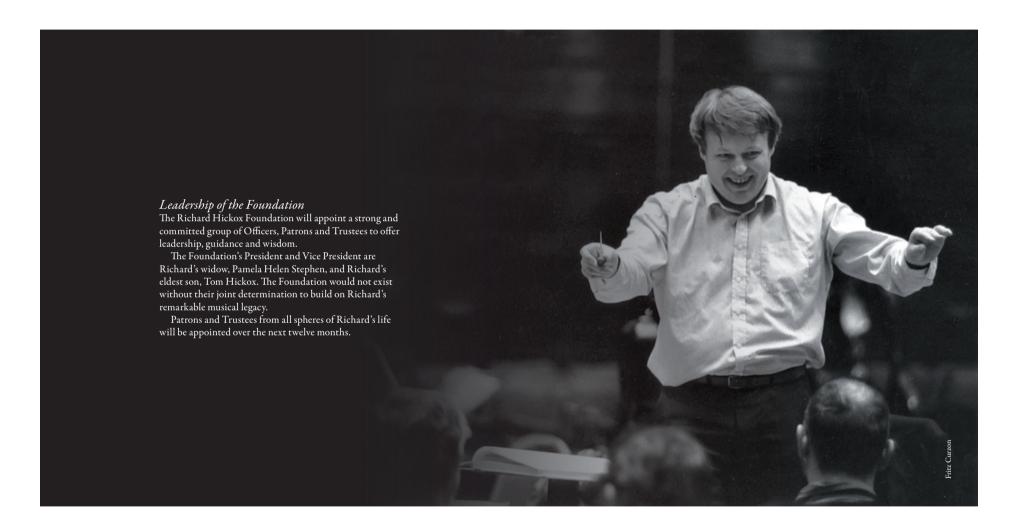
How you can help

To realise our vision for The Richard Hickox Foundation we need the help of those organisations and individuals who believed in Richard and who cherish his memory. Many will want to support the Foundation even if they did not know Richard personally, for they responded wholeheartedly to his music making, which touched their hearts. To support the Foundation, perhaps by becoming a Friend or by making a donation, please contact us at:



The Richard Hickox Foundation Crystal Wharf 36 Graham Street London N1 8GI

e-mail: richardhickoxfoundation@intermusica.co.uk



948	Born at Stokenchurch, Bucks, son of Rev'd Sidney Hickox and Jean Millar,	1988	First recording projects with Chandos Records
	on 5 March	1989	Director, Chester Summer Music Festival
1959	Royal Grammar School, High Wycombe	1990	Co-founder, Collegium Musicum 90
1966	Royal Academy of Music (LRAM)	1992	Principal Guest Conductor, Bournemouth Symphony Orchestra
1967	Organ Scholar, Queens' College, Cambridge (MA, ChM) (to 1970),		(to 1995)
	studying with Sir David Willcocks and George Guest	1992	Exclusive Contract with Chandos Records
1967	Founded and directed Wooburn Singers and Festival (to 1989, then President)	1992	Gramophone Award for best choral recording (Britten's War Requiem)
1968	FRCO	1994	Artistic Director, City of London Festival
1970	Organist and Director of Music, High Wycombe Parish Church (to 1972)	1994	Second Gramophone Award for best choral recording
1970	Appointed Honorary Fellow, Queens' College, Cambridge		(Delius's Sea Drift, Songs of Farewell and Songs of Sunset)
1971	Founded Richard Hickox Singers and Orchestra	1995	Royal Philharmonic Society Award (for cycle of Vaughan Williams's
1971	Founder and Music Director, City of London Sinfonia		symphonies – the first ever – with Bournemouth Symphony Orchestra
1972	Organist and Master of Music, St Margaret's, Westminster (to 1982)		in London and Bournemouth)
1973	Debut at BBC Promenade Concerts, Royal Albert Hall	1995	Gramophone Opera Award (for Walton's Troilus and Cressida)
1974	Artistic Director, St Endellion Easter Festival (to 2006)	1997	Music Director, Spoleto Festival (to 2002)
1976	Founder and Artistic Director, Spitalfields Festival (to 1994)	1997	Music Director, Vision of Albion Opera Festival for RVW
1976	Director, London Symphony Chorus (to 1991)	2000	Principal Conductor, BBC National Orchestra of Wales
1978	Music Director, Bradford Festival Choral Society		(Emeritus Conductor from 2006)
1979	Artistic Director, St Endellion Summer Festival	2002	Appointed CBE in Queen's Birthday Honours
1980	Principal Guest Conductor, Netherlands Radio Philharmonic Orchestra	2003	Honorary Doctorate of Music, Durham University; Hon Fellow,
	(to 1984)		Queens' College, Cambridge
1981	Music Director, Truro Festival	2005	Music Director, Opera Australia
1982	Artistic Director, Northern Sinfonia (Emeritus Conductor from 1990)	2008	Died in Swansea on 23 November
1985	Associate Guest Conductor, London Symphony Orchestra	2009	Posthumous recipient of Helpmann Award for Opera Australia's production of <i>Billy Budd</i>



Richard Hickox and Chandos Records

Everyone associated with Richard Hickox is deeply grateful to Chandos Records for agreeing to donate the profits from this CD to The Richard Hickox Foundation. Richard had a long and deeply fulfilling relationship with Chandos, which enabled him to realise his artistic vision. His recorded legacy remains as a testament to his musical ability and the excerpts on this two-disc set have been chosen to capture all aspects of his art. It was difficult to know what to leave out as Richard seemed never to make a poor recording. However, here we have some of his greatest achievements, from the recording of the original version of Vaughan Williams's A London Symphony to the poignant setting of Delius's Songs of Sunset from which the title of this celebration, 'Within a Dream', is taken. In between there are excerpts from Britten operas and from the Grainger, Arnold and Holst series, as well as much repertoire from beyond the British isles, including Mendelssohn, Menotti, Hummel and Schubert. The achievements of Richard Hickox reached an astonishing breadth and depth, as this brief selection of his music making demonstrates. Through the recordings represented here we can continue to marvel at the consistently high level of his interpretations whilst wondering what more he might have achieved had he lived to the age of eighty. It is our deeply held hope that The Richard Hickox Foundation will build on his legacy in the years to come.

> © 2009 Stephen Connock MBE Trustee, Richard Hickox Foundation

Eulogy

We are gathered here, today, in St Paul's Cathedral, to remember and to celebrate the life and work of Richard Hickox; an extraordinary man, who inspired us all. And I am sure that I am not alone, amongst the many others who worked with Richard, in saying that I still think of him every single day. He was, and always will be, an inspiration and a guiding light.

Richard lived his life in such a way that when we look at his many outstanding achievements, we recognise that his wonderful qualities of generosity, love and kindness were ever present. Perhaps most striking of all was his ability to be a supportive and inspiring friend to everyone with whom he worked, whilst at all times remaining the consummate professional, with enviable motivation and drive. Despite being one of the busiest conductors in the world, he always seemed to have time to help others, to listen to them when they were in trouble, to offer friendly advice, and above all to care. He was generous to all those who knew him, and had an extraordinary capacity to show his love, understanding, and compassion to all who worked with him.

Richard loved music and he loved people... and surfing, and football... not playing it, but watching it! As long as it was Manchester United! He would have been chuckling away last night with his favourite team winning two nil. Chuckling and laughing: that was our Richard.



Laughter was something Richard was good at, and it always made for a good working atmosphere.

I first met him just before he became organist and choirmaster at St Margaret's, Westminster, and I remember his dynamic personality and iron determination. He was a fresh-faced young man, just down from Queens' College, Cambridge (where he had been an organ scholar), for whom nothing seemed impossible, and whose boundless enthusiasm was so infectious. At that time he also had quite a bad stammer, which



endeared him to many of us. That was around 1970, when I also met his mother, Jean, and his clergyman father, Sidney, who made me so welcome in their house. From that time I felt like part of Richard's extended family.

Richard had a style of conducting that was always deeply connected with the music. He never felt the need to make ostentatious balletic effects on the podium, rather his gift was much deeper, and much more in tune with the music and his performers. As a result, music invariably glowed under his leadership.

To watch Richard conducting was not like watching a metronome. He had larger-than-life, expressive, broad gestures, which made abundant sense of the works he performed. He said himself, and I quote, 'however good your geometry is as a conductor, unless you have the spirit of the music inside you, it's worth nothing'. The great jazz trumpeter Miles Davis said, 'Don't play what's there, play what's NOT there!' Richard had that particular gift – he always brought something of himself to the performance.

Richard instinctively recognised the beginning of something special, and that moment would be allowed to gather momentum and to blossom. Dylan Thomas wrote of 'the force that through the green fuse drives the flower'. Richard was that force, and he knew intuitively how to make that flower blossom. I now recognise that we were in the presence of a different kind of genius. Not the show-off with a certain mystique, but a good, honest person, who was there to experience something special with us, through the music.

He was a normal, happy, enthusiastic, real person, with nothing to hide and nothing to fake.

He certainly had a passion for British music, performing and recording many rarities with astonishing freshness and vitality. But the sheer range of his repertoire was breathtaking: it extended from early baroque through the classical and the romantic periods, and right through to contemporary music (he commissioned many new works). His diary of engagements shows that had he lived, he would have continued to work with more and more of the world's leading orchestras.

Early in his career he formed the Richard Hickox Singers and Orchestra, and also the City of London Sinfonia. In the '80s he was artistic director of the Northern Sinfonia, and in 1990 he co-founded the period instrument orchestra Collegium Musicum 90 with Simon Standage. He also became associate guest conductor of the LSO (having been a memorable director of the LSO Chorus for many years), and in the year of the millennium he was made principal conductor of the BBC National Orchestra of Wales. He was also a regular with the Philharmonia Orchestra.

As well as his work with the ENO and Opera North, Richard had a long association with the Royal Opera House, Covent Garden, and this led to more opera and concert engagements internationally. In 1997 he became music director of the Spoleto Opera Festival, and then, in 2005, he took up the post of music director for Opera Australia in Sydney. We worked together on Britten's *Death in Venice*



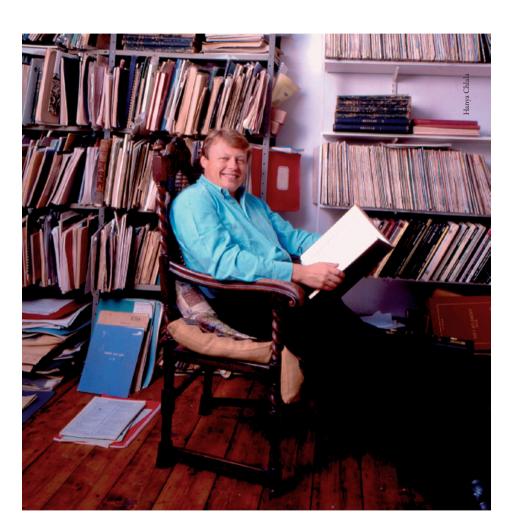
(in his first season there), and it was his desire to repeat that work in his St Endellion Festival in North Cornwall. We will of course honour that wish, with two concert performances of *Death in Venice* at the Festival in August this year. St Endellion was his special place, where he surfed the ocean, spent quality time with his family, and made music with his friends.

As a son, a brother, a husband, and a father, Richard was always surrounded by his family. He had a wonderful son, Tom, with Fran (Frances Sheldon-Williams) and two lovely children (Adam and Abigail) with the singer Pamela Helen Stephen. Tom (his eldest son) was always a source of great pride to Richard. He often talked about Tom's progress at school and university as Tom was growing up. Now of course he is a grown man, and has his own career in music, which pleased Richard enormously.

Tom has also been a great source of help and comfort to the whole family during these past few months, providing much needed strength and support at this sad time.

During the last four years, Adam and Abigail were educated in Sydney, where Richard was working, and also travelled back to the UK to be with him in London and St Endellion. Both children were the centre of his life in every way. He couldn't believe that he had such a beautiful and clever daughter, and his young son was a constant source of pride, with his ability to compose music and appear on stage while still so young. I remember that, while we were in Sydney in 2005, Richard conducted performances of *Hänsel und Gretel*. Adam, who was around nine years old, sang in the chorus and Richard admitted to me the next day that he had been in floods of tears when little Adam came on stage as one of the gingerbread children. He was so very proud of his children.

Last October, performing *Billy Budd* together with him in Sydney, I was invited out every weekend to his family home. It was always very special to be in their company, and one could see the bond which they had together. Pamela always put Richard and the family first in her life, which meant radically changing her own singing career. Singing mostly with him, and less frequently with others, she managed successfully to balance her family and career. Richard loved her deeply, and could not have coped without her constant presence. Leaving Sydney twice each year for five weeks, without his family, was torture to him, but with





her extraordinary gift of organisation, mixed with the deep love and respect she had for Richard, Pamela was able to give him the stability and security that he needed.

He made nearly 300 recordings in his lifetime, mostly with his beloved Chandos Records, and these recordings now form the basis of the musical legacy by which he will be remembered. But the greatest memories of him for most of us will be those gained through knowing and working with this special man.

God bless you, Richard. You have touched very many people all over the world with your music making, your love and your generosity of spirit. We were privileged to know you, and your memory will live on amongst us for ever.

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Delivered at the Service of Thanksgiving for Richard Hickox held at St Paul's Cathedral, London on 12 March 2009





Richard Hickox with Peter Coleman-Wright and Ralph Couzens

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Mastering Jonathan Cooper

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Within a Dream A Celebration of the Artistry of RICHARD HICKOX

(1948 - 2008)

This two-disc set is a celebration of the enormously fruitful, long-standing collaboration between Richard Hickox and Chandos. His large recorded legacy will remain a testament to his musical energy and exceptional gifts for years to come, and the excerpts included on this set have been chosen to capture all aspects of his art. The twenty-two tracks demonstrate his commitment to an extraordinarily wide range of music, both vocal and orchestral, from the past three centuries. Through these recordings we can continue to marvel at the consistently high level of his interpretations whilst wondering what more he might have achieved had he lived longer.

Chandos will donate the royalties from all sales of this disc to The Richard Hickox Foundation, established to support the causes about which Richard felt passionately.

COMPACT DISC ONE

Music by Bridge, Britten, Dvořák, Elgar, Grainger, Haydn, Hummel, Mendelssohn and Vaughan Williams TT 79:56

COMPACT DISC TWO

Music by Arnold, Britten, Delius, Elgar, Holst, William Lloyd Webber, Menotti, Schubert, Stanford, Tavener, Vaughan Williams and Verdi

TT 73:24

WITHIN A DREAM: A Celebration of the Artistry of Richard Hickox CHANDOS