



**Graham Johnson**

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# FELICITY LOTT

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*sings*

## Favourite English Songs

*Die beliebte englische Lieder*  
*Méodies anglaises favorites*

*with*

*Graham Johnson, piano*



**FELICITY LOTT** *Soprano*  
**Graham Johnson** *Piano*

- 1 MAUDE VALERIE WHITE (1855-1937)  
**So We'll Go No More A-roving** [4:38]
- 2 SIR EDWARD ELGAR (1857-1934)  
**Queen Mary's Song** [4:30]
- 3 THOMAS DUNHILL (1877-1946)  
**The Cloths of Heaven** Op. 30 No.3 [2:30]
- 4 ROGER QUILTER (1877-1953)  
**Love's Philosophy** Op.3 No.1 [1:24]
- 5 RALPH VAUGHAN WILLIAMS (1872-1958)  
**Silent Noon** [4:39]
- 6 DOROTHY HOGBEN  
**The Shawl** [4:23]
- 7 BENJAMIN BRITTEN (1913-76)  
**Fish in the Unruffled Lakes** [3:09]
- 8 SIR LENNOX BERKELEY (b. 1903)  
**O Lurcher-Loving Collier** Op.53 No.2 [2:30]
- 9 BENJAMIN BRITTEN  
**O Waly, Waly** [3:59]
- 10 PERCY GRAINGER (1882-1961)  
**The Sprig of Thyme** [2:32]
- 11 GEOFFREY BUSH (b. 1920)  
**Sigh no more, Ladies** [1:57]

- 12 HERBERT HOWELLS (1892-1983)  
**Come Sing and Dance** [3:53]
- 13 **Gavotte** [3:05]
- 14 FRANK BRIDGE (1879-1941)  
**Go Not, Happy Day** [1:22]
- 15 PETER WARLOCK (1894-1930)  
**My Own Country** [2:48]
- 16 CECIL ARMSTRONG GIBBS (1889-1960)  
**Silver** Op.30 No.2 [3:16]
- 17 GRAHAM PEEL (1877-1937)  
**The Early Morning** [1:28]
- 18 MICHAEL HEAD (1900-76)  
**Sweet Chance, That Led My Steps Abroad** [2:18]
- 19 LIZA LEHMANN (1862-1918)  
**The Swing** [1:25]
- 20 LORD BERNERS (1883-1950)  
**Red Roses and Red Noses** [2:23]
- 21 BENJAMIN BRITTEN  
**Come You Not From Newcastle?** [1:06]
- 22 SIR WILLIAM WALTON (1902-1983)  
**Old Sir Faulk** [2:03]

DDD TT= 63:00



Felicity Lott

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Flora Nielsen, with whom I studied singing at the Royal Academy of Music in London, said that I was "an adagio singer"! Certainly my selection of English songs is predominantly reflective in mood. As a student at the RAM I met Graham Johnson, a great champion of song in all its forms (and an excellent pianist). He played for my lessons with Flora, whom we adored, and he has copies of all the recordings she made with Gerald Moore, including a lovely performance of *The Early Morning*. Also at the RAM, Michael Head was a gentle professor who wrote many beautiful songs and sang them to his own accompaniment. Whilst a student, I sang the role of the wife, Anthea, in his one-act opera *After the Wedding*, and also sang several of his songs.

I was born in Cheltenham, and took part annually in the local competitive festival, with the help of my first teacher, Ursula Hughes. I sang in the church choir and there I first heard the beautiful anthems of Herbert Howells. I believe I performed *Come Sing and Dance* in the festival one year, and Graham introduced me to *Gavotte*, a delicate evocation of former times.

Colleagues in Cheltenham led me to the eccentric music of Lord Berners. We gave a concert at his house in Farringdon, where pigeons fluttering in the garden ignored notices specially placed for them in the trees – "Please do not peck the fruit" – and where books in the guests' bedrooms bore the inscription "This book has been stolen from Lord Berners"...

As a student of French, I studied singing with Joan Gray who introduced me to many of the pieces on this recording and gave me a list of English songs to be explored. To this list I would add a few new discoveries, such as *The Shawl*, which Dorothy Hogben sent to me, out of the blue. Graham brought *The Swing* to the recording session, saying that it was Britten's favourite song, and since it was one of my daughter's favourite poems, I sang it for her! I wish I had known Britten; I so enjoy singing his music – songs, concert works and operas, so powerful and disturbing or witty and beautiful – a great composer.

Although I have sung German lieder and French mélodies throughout my working life, the English song has a natural place in my affection, and, I should like to think, at its best it stands up well to its rivals. This recording is a personal "Those I have loved", and in most cases the words are of equal importance to the music; many of our greatest poets are represented.

I hope you enjoy it.

Felicity Lott

### **Maud Valérie White**

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#### ***So We'll Go No More A-roving***

Born in Dieppe, the English composer Maud Valérie White spent a considerable time abroad, becoming a proficient linguist and writing songs in several languages. While many of her songs are Victorian drawing room ballads by intention and inclination, she looked to the German lied for her models and brought the genre to considerable distinction, this setting of well-known words by Byron being one of the best examples. It was published by Chappell in 1888. She was an important precursor of Quilter, who dedicated his setting of Dekker's *Oh, the Month of May* to her.

### **Sir Edward Elgar**

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#### ***Queen Mary's Song***

It was a long hard slog before Elgar established himself as a composer. This lute song, Mary Tudor's lament at the passing of her beauty, from Tennyson's historical drama *Queen Mary*, was composed in 1887. (The words had already been set for the stage of the Lyceum Theatre, London by Stanford eleven years earlier.) Elgar sold it outright in 1889, when it became his second published song. It later gained popularity when Elgar included it in an album of his early songs with the title *Edward Elgar's Seven Lieder*, published in 1907.

### **Thomas Dunhill**

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#### ***The Cloths of Heaven Op.30 No.3***

A pupil of Stanford at the Royal College of Music, Dunhill achieved fame in the 1930s with several popular operettas, of which *Tantivy Towers*, to words by A P Herbert, is probably the best. He also wrote orchestral and chamber works, but is probably now best remembered for his songs. *The Cloths of Heaven* comes from his orchestral song cycle *The Wind Among the Reeds*, setting well-known words by Yeats, and was first heard at London's Queen's Hall in 1912.

### **Roger Quilter**

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#### ***Love's Philosophy Op.3 No.1***

With Percy Grainger, Norman O'Neill, Cyril Scott and Balfour Gardiner, Quilter was one of the "Frankfurt Gang", all students at the Hochschule Konservatorium in Frankfurt am Main. He established his style in his *Three Songs Op.3*, the first of which, this passionate setting of Shelley's poem (not quite perfectly remembered) *Love's Philosophy*, was written in 1905. It was dedicated to, and sung by Gervase Elwes, who was to be closely associated with Quilter's songs for the rest of his life. Elwes, like Quilter from a "county" family, was also associated with Percy Grainger and introduced him to folksong collecting in Lincolnshire.

## Ralph Vaughan Williams

### *Silent Noon*

When he is so well remembered for his symphonies and his choral works it is possible to forget that Vaughan Williams first achieved celebrity as a songwriter, soon after the turn of the century. Songs such as *Linden Lea* and the cycle *On Wenlock Edge* quickly established themselves as enduring masterpieces. One of his best-known songs is *Silent Noon* from the pre-Raphaelite song cycle *The House of Life*, six settings of sonnets by Dante Gabriel Rossetti. Composed and first performed early in 1903, the song was published the following year, and incorporated as the second in the cycle which was finally heard in December 1904.

## Dorothy Hogben

### *The Shawl*

This is a setting of a prose account by Lawrence Atkinson, who was better known as a painter and sculptor of non-representational art. It evokes the reality of working in the peatfields, and was published by OUP in 1926. It contrasts strongly with the more romanticised settings of O'Sullivan and Colum by Hogben's contemporaries, and is marked to be sung in a "flat and colourless" way. Dorothy Hogben spent many years at the BBC, as accompanist, arranger, conductor, and as sole music director of major productions. Her talks for television and radio include an introduction to one of Lord Beecham's symphonic concerts. She published a small number of songs and choral pieces starting in 1922 and ending with a *Cherry Tree Carol* in 1970.

## Benjamin Britten

### *Fish in the Unruffled Lakes; O Waly, Waly; Come You Not From Newcastle?*

In the 1930s Britten reacted strongly against the established British composers of his day, most of whom he found technically wanting. This was particularly true of his songwriting, in which, stimulated notably by the poetry of Auden and by his discovery of the songs of Purcell, Britten demonstrated a brilliant technique. This is seen in the cycle *On This Island* completed in October 1937 and in the following separate Auden setting, *Fish in the Unruffled Lakes*, which was not published for ten years.

Britten and Peter Pears left for the USA in May 1939, and did not return to the UK until 1942, arriving in Liverpool on the Swedish cargo ship Axel Johnson on 17 April. Though previously antagonistic to the folksong school, Britten appears to have started making arrangements of British folksongs for performance during the recitals he and Pears gave while they were in the USA. These and others made on their return were collected together in a first album of folksong arrangements published in 1943. Both folksong settings in this recital appeared in Britten's third collection published by Boosey & Hawkes in 1947. Both proclaim their personality, and their kinship with the Auden setting, in their accompaniments. *O Waly, Waly* was collected by Cecil Sharp from a Mrs Caroline Cox at High Ham, Somerset on 8 August 1905, as well as variants at about the same time, though a version of it had already been published in Child's *The English and Scottish Popular Ballads* in the 1880s.

## Sir Lennox Berkeley

### *O Lurcher-Loving Collier Op.53 No.2*

Although ten years his senior, Berkeley was for a time strongly influenced by Benjamin Britten in the mid-1930s, and therefore was part of that circle dominated by the young W H Auden. His *Five Poems by W H Auden, Op.53* date from 1958 and constitute a later tribute to the poet. The texts of all but the first are taken from the collection of "Songs and Other Musical Pieces" in the poet's *Collected Shorter Poems* which had appeared a couple of years earlier.

## Percy Grainger

### *The Sprig of Thyme*

In his folk music settings, the Australian Percy Grainger was not looking for the merely tuneful or picturesque. His intense, passionate treatment, and particularly his harmony, evokes a tortured emotion that is quite remarkable. This is particularly encountered in the songs *Shallow Brown* and *Willow Willow*, but it is felt here too. Grainger collected this folksong from Joseph Taylor of Saxby-All-Saints in 1906, and in 1908 persuaded him to make a commercial recording of it and other songs with the Gramophone Company. The song had also been collected elsewhere, though Grainger's treatment is based on the way he heard it sung in Lincolnshire. Grainger designated it his British Folk Music Setting No.24, and took until 1920 before he brought it to its published state. Paradoxically, as in all Grainger's folksong settings, in attempting to capture an emotional climate he felt to be authentic he actually created a unique world of his own.

## Geoffrey Bush

### *Sigh no more, Ladies*

Geoffrey Bush, composer, teacher and champion of late Victorian composers, is well-known for his choral music, his orchestral works and his songs. As songwriter, Geoffrey Bush has remarked on his preference for poems of the past "whose modernity of feeling make them timeless", adding "the chief problem in writing songs is to discover the right words". It is remarkable that Bush has succeeded in doing this on so many occasions. This characteristic setting of familiar words from Act 2 sc iii of Shakespeare's *Much Ado* was published as one of the *Eight Songs for High Voice* in 1979.

## Herbert Howells

### *Gavotte; Come Sing and Dance*

Vocal music made a strong contribution to Howells' early reputation as a young composer to be watched, and among the music he submitted for his RCM Open Scholarship in composition in 1912 was a set of five songs. Others soon followed, and like Gibbs he was drawn to the poetry of Walter de la Mare. Sir Henry Newbolt's *Gavotte* inhabits a not dissimilar world to de la Mare's wide-eyed verse, and Howells set it in April 1919, matching the poet's evocation of the old dance with stately music in the same measure. When published in 1927 it was dedicated to his daughter Ursula (later the well-known actress). The same year he set an old carol, *Come Sing and Dance*, written for the soprano Dorothy Silk in October and published immediately. In this, one of his most beautiful songs, we find the two faces of Howells' art: formality and a passionate exultation, the latter finally overwhelming the former at the climax.

## Frank Bridge

### *Go Not, Happy Day*

Frank Bridge, like Howells and Vaughan Williams, also a pupil of Stanford, set Tennyson's lyric *Go Not, Happy Day* from the poetic monodrama *Maud* in 1903, probably at about the time he completed his studies at the RCM. Like Vaughan Williams' *Silent Noon* the music was first published in the journal *The Vocalist*, in 1905. As a composer Frank Bridge was largely forgotten for many years, his name remembered only as the teacher of Benjamin Britten and as the composer of this song. Since the late 1960s there has been a complete reassessment of Bridge's music and his later scores are now recognised as among the most forward looking of their day.

## Peter Warlock

### *My Own Country*

Philip Heseltine first published under the name Peter Warlock in 1916. Originally he used the identity to publish articles, but soon found it convenient to be able to issue his songs anonymously in this way, until in 1919 he was found out when an employee at his publisher recognised his immaculate and highly personal handwriting. The publisher agreed to keep the secret. In January 1927 Heseltine composed three settings of Hilaire Belloc of which this is the third. Although conceived as a set they were in fact published separately. The poem was one of twelve that appeared in the text of Belloc's curious fictional celebration of Sussex ("a farrago" as he called it) *The Four Men*. "There are dreams", says the poet – one of the four men – "in which men do attain to a complete satisfaction, reaching the home within the home and the place inside the mind."

## Cecil Armstrong Gibbs

### *Silver*

At first a junior master at The Wick, a preparatory school near Brighton, Gibbs was launched on a career in music when he commissioned Walter de la Mare's play *Crossings* (1919) for the school and, having written the incidental music himself, asked the young Adrian Boult to conduct. Boult was so impressed that he offered to pay a year's tuition fees at the RCM for Gibbs to study composition with Vaughan Williams, and conducting with himself. The young composer's career developed quickly and his name remained associated with de la Mare, whose delightful "book of rhymes", *Peacock Pie*, was a potent source. This poem *Silver*, in particular, has been chosen by many composers; Gibbs' near perfect setting dates from 1920 while he was still a student at the RCM.

## Graham Peel

### *The Early Morning*

Gerald Graham Peel was popular in his day as a songwriter who encompassed the ballad tradition and appealed to a popular market as well as to recital audiences. He established himself with his settings from Housman's *A Shropshire Lad*, of which the song *In Summer-time on Bredon* was for a long time very popular. *The Early Morning* is a setting of a short poem from Hilaire Belloc's *Verses and Sonnets* of 1896.

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### Michael Head

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#### *Sweet Chance, That Led My Steps Abroad*

Michael Head was a recitalist who specialised in accompanying himself. His songs were largely written for these occasions, and concentrate on charm rather than addressing great issues. He made a point of setting living poets, often very minor ones. His cycle of W H Davies settings, *Songs of the Countryside*, dates from 1928, and this is the fifth song, dedicated to his publisher Leslie A Boosey. It was first performed by Keith Faulkner at Queen's Hall in December that year.

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### Liza Lehmann

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#### *The Swing*

Liza Lehmann first achieved celebrity as a teacher and singer, and in a London concert in 1888 she was accompanied in two Schumann songs by Clara Schumann. She subsequently became well-known as a composer, with her setting of words from Fitzgerald's *The Rubaiyat of Omar Khayyám*, under the title *In a Persian Garden*, published in 1896. The format she adopted there, a quartet of solo singers with piano accompaniment, also served her well in her later song cycle *The Daisy-Chain*, which was her second big hit when published in 1900. This "garland" of 12 songs of childhood took five of its lyrics from Robert Louis Stevenson's *A Child's Garden of Verses*. Of these *The Swing* is placed eighth in the cycle. It is dedicated "to my small son Rudolf", to whom Lehmann was passionately attached and who broke her heart when, having enlisted as a gunner-cadet, he died from pneumonia in March 1916.

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### Gerald Tyrwhitt-Wilson, Lord Berners

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#### *Red Roses and Red Noses*

During and after the First World War, antipathy to German music articulated reaction to its dominant influence before the war and resulted in a vogue for an avant garde preoccupied with Stravinsky and Les Six. Among British composers none was musically more anti-German than Lord Berners, an amiable English eccentric, diplomat, painter, writer and composer whose music found favour with Stravinsky and whose ballet *The Triumph of Neptune* was to be Diaghilev's first production of an extended British score, in 1926. Although most of Berners' music dates from the First World War and the 1920s, *Red Roses and Red Noses* was written during the Second War. Berners' exquisite lied dedicated to "a young lady who expressed the wish that, when she died, Red Roses might be strewn upon her tomb" is all the more funny for its straight-faced presentation: every word has to be relished.

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### Sir William Walton

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#### *Old Sir Faulk*

This song had its origins in Walton's entertainment *Façade* and was given a singing rather than a speaking voice when it became the last of three songs setting words by Edith Sitwell, all more or less founded on the earlier work. The fox-trot *Old Sir Faulk* takes the vocal line variously from the top line of the original instrumental accompaniment, and was described as "nello stile americano". It was dedicated to the composer's publisher at OUP, Hubert Foss, who with his wife the soprano Dora Stevens gave the first performance at the Wigmore Hall in 1932.

Viele der Lieder von **Maud Valérie White** können nach Intention und Neigung als viktorianische Balladen eingestuft werden, obwohl sich diese Komponistin das deutsche Lied zum Vorbild genommen hatte und auf diesem Gebiet wirkliches Niveau erreichte. Die vorliegende Vertonung bekannter Worte von Byron ist eines der besten Beispiele dafür.

**Sir Edward Elgar** ist der berühmteste Komponist dieser Periode, aber es war eine lange und schwierige Aufgabe für ihn, sich als solcher zu etablieren. Das vorliegende Lautenlied, Mary Tudors Klage über ihre vergehende Schönheit in dem historischen Drama *Queen Mary* von Tennyson, entstand im Jahre 1887 und war Elgars zweites veröffentlichtes Lied.

Die meisten britischen Komponisten, derer wir uns aus dem frühen zwanzigsten Jahrhundert erinnern, studierten unter Sir Charles Villiers Stanford am Royal College of Music. Einer von ihnen war **Thomas Dunhill**, der in den 30er Jahren durch verschiedene populäre Operetten bekannt wurde, von denen *Tantivy Towers* mit dem Text von A.P. Herbert wahrscheinlich die beste ist. Das Lied "Cloths of Heaven" stammt aber aus Dunhills orchestralem Liederzyklus *Wind among the Reeds* – eine Vertonung bekannter Texte von Yeats – und war erstmals bei einer Aufführung in der Londoner Queen's Hall im Jahre 1912 zu hören.

Zusammen mit Percy Grainger, Norman O'Neill, Cyril Scott und Balfour Gardiner war **Roger Quilter** ein Mitglied des sogenannten "Frankfurt Gang" von Studenten am Hoch'schen Konservatorium in Frankfurt am Main. Er etablierte seinen persönlichen Stil mit seinen *Three Songs, Op. 3*, dessen erster, seine leidenschaftliche Vertonung von Shelleys Gedicht "Love's Philosophy", im Jahre 1905 entstand. Das Lied war gewidmet dem Sänger Gervase Elwes, der es auch zuerst sang, und der für

den Rest seines Lebens eng mit den Liedern von Quilter verbunden bleiben sollte.

Weil **Vaughan Williams** so gut bekannt ist für seine Symphonien und Chorwerke, vergißt man nur zu leicht die Tatsache, daß er kurz nach der Jahrhundertwende zuerst als Liederkomponist berühmt wurde. Eines seiner bekanntesten Lieder ist "Silent Noon" aus seinem prä-raphaelitischen Liederzyklus *The House of Life* – eine Vertonung von sechs Sonnetten von Dante Gabriel Rossetti, komponiert und erstaufgeführt im Jahre 1903.

**Dorothy Hogbens** Vertonung eines Prosawerks von Lawrence Atkinson über die harte Arbeit beim Torfstechen wurde von Oxford University Press im Jahre 1926 veröffentlicht. Diese Komposition steht in deutlichem Gegensatz zu den romantischeren Vertonungen ihrer Zeitgenossen und ist laut Anweisung "flach und farblos" zu singen.

**Benjamin Britten** reagierte in seiner Jugend in den 30er Jahren scharf auf die etablierten britischen Komponisten seiner Zeit, denen er allen technische Mängel vorwarf. Er selbst bewies sich dann besonders in der Liedkomposition, wobei er von den Gedichten Audens und von den Liedern Purcells angeregt wurde und eine blendende Kompositionstechnik an den Tag legte – vor allem in dem im Oktober 1937 beendeten Zyklus *On this Island*, dem kurz danach eine weitere Auden-Vertonung folgte unter dem Titel "Fish in the Unruffled Lakes". 1939 begaben sich Britten und Peter Pears nach den USA, von wo sie erst 1942 wieder nach Großbritannien zurückkehrten. Britten war urssprünglich der Folkmusik-Bewegung ablehnend gegenübergestanden, doch dürfte er während seines Amerikaufenthalts mit der Bearbeitung britischer Folksongs für seine Aufführungen zusammen mit Pears begonnen haben. Die hier vorliegenden Vertonungen stammen aus der dritten Sammlung von Brittens Folksongs, erschienen bei Boosey & Hawkes im Jahre 1947.

Zeitweise stark beeinflusst von Britten Mitte der 30er Jahre, und Mitglied des von dem jungen Auden beherrschten Kreises war **Sir Lennox Berkeley**. Seine *Five Poems by W H Auden*, op.53, aus dem Jahre 1958 stellen einen späteren Tribut an diesen britischen Dichter dar.

Der Australier **Percy Grainger** strebte in seinen Liedern nicht nur das Melodiöse und Pittoreske an, und seine leidenschaftliche Ausdruckskraft und besonders seine Harmonie brachte Lieder von einer außerordentlichen, qualvollen Gefühlsstärke hervor. Paradoxiere Weise hat Grainger in allen seinen Volksliedvertonungen eine ganz einmalige, persönliche Welt geschaffen, obwohl er stets bestrebt war, den gegebenen Vorlagen emotionell gerecht zu werden.

**Geoffrey Bush**, Komponist, Lehrer und Vorkämpfer für die spätviktorianischen Komponisten, ist weithin für seine Orchesterwerke, Chormusik und Lieder bekannt. Typisch ist die vorliegende Vertonung vertrauter Worte aus Shakespeares "Viel Lärm um Nichts" (2. Akt, Szene 3), die als einer seiner *Eight Songs for High Voice* im Jahre 1979 veröffentlicht wurde.

**Herbert Howells** fühlte sich wie Gibbs von der Lyrik de la Mares angezogen. Das Gedicht "Gavotte" von Sir Henry Newbolt entstammt einer Welt, die den Versen von de la Mare nicht unähnlich ist, und Howells vertonte es im April 1919, wobei er der dichterischen Beschreibung dieses alten Tanzes mit feierlicher Musik im selben Takt gerecht wurde.

Ein anderer Stanford-Schüler, **Frank Bridge**, vertonte Tennysons lyrisches Gedicht "Go Not, Happy Day" aus dem Melodrama *Maud* von 1903, wahrscheinlich zur selben Zeit, in der er sein Studium am Royal College of Music beendete. Der Komponist Frank Bridge war für viele Jahre vergessen – man erinnerte sich an ihn höchstens als Lehrer von Benjamin Britten und als Komponisten des oben erwähnten Liedes. Aber gegen Ende der 60er

Jahre wurde die Musik von Frank Bridge einer vollkommenen Neubewertung unterzogen, und seine späteren Werke werden jetzt als die avantgardistischsten ihrer Zeit angesehen.

Philip Heseltine veröffentlichte seine Werke zuerst unter dem Namen **Peter Warlock**, und er fand es zunächst für angebracht, seine Lieder anonym herauszubringen, bis im Jahre 1919 ein Angestellter seines Verlegers seine makellose und höchst persönliche Handschrift identifizierte. Heseltine endete auf traurige Weise durch Selbstmord im Jahre 1930.

**Graham Peel** war zu seiner Zeit sehr populär als Liedermacher in der Balladentradition, und seine Songs gefielen der großen Masse ebenso wie dem Konzertpublikum. Die anspruchsvollere Seite dieser Tradition war durch die Songs von **Armstrong Gibbs** vertreten, dessen Name vor allem mit dem des Dichters Walter de la Mare verknüpft ist, dessen wunderschönes "Reime-Buch", *Peacock Pie*, eine stimulierende Quelle für ihn war. Das Gedicht "Silver" hat besonders viele Komponisten angeregt; die nahezu vollendete Vertonung von Gibbs stammt aus den 20er Jahren, als er noch am Royal College of Music studierte.

Leichtere Musik schrieb auch **Michael Head**, der sich bei seinen Liedern selbst begleitete. Diese Songs wurden meist für solche Gesangsvorträge geschrieben und konzentrierten sich weniger auf große Themen als auf den Charm von Text und Melodie.

Eine weitere Komponistin war **Liza Lehmann**, die mit ihrer Vertonung von Fitzgeralds *The Rubaiyát of Omar Khayyám* unter dem Titel *In a Persian Garden*, veröffentlicht im Jahre 1896, sehr bekannt wurde. Als Format wählte sie dafür ein Quartett von Gesangssolisten mit Klavierbegleitung, und sie tat dies auch für ihren späteren Liederzyklus *The Daisy Chain*, aus dem wir hier das Lied "The Swing" ausgewählt haben.

Die meisten Werke von **Lord Berners** stammen aus dem 1. Weltkrieg und aus den 20er Jahren, aber "Red Roses and Red Noses" entstand im 2. Weltkrieg und ist ein parodistisches Lied, gewidmet "einer jungen Dame, die den Wunsch ausdrückte, man möge nach ihrem Tod rote Rosen auf ihr Grab streuen". Das Lied wirkt umso komischer, weil es scheinbar ganz melancholisch präsentiert wird – jedes einzelne Wort ist ein Hochgenuß.

Das Lied "Old Sir Faulk" von **Sir William Walton** stammt ursprünglich aus der Revue *Facade*, erhielt aber eine Gesangs – anstatt einer Sprechstimme, als es zum dritten Song einer Vertonung von drei Texten von Edith Sitwell wurde, die alle mehr oder weniger auf dem früheren Werk basierten. Der Foxtrott "Old Sir Faulk" nimmt die Vokalmusik von der ursprünglichen Instrumentalbegleitung und wurde 1932 in der Wigmore Hall in London erstaufgeführt.

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De nombreuses mélodies de **Maud Valérie White** sont en goût et en intention d'élégantes ballades victoriennes, mais c'est le lied allemand qui lui servit de modèle. Elle donna au genre une grande distinction, et l'un des meilleurs exemples en est cet arrangement d'un texte très connu de Byron.

**Sir Edward Elgar** est le compositeur britannique le plus connu de cette époque, mais la renommée ne lui vint qu'après une longue période de travail acharné. Cet air de luth de 1887, la complainte de Mary Tudor à la disparition de sa beauté, tirée de la pièce historique de Tennyson, *La Reine Mary*, était le deuxième de ses airs à être publié.

La majorité des compositeurs britanniques notables du début du vingtième siècle furent les élèves de Charles Villiers Stanford au Royal

College of Music. Parmi eux figurait **Thomas Dunhill** qui doit sa célébrité des années trente à plusieurs opérettes populaires, dont *Tantivy Tower*, sur un texte d'A.P. Herbert, probablement la meilleure. "Cloths of Heaven" appartient à son cycle de mélodies orchestrales *Wind among the Reeds*, sur un texte très connu de Yeats. On l'entendit pour la première fois au Queen's Hall de Londres en 1912.

Avec Percy Grainger, Norman O'Neill, Cyril Scott et Balfour Gardiner, **Roger Quilter** appartenait au "Groupe de Francfort", constitué d'étudiants du Conservatoire de Francfort sur le Main. Il établit son style avec ses *Trois airs op.3*, dont le premier, cet arrangement passionné du poème de Shelley "Love's Philosophy", fut écrit en 1905. Il fut chanté par Gervase Elwes, à qui il était dédié et qui allait être étroitement associé toute sa vie aux mélodies de Quilter.

On oublie facilement que **Vaughan Williams**, si connu pour ses symphonies et ses œuvres chorales, fut d'abord célèbre comme compositeur de mélodies, au tout début du siècle. L'une des plus connues est "Silent Noon", tirée du cycle de mélodies pré-raphaélite *The House of Life*, six arrangements de sonnets de Dante Gabriel Rossetti, composés et interprétés pour la première fois au début de 1903.

L'arrangement par **Dorothy Hogben** d'un récit en prose de Lawrence Atkinson évoquant le travail dans les tourbières fut publié en 1926 par OUP. Il contraste fortement avec les arrangements plus idéalisés que firent ses contemporains de textes d'O'Sullivan et de Colum, et elle précise de plus de le chanter d'une façon "monotone et terne".

Dans les années trente le jeune **Benjamin Britten** réagit fortement contre les compositeurs britanniques établis de son époque, qu'il trouvait pour la plupart techniquement incompétents. C'était particulièrement clair dans le domaine de la mélodie où, stimulé en particulier par la poésie

d'Auden et sa découverte des airs de Purcell, il fit montre d'une brillante technique, notamment dans le cycle *This Island* terminé en octobre 1937 et un autre arrangement d'Auden, "Fish in the Unruffled Lakes" écrit peu après. Britten et Peter Pears partirent aux Etats-Unis en mai 1939 et ne revinrent en Angleterre qu'en 1942. D'abord hostile au mouvement des mélodies populaires, Britten commença à arranger des airs populaires britanniques pour les interpréter au cours des récitals que Pears et lui donnèrent lors de leur séjour aux Etats-Unis. Les deux arrangements d'airs populaires de ce récital parurent dans le troisième recueil de Britten publié par Boosey et Hawkes en 1947.

Bien que de dix ans son aîné, **Sir Lennox Berkeley** fut un temps fortement influencé par Britten, vers le milieu des années trente, et fit donc partie de ce cercle dominé par le jeune W.H. Auden. Ses *Five Poems by W H Auden op.53* datent de 1958 et constituent un hommage ultérieur au poète.

Dans ses arrangements de musique populaire **Percy Grainger** ne recherchait pas simplement le mélodieux ou le pittoresque. Son traitement intense, ardent, son harmonie en particulier, évoque de façon tout à fait remarquable une âme torturée. Paradoxalement, en tentant de saisir des sentiments qu'il pensait authentiques, Grainger a en fait créé dans tous ses arrangements de musique populaire un monde qui lui est propre.

**Geoffrey Bush**, compositeur, professeur et champion des compositeurs de la fin de l'ère victorienne, est connu pour sa musique chorale, ses œuvres orchestrales et ses mélodies. Cet arrangement caractéristique d'un texte familier, tiré de l'acte 2 scène 3 de *Much Ado about nothing* de Shakespeare est l'un des *Eight Songs for High Voice* publiés en 1979.

**Herbert Howells**, fut attiré par la poésie de De la Mare. Le monde de "Gavotte" d'Henry Newbolt est assez semblable à celui de la poésie de De la Mare: Howells la mit en musique en avril 1919, en mariant l'évocation

poétique de cette danse ancienne avec une musique majestueuse sur le même rythme.

Un autre élève de Stanford, **Frank Bridge**, mit en musique le poème de Tennyson "Go Not, Happy Day" tiré de la pièce en vers *Maud*, en 1903, probablement à peu près à l'époque où il terminait ses études au Royal College. Les œuvres de Frank Bridge tombèrent dans l'oubli pendant de nombreuses années, son nom ne passant à la postérité qu'en tant que professeur de Benjamin Britten et compositeur de cette mélodie. On a complètement réévalué la musique de Bridge depuis la fin des années soixante et l'on considère maintenant que ses dernières œuvres sont parmi les plus progressives de l'époque.

Philip Heseltine publia ses premières œuvres sous le pseudonyme **Peter Warlock** et trouva bientôt pratique de publier ainsi ses mélodies anonymement, jusqu'à ce qu'il soit découvert en 1919 par un employé de son éditeur qui reconnut son écriture immaculée et extrêmement individuelle. Heseltine se suicida en 1930.

**Graham Peel** fut célèbre en son temps comme compositeur de mélodies dans la tradition de la ballade qui séduisait aussi bien les classes populaires que le public de ses récitals. Le côté le plus sophistiqué de cette tradition allait être représenté par les mélodies d'**Armstrong Gibbs**. Son nom reste particulièrement associé à celui du poète Walter de la Mare, dont le ravissant "livre de rimes", *Peacock Pie*, était une source inépuisable. "Silver" en particulier a été choisi par de nombreux compositeurs; l'arrangement presque parfait qu'en a fait Gibbs date des années vingt, époque à laquelle il était étudiant au Royal College of Music.

**Michael Head** était un autre compositeur de mélodies légères, qui donnait des récitals en s'accompagnant lui-même. Ses mélodies furent pour la plupart écrites pour ces occasions, et l'accent est davantage sur le

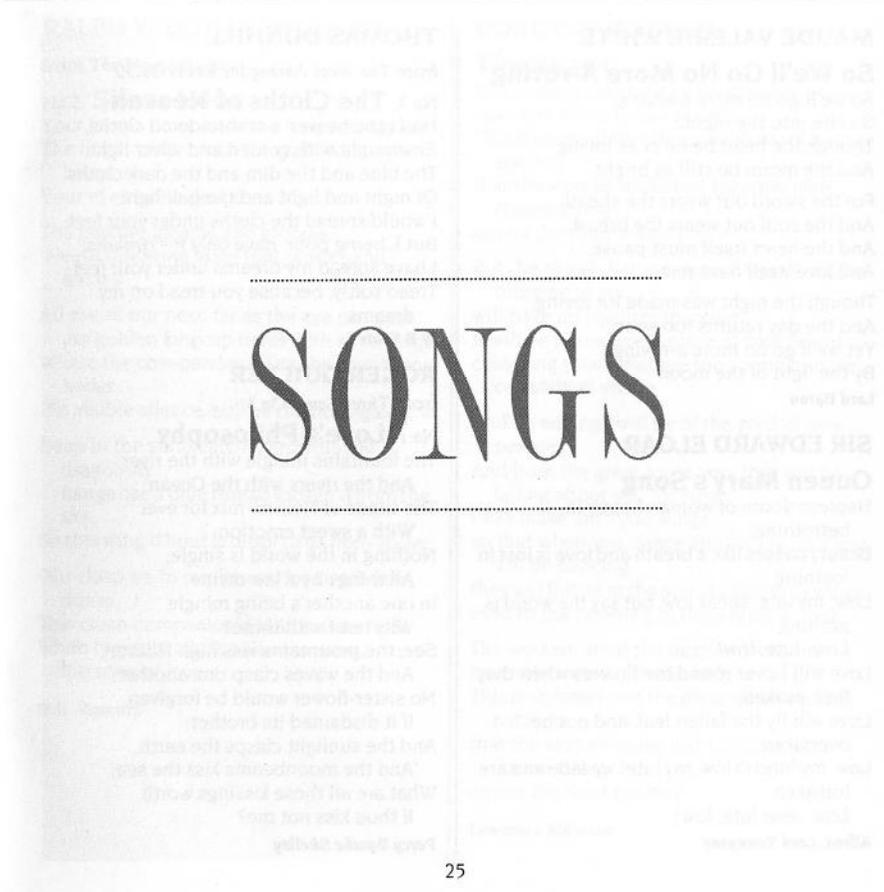
charme que sur la profondeur.

**Liza Lehmann** se fit connaître grâce à sa mise en musique du texte de Fitzgerald, *The Rubaiyat of Omar Khayyám*, publiée en 1896 sous le titre *In a Persian Garden*. Elle réutilisa plus tard le format employé ici, un quatuor de chanteurs solistes avec accompagnement au piano, pour son cycle de mélodies, *The Daisy Chain*, dont est extrait "The Swing".

La plupart de la musique de **Lord Berners** date de la première guerre mondiale et des années vingt. "Red Roses and Red Noses", écrit pendant la deuxième guerre mondiale, est une parodie de lied dédiée à "une jeune dame qui exprima le vœu qu'on éparpille à sa mort des roses rouges sur sa tombe". Elle est d'autant plus drôle que le ton est pince sans rire: il faut en savourer chaque mot.

La mélodie de **Sir William Walton**, "Old Sir Faulk", tirée du divertissement *Façade*, fut chantée plutôt que parlée lorsqu'elle devint le troisième de trois arrangements sur des textes d'Edith Sitwell, tous plus ou moins basés sur l'œuvre antérieure. La ligne vocale du fox-trot "Old Sir Faulk" suit la ligne supérieure de l'accompagnement instrumental original. Il fut présenté pour la première fois au Wigmore Hall de Londres en 1932.

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**MAUDE VALERIE WHITE**

**So We'll Go No More A-roving**

So we'll go no more a-roving,  
So late into the night,  
Though the heart be ne'er as loving,  
And the moon be still as bright.

For the sword out wears the sheath,  
And the soul out wears the breast,  
And the heart itself must pause,  
And love itself have rest.

Though the night was made for loving,  
And the day returns too soon,  
Yet we'll go no more a-roving,  
By the light of the moon.

*Lord Byron*

**SIR EDWARD ELGAR**

**Queen Mary's Song**

Hapless doom of woman happy in  
betrotting,  
Beauty passes like a breath and love is lost in  
loathing:  
Low! my lute: speak low, but say the world is  
nothing.  
Low! lute, low!  
Love will hover round the flowers when they  
first awaken;  
Love will fly the fallen leaf, and not be  
overtaken;  
Low, my lute! O low, my lute! we fade and are  
forsaken.  
Low, dear lute, low!

*Alfred, Lord Tennyson*

26

**THOMAS DUNHILL**

from *The Wind Among the Reeds Op.30*

No.3. **The Cloths of Heaven**

Had I the heaven's embroidered cloths,  
Enwrought with golden and silver light,  
The blue and the dim and the dark cloths  
Of night and light and the half light,  
I would spread the cloths under your feet:  
But I, being poor, have only my dreams;  
I have spread my dreams under your feet;  
Tread softly, because you tread on my  
dreams.

*W B Yeats*

**ROGER QUILTER**

from *Three Songs Op.3*

No.1. **Love's Philosophy**

The fountains mingle with the river  
And the rivers with the Ocean;  
The winds of Heaven mix for ever  
With a sweet emotion;  
Nothing in the world is single;  
All things by a law divine,  
In one another's being mingle.  
Why not I with thine?  
See, the mountains kiss high Heaven,  
And the waves clasp one another;  
No sister-flower would be forgiven  
If it disdained its brother;  
And the sunlight clasps the earth,  
And the moonbeams kiss the sea;  
What are all these kissings worth,  
If thou kiss not me?

*Percy Bysshe Shelley*

**RALPH VAUGHAN WILLIAMS**

from *The House of Life*

No.2. **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 hawthorne  
hedge.

'Tis visible silence, still as the hour-glass.

Deep in the sun-search'd growths the  
dragon-fly  
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 Death-less  
dower,

This close-companion'd inarticulate hour,  
When two-fold silence was the song,  
the song of love.

*D.G. Rossetti*

27

**DOROTHY HOGBen**

**The Shawl**

The workers amid the peatfield wearies  
have one room to live in only  
This is so small that the great shawl of many  
patches  
that the women make fast together with  
coarse string  
covers the floor entirely.

But the shawl that presently I myself will be  
bringing to you  
will have no joinings together.  
It will be of one great piece of pale flower  
colouring those that are too young to have  
certainty of shade

And its edgings will be of the gold of new  
pennies  
And from the great looseness that will be  
falling about you for sure  
I will make unto you wings  
so that when you dance and for me only you  
will be dancing  
they will flutter in the sun like butterfly wings  
even to the covering of the worlds widest.

The workers amid the peatfield wearies  
have one room to live in only  
This is so small that the great shawl of many  
patches  
that the women make fast together with  
coarse string  
covers the floor entirely.

*Lawrence Atkinson*

## BENJAMIN BRITTEN

### Fish in the Unruffled Lakes

Fish in the unruffled lakes  
The swarming colours wear,  
Swans in the winter air  
A white perfection have,  
And the great lion walks  
Through his innocent grove;  
Lion, fish, and swan  
Act, and are gone  
Upon Time's toppling wave.

We till shadowed days are done,  
We must weep and sing  
Duty's conscious wrong,  
The Devil in the clock,  
The Goodness carefully worn  
For atonement or for luck;  
We must lose our loves,  
On each beast and bird that moves  
Turn an envious look.

Sighs for folly said and done  
Twist our narrow days;  
But I must bless, I must praise  
That you, my swan, who have  
All gifts that to the swan  
Impulsive Nature gave,  
The majesty and pride,  
Last night should add  
Your voluntary love.

W H Auden

## SIR LENNOX BERKELEY

from *Five Poems by W H Auden*

### No.2. O Lurcher-Loving Collier

O lurcher-loving collier, black as night,  
Follow your love across the smokeless hill;  
Your lamp is out and all the cages still;  
Course for her heart and do not miss,  
For Sunday soon is past and, Kate go not so  
fast.  
For Monday comes when none may kiss:  
Be marble to his soot, and to his black be  
white.

W H Auden

## BENJAMIN BRITTEN

### O Waly, Waly

Folk song from Somerset  
(*British Folk Songs Vol.3 No.6*)

The water is wide, I cannot get o'er,  
and neither have I wings to fly.  
Give me a boat that will carry two,  
and both shall row, my love and I.

O, down in the meadows the other day,  
A-gath'ring flowers both fine and gay,  
A-gath'ring flowers both red and blue,  
I little thought what Love can do.

I leaned my back up against some oak  
thinking that he was a trusty tree;  
But first he bended, and then he broke;  
and so did my false love to me.

28

A ship there is, and she sails the sea,  
She's loaded deep as deep can be,  
But not so deep as the love I'm in:  
I know not if I sink or swim.

O, love is handsome and love is fine,  
And love's a jewel while it is new,  
But when it is old, it groweth cold,  
and fades away like morning dew.

Cecil Sharp

## PERCY GRAINGER

### The Sprig of Thyme

Wunst I had a spring of thyme,  
it prospered by night and by day  
till a false young man came a-courtin' te me,  
and he stole all this thyme away.

The gardiner was standiddn by;  
I bade him cheoose for me:  
He chose me the lily and the violet and the  
pink,  
but I really did refuse them all three.

Thyme it is the prettiest thing,  
and time it e will grow on,  
and time it'll bring all things to an end,  
addend so doz my time grow on.

It's very well drinkin' ale  
and it's very well drinkin' wine;  
but it's far better sittin' by a young man's side  
that has won this heart of mine..

as sung by Mr Joseph Taylor of Saxby-All-Saints,  
Lincolnshire

29

## GEOFFREY BUSH

from *Eight Songs for High Voice*

### Sigh no more, Ladies

Sigh no more, ladies, sigh no more,  
Men were deceivers ever,  
One foot in sea and one on shore,  
To one thing constant never:

Then sigh not so,  
But let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, Hey nonny, nonny!

Sing no more ditties, sing no moe,  
Of dumps so dull and heavy;  
The fraud of men was ever so,  
Since summer first was leavy:

Then sigh not so,  
But let them go,  
And be you blithe and bonny,  
Converting all your sounds of woe  
Into Hey nonny, Hey nonny, nonny!

William Shakespeare

## HERBERT HOWELLS

### Come Sing and Dance

From far the Angels draw near  
Eia, Sweet is the Day Spring that heals our  
fear;

Come sing and dance,  
Come pipe and play  
Alleluia, Alleluia,  
Sing Jesus Christ and Mary dear.



A child this day to us is born.  
Eia, Sing all ye shepherds proclaim the morn.

Come sing and dance  
Come pipe and play  
Alleluia, Alleluia  
Sing Jesus Christ and Mary dear.

Now all mankind doth say and sing  
Eia! This is the day of Christ and King

Come sing and dance,  
Come pipe and play!  
Alleluia, Alleluia  
Sing Jesus Christ and Mary dear.

*words from an old carol*

## HERBERT HOWELLS

### Gavotte

Memories long in music sleeping,  
No more sleeping,  
No more dumb.  
Delicate phantoms, softly creeping,  
softly back from the old world come.  
Faintest odours around them straying  
Suddenly straying  
In chambers dim,  
Whispering silks in order swaying,  
Glimmering gems on shoulders slim,  
Courage advancing, strong and tender,  
Grace untender  
Fanning desire  
Suppliant conquest, proud surrender,  
Courtesy cold of hearts on fire,

30

Willowy, billowy, now they're bending,  
Low they're bending  
Down-dropt eyes;  
Stately measures and stately endings,  
Music sobbing  
And a dream that dies.

Memories long in music sleeping,  
no more sleeping,  
No more dumb.  
Delicate phantoms softly creeping,  
softly back from the old world come.

*Sir Henry Newbolt*

## FRANK BRIDGE

### Go Not, Happy Day

Go not, happy day,  
From the shining fields,  
Go not, happy day,  
Till the maiden yeilds.

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*

## PETER WARLOCK

from *Three Belloc Songs*

### No.3. My Own Country

I shall go without companions,  
And with nothing in my hand;  
I shall pass through many places  
That I cannot understand –  
Until I come to my own country,  
Which is a pleasant land!

The trees that grow in my own country  
Are the beech tree and the yew;  
Many stand together,  
And some stand few.  
In the month of May in my own country  
All the woods are new.

When I get to my own country  
I shall lie down and sleep;  
I shall watch in the valleys  
The long flocks of sheep,  
And then I shall dream, for ever and all,  
A good dream and deep.

*Hilaire Belloc*

31

## CECIL ARMSTRONG GIBBS

### Silver Op.30 No.2

Slowly, silently, now the moon;  
Walks the night in her silver shoon;  
This way, and that, she peers, and sees  
Silver fruit upon silver trees;  
One by one the casements catch  
Her beams beneath the silv'ry thatch;

Crouched in his kennel, like a log,  
With paws of silver sleeps the dog;  
From their shadowy cote the white breasts  
peep  
Of doves in a silver-feather'd sleep;  
A harvest mouse goes scampering by,  
With silver claws, and silver eye;  
And moveless fish in the water gleam,  
By silver reeds in a silver stream.

*Walter de la Mare*

## GRAHAM PEEL

### The Early Morning

The Moon on the one hand, the Dawn on the  
other:  
The Moon is my sister, the Dawn is my  
brother;  
The Moon on my left, and the Dawn on my  
right;  
My Brother, good-morning; my Sister,  
good-night.

*Hilaire Belloc*

## MICHAEL HEAD

from *Songs of the Countryside*

### No.5. **Sweet Chance, That Led My Steps Abroad**

Sweet Chance, that led my steps abroad,  
Beyond the town, where wild flow'rs grow  
A rainbow and a cuckoo, Lord,  
How rich and great the times are now!

Know, all ye sheep  
And cows, that keep  
On staring that I stand so long  
In grass that's wet from heavy rain  
A rainbow, and a cuckoo's song  
May never come together again,  
May never come  
This side the tomb.

W H Davies

## LIZA LEHMANN

from *The Daisy Chain*

### No.8. **The Swing**

How do you like to go up in a swing,  
Up in the air so blue?  
Oh, I do think it the pleasantest thing  
Ever a child can do!

Up in the air, and over the wall,  
Till I can see so wide,  
Rivers, and trees, and cattle, and all  
Over the country side.

32

Till I look down on the garden green,  
Down on the roof so brown,  
Up in the air I go flying again,  
Up in the air and down! Ah!

R. L. Stevenson

## GERALD TYRWHITT-WILSON, LORD BERNERS

### Red Roses and Red Noses

Some people praise red roses:  
But I beg leave to say  
That I prefer red noses  
I think they are so gay.

A Kempis says we must not cling  
To things that pass away:  
Red Noses last a life-time –  
Red Roses but a day.

Red roses blow but thrice a year  
In June, July or May:  
But owners of Red Noses  
Can blow them ev'ry day.

Lord Berners

## BENJAMIN BRITTEN

### Come you not from Newcastle?

Hullah's Song-Book (English)

Come you not from Newcastle?  
Come you not there away?  
O met you not my true love,  
Riding on a bonny bay?

Why should I not love my love?  
Why should not my love love me?  
Why should I not speed after him,  
Since love to all is free?

Come you not from Newcastle?  
Come you not there away?  
O met you not my true love,  
riding on a bonny bay?

Why should I not love my love?  
Why should not my love love me?  
Why should I not speed after him,  
since love to all is free?

## SIR WILLIAM WALTON

### 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;

33

'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!

**Dame Edith Sitwell**

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**Chandos** Favourite English Songs **CHAN 8722**

**FELICITY LOTT** *Soprano* **Graham Johnson** *Piano*



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|---|--|
| <p>1 MAUDE VALERIE WHITE (1855-1937)<br/><b>So We'll Go No More A-roving</b> [4:38]</p> <p>2 SIR EDWARD ELGAR (1857-1934)<br/><b>Queen Mary's Song</b> [4:30]</p> <p>3 THOMAS DUNHILL (1877-1946)<br/><b>The Cloths of Heaven</b> Op. 30 No.3 [2:30]</p> <p>4 ROGER QUILTER (1877-1953)<br/><b>Love's Philosophy</b> Op.3 No.1 [1:24]</p> <p>5 RALPH VAUGHAN WILLIAMS (1872-1958)<br/><b>Silent Noon</b> [4:39]</p> <p>6 DOROTHY HOGBEN<br/><b>The Shawl</b> [4:23]</p> <p>7 BENJAMIN BRITTEN (1913-76)<br/><b>Fish in the Unruffled Lakes</b> [3:09]</p> <p>8 SIR LENNOX BERKELEY (b. 1903)<br/><b>O Lurcher-Loving Collier</b> Op.53 No.2 [2:30]</p> <p>9 BENJAMIN BRITTEN<br/><b>O Waly, Waly</b> [3:59]</p> <p>10 PERCY GRAINGER (1882-1961)<br/><b>The Sprig of Thyme</b> [2:32]</p> <p>GEOFFREY BUSH (b. 1920)</p> <p>11 <b>Sigh no more, Ladies</b> [1:57]</p> | <p>12 HERBERT HOWELLS (1892-1983)<br/><b>Come Sing and Dance</b> [3:53]</p> <p>13 <b>Gavotte</b> [3:05]</p> <p>14 FRANK BRIDGE (1879-1941)<br/><b>Go Not, Happy Day</b> [1:22]</p> <p>15 PETER WARLOCK (1894-1930)<br/><b>My Own Country</b> [2:48]</p> <p>16 CECIL ARMSTRONG GIBBS (1889-1960)<br/><b>Silver</b> Op.30 No.2 [3:16]</p> <p>17 GRAHAM PEEL (1877-1937)<br/><b>The Early Morning</b> [1:28]</p> <p>18 MICHAEL HEAD (1900-76)<br/><b>Sweet Chance. That Led My Steps Abroad</b> [2:18]</p> <p>19 LIZA LEHMANN (1862-1918)<br/><b>The Swing</b> [1:25]</p> <p>20 LORD BERNERS (1883-1950)<br/><b>Red Roses and Red Noses</b> [2:23]</p> <p>BENJAMIN BRITTEN</p> <p>21 <b>Come You Not From Newcastle?</b> [1:06]</p> <p>SIR WILLIAM WALTON (1902-1983)</p> <p>22 <b>Old Sir Faulk</b> [2:03]</p> |
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