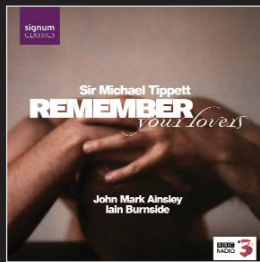


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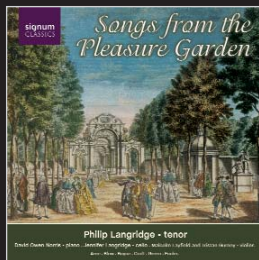
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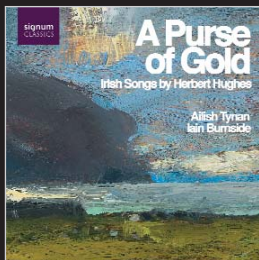
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CLASSICS

ANDREW KENNEDY

On Wenlock Edge

Vaughan Williams
Venables
Gurney

Dante Quartet
Simon Crawford-Phillips

ON WENLOCK EDGE

SONGS BY RALPH VAUGHAN WILLIAMS, IVOR GURNEY
& IAN VENABLES

On Wenlock Edge	Ralph Vaughan Williams (1872-1958)	
1. On Wenlock Edge		[3.40]
2. From far, from eve and morning		[2.11]
3. Is my team ploughing		[3.39]
4. Oh, when I was in love with you		[0.44]
5. Bredon Hill		[7.19]
6. Clun		[3.28]
Ludlow and Teme	Ivor Gurney (1890-1937)	
7. When smoke stood up from Ludlow		[3.27]
8. Fair in a western brookland		[5.08]
9. 'Tis time, I think, by Wenlock town		[1.20]
10. Ludlow Fair		[2.14]
11. On the idle hill of summer		[3.05]
12. When I was one and twenty		[1.21]
13. The Lent Lily		[3.30]
Songs of Eternity and Sorrow Op.36	Ian Venables (b.1955)	
14. Easter Hymn		[6.38]
15. When green buds hang in the elm like dust		[3.00]
16. Oh who is that young sinner?		[2.33]
17. Because I liked you better		[4.25]
Total Timings		[57.49]

ANDREW KENNEDY TENOR, SIMON CRAWFORD-PHILLIPS PIANO
DANTE QUARTET

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ON WENLOCK EDGE

It is a remarkable sign of insecurity that a composer with so many social advantages, a thorough musical training (under Parry, Stanford and Wood in England and Bruch in Germany), and with a growing reputation should, at the age of thirty-five, seek yet further study abroad with a composer three years younger than himself. Despite the successful première of his setting for chorus and orchestra of Walt Whitman's *Toward the Unknown Region* at the Leeds Festival in October 1907 Vaughan Williams came to the conclusion that his work needed more refinement because it 'had come to a dead end and that a little French polish would be of use'. After consulting Delius and a number of friends on which French composer to choose (Vincent D'Indy had been suggested) it was eventually Ravel to whom Vaughan Williams turned for help. In January the following year he arrived in Paris, staying in an uncomfortable hotel without a piano, and went to see Ravel four or five times a week for the next three months.

Although it was mainly the orchestration of piano scores that Vaughan Williams practised during his studies with Ravel, it was the exposure to French (and Russian) music that clearly left its mark on

the older composer. On his return to England Vaughan Williams recalled, 'I came back with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy'. That this was an important step for Vaughan Williams is shown by his restored confidence and the release of a creative energy that was to produce a number of significant works in the next few years including his first major achievement: the *Fantasia on a theme by Thomas Tallis*.

This new sense of confidence is immediately apparent in two works that received their first performance at London's Aeolian Hall on 15th November 1909 in a programme jointly promoted by Vaughan Williams and the celebrated tenor Gervais Elwes. These were the G minor String Quartet and the song-cycle *On Wenlock Edge*. In setting six poems from *A Shropshire Lad*, first published in 1896 at his own expense, by the late Victorian poet A. E. Housman, Vaughan Williams was to move in a strikingly new direction, not least in the innovative scoring for tenor, piano and string quartet. This chamber combination had not been previously explored by English composers, and while Vaughan Williams may possibly have

known Chausson's song *Chanson Perpétuelle* (also with piano quintet) via his lessons with Ravel, *On Wenlock Edge* is an expansive work that, in its emotional breadth has an organic, almost symphonic quality.

What is also apparent and highly significant (just as in the String Quartet) is the guiding hand of Ravel. His influence seems to have removed the 'lumpy and stodgy' textures that Vaughan Williams had criticised in his own earlier works (with its echoes of Brahms and Parry) and is, in *On Wenlock Edge*, now replaced by a more transparent, lighter touch with the addition of 'several atmospheric effects'. The first of these 'effects' is heard in the nervous rhythms (with the composer's characteristic triplet figuration and parallel fourths) of the opening storm scene of the title song. Fiery piano and string gestures vividly evoke Housman's 'gale of life' that has always troubled men's lives. Particularly atmospheric and harmonically arresting is the accompaniment to *Bredon Hill* (actually in the poet's native Worcestershire, not Shropshire) where rich string sonorities of piled up chords beautifully capture both the tolling bells and the summer languor of Housman's poem. After the cheerful pealing of the bells (themselves an image for birth, marriage and death) for piano alone in the third verse, they

assume a more chilling aspect as summer turns to winter and the presence of death haunts the remainder of this extended dramatic setting. Equally dramatic is the dialogue between the ghost of a dead soldier and the young man who has appropriated his sweetheart in *Is my team ploughing?* The contrast between the sepulchral questions and the vibrant answers from the living world is brilliantly effective. So too is the rapt atmosphere created by the harp-like piano chords and a recitative-like melodic line that frame the gentle *From far, from eve and morning*. Light, transparent textures are a feature of *Oh, when I was in love with you* where a dancing piano accompaniment underpins playful pizzicato string chords. In the final song, *Clun*, (written as early as 1906) Housman's calm acceptance of death is matched by music that forms a delicate epilogue to the cycle.

The rhythms and melodic contours inherent in Housman's poems, idealised in a kind of half-imagined Shropshire landscape, and his recurring themes of loss, death and a rural nostalgia made his work a natural gift for composers wishing to 'shake hands across the arts'. His poetry eventually enjoyed a widespread circulation (particularly during the Great War) and became increasingly popular with British composers

following Arthur Somervell's first Shropshire lad cycle for baritone and piano that appeared in 1904. Housman famously disliked composers setting his poems (although he never refused them permission) and complained that Vaughan Williams had removed two verses from *Is my team ploughing?* The lines, 'The goal stands up, the keeper/ Stands up to keep the goal' does Housman little favour and their deletion by Vaughan Williams is surely an act of kindness.

Ludlow and Teme

A year after Ivor Gurney arrived at the Royal College of Music on a scholarship in 1911 to study composition under Stanford, his near contemporary Herbert Howells recalled that he had a 'wallet bulging with works of many kinds. There were piano preludes thick with untamed chords; violin sonatas strewn with ecstatic crises; organ works which he tried out amidst Gloucester's imperturbable pillars'. Songs are also likely to have been there, considering his poetic leanings and early vocal settings. By 1914 Gurney had completed his first important collection; *Five Elizabethan Songs* (originally for the intriguing combination of mezzo-soprano, pairs of flutes, clarinets and bassoons and harp), setting texts by Shakespeare, Nashe and Fletcher. These songs

reveal an astonishing confidence and maturity, something that the slow-developing Vaughan Williams simply could not have matched when he was in his twenties.

Before music college, and not long after completing his years as a chorister at Gloucester Cathedral, Gurney discovered A.E. Housman and in 1908 set his *On your midnight pallet*; the same year attempting *Is my team ploughing?*, a song he later revised.

As someone who possessed the exceptional gift of being equally talented as both composer and poet, Gurney was naturally drawn to the poetry of others but rarely set his own poems, unlike his fellow Englishman Thomas Campion (1567-1620) - also doubly gifted as poet/composer - whose lute song texts were always taken from his own words. During the war years when life in the trenches made writing music almost impossible it was poetry that pre-occupied Gurney and in 1917 his first collection of poems, *Severn and Somme*, was published (the second being *War's Embers* that followed two years later). However, a handful of songs were written during this period and include *In Flanders* and *Dinny Hill*, (with verses written by his school friend Will Harvey) which express a longing for his Gloucestershire. In addition to

these songs Gurney set further Housman verses: *On Wenlock Edge*. This seems to have been conceived in June 1917; a sturdy and so far unpublished setting which is markedly different from Vaughan Williams own arrangement and which was then unknown to Gurney. It is astonishing that since joining the 2nd/5th Gloucester's with whom he served as a private from February 1915 and his arrival in France in May 1916 Gurney's creative stimulus was undimmed, and had even 'sharpened his pen'. Despite having suffered a minor bullet wound on Good Friday in April 1917 (the poet Edward Thomas was killed on Easter Monday) and a gas attack during the Ypres offensive in September, his letters home reveal a cheerful stoicism.

Following his recovery at Bangour hospital in Edinburgh and his discharge from the army, Gurney returned to the Royal College of Music in March 1919 where he now began studying with Vaughan Williams. It is from this period that his creative outpouring was at its most intense, setting over forty songs alone during the second half of 1919. It was at a concert in November 1919 that Gurney discovered his new teacher's song cycle *On Wenlock Edge*. So excited was Gurney by this experience that he immediately began work on his own cycle of Shropshire lad poems, and set

seven verses for an identical ensemble, completing *Ludlow and Teme* in just a few weeks. The following March the cycle received its first performance at the home of Gurney's college friend Marion Scott who recalled that after the performance 'No composer being forthcoming in spite of repeated calls for him, Gurney was sought, and at length found, bashfully hiding behind the big bookcase at the far end of the back drawing-room.'

Just as the *On Wenlock Edge* cycle follows no continuous narrative thread or incorporates any musical connections between the songs, neither does Gurney make any attempt in *Ludlow and Teme* to create a real sense of unity. The songs are, however, linked by their affection for the English countryside and a love of the rural way of life. So strong in character are they with their own individual mood (as well as their considerable vocal demands) that separate performance of these songs can still be effective. *When smoke stood up from Ludlow* makes an arresting and dramatic beginning; its opening triplet figure perhaps a passing tribute to Vaughan Williams. In the long-limbed lines and quiet intensity of *Far in a western brookland* Gurney creates an almost unbearable longing for home; its nostalgia, so typical of Housman, raised to an ecstatic level, despite Gurney's failure to reproduce faithfully

Housman's lines in the right order. Tensions are released in the quicksilver '*Tis time, I think* where the poet wishes to see the spring in Wenlock. The melodic charm of *On the idle hill of summer* surely refutes Trevor Hold's assertion that Gurney's music 'rambles like an unkempt English hedgerow'. While the accompaniment is a little inelegant the melodic inspiration is as effortless as *When I was one and twenty* or *The Lent lily* - a superb marriage of words and music that is amongst Gurney's finest. According to Vaughan Williams, the Georgian poets 'had just rediscovered England and the language that fitted the shy beauty of their own country'. He then added, 'Gurney has found the exact musical equivalent both in sentiment and in cadence to this poetry'.

Gurney composed a little over 300 songs (of which about one hundred have been published) and include a second song cycle to Housman's verse: *The Western Playland*, scored for baritone soloist, string quartet and piano. Sadly, his increasingly erratic behaviour and mental instability noted before the war when a friend declared ... 'he did not seem to belong to us', led to his eventual incarceration in the City of London Mental Hospital, Dartford in December 1922 where he remained there until his death on December 26th 1937.

Ludlow and Teme is performed here in the new edition by Philip Lancaster, published by Stainer & Ludlow, and incorporates a number of revisions made by Ivor Gurney in 1925.

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Songs of Eternity and Sorrow Op. 36

In *Songs of Eternity and Sorrow*, commissioned by Finzi Friends, Ian Venables continues a tradition of setting the English poet Alfred Edward Housman (1859-1936) for tenor, string quartet and piano. However, whereas Vaughan Williams and Ivor Gurney set poems from *A Shropshire Lad*, Venables has chosen lesser-known poems from *More Poems* and *Additional Poems*.

In his preface to the published score, Venables states "... my attention was drawn to those poems that were either infrequently set, or had not been set at all. Why, I asked myself, had composers avoided these poems? Trying to answer this question was really the starting point of my work and the beginning of the compositional process. Reading through these 'discarded' poems it became clear to me why composers had passed over them. A few were not really "vintage" Housman, whilst others seemed to lack musicality,

or touched upon poetic themes that were not suitable for setting. Moreover, amongst them were a number of poems that may have been ignored for the simple reason that their subject matter was probably too controversial. This is consistent with the fact that many of them were not published until after Housman's death in 1936."

The first, *Easter Hymn* is a powerful evocation of Housman's religious anxiety and one that questioned the most fundamental tenet of Christianity, namely the Resurrection. The two-stanza poem is ideal for setting because of its bold and striking visual imagery. Venables achieves a myriad of changing moods with the introductory material for piano and string quartet belying later moments of tortured anguish. The dichotomous nature of the poem is further highlighted by a passage of sepulchral calm and mock majesty, simply to be shattered by a return to the movement's opening idea, only this time uncompromising and challenging, as the poem's final line demands that the God that is, "... come hither out of heaven and see and save".

If *Easter Hymn* shows Housman's more strident poetic style, then the short pastoral poem *When green buds hang* redresses the balance. In this beautifully crafted lyric, Housman evoked the

eternal 'scholar gypsy'. This theme, combined with the poem's pastoral imagery inspired Venables to express some of life's more affirmative sentiments. Its feel of the Dorian mode sets in motion a gentle, oscillating triadic figure for strings that underpins the majority of this short but evocative setting. Two climaxes of breathtaking sensuality lead to a gentle coda. Ending on a low G natural from the piano, its mood is neither desolate nor affirmatory.

The symphonic nature of Ian Venables's *Song Cycles* - from a Mahlerian rather than Brahmsian standpoint - firmly places the emotional heart of each work in its final movement, leaving the penultimate song to act as a kind of scherzo. This is nowhere more apparent than in Housman's *Oh, who is that young sinner?*, a clever and sardonic commentary on the trials that befell Oscar Wilde. In altering the 'crime' to 'the colour of his hair' Housman was able to suggest the absurdity of prejudice. Venables's setting takes two important musical ideas, both of which - a strong rhythmic ostinato and the extensive use of the tritone - gives the movement an almost unbearable, claustrophobic sound-world. Each verse builds in tension as these two musical features vie for prominence. False hope is presented as the final verse, ratcheted up a semitone, builds into a

frenzied climax on the words 'for the colour of his hair'. Stricken, the music collapses in on itself.

Because I liked you better is a sad, yet hauntingly beautiful poem that tells of an unrequited love which at that time was forbidden. The strong, yearning syncopation, peppered throughout the movement, allied to a harmonic language that can only be described as desolate, creates a landscape of unbearable poignancy. This is broken only by a short climax on the words "“Goodbye” said you “forget me”" again suggesting mock majesty but in which irony rather than sincerity is the overriding musical sentiment. The coda to this movement contains some of the most beautiful music in the whole work ending a 21st century view of Housman which, in many ways, reveals a less familiar side of his creative life - an aspect that has, until recently, remained in the shadows, and as such has been unexplored by composers. It is nevertheless part of Housman's creativity that demands a musical response in equal measure to the more 'acceptable' face of this 'scholar poet'.

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TEXTS

1 - 6 On Wenlock Edge

Ralph Vaughan Williams (1872-1958)

On Wenlock Edge

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

T'would blow like this through holt and hanger
When Uricon the city stood;
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare;
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet;
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:

Today the Roman and his trouble
Are ashes under Uricon.

From far, from eve and morning

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now for a breath I tarry
Nor yet disperse apart.
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

Is my team ploughing

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;

No change though you lie under
The land you used to plough.

"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

(Housman's original poem includes two more verses which were not set by Vaughan Williams)

Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away;
"Come all to church, good people;

Good people come and pray."
But here my love would stay.

And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum,
"Come all to church, good people." -
O noisy bells, be dumb;
I hear you, I will come.

Clun

*Clunton and Clunbury,
Clungunford and Clun,
Are the quietest places
Under the sun.*

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton,
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?

Not Thames, not Teme is the river,
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

7 - 13 **Ludlow and Teme**
Ivor Gurney (1890-1937)

When smoke stood up from Ludlow

When smoke stood up from Ludlow,
And mist blew off from Teme,
And blithe afield to ploughing
Against the morning beam
I strode beside my team,

The blackbird in the coppice
Looked out to see me stride,
And hearkened as I whistled
The trampling team beside,
And fluted and replied:

"Lie down, lie down, young yeoman;
What use to rise and rise?
Rise man a thousand mornings
Yet down at last he lies,
And then the man is wise."

I heard the tune he sang me,
And spied his yellow bill;
I picked a stone and aimed it
And threw it with a will:
Then the bird was still.

Then my soul within me
Took up the blackbird's strain,
And still beside the horses
Along the dewy lane
It sang the song again:

"Lie down, lie down, young yeoman;
The sun moves always west;
The road one treads to labour
Will lead one home to rest,
And that will be the best.

Far in a western brookland

Far in a western brookland
That bred me long ago
The poplars stand and tremble
By pools I used to know.

There, in the windless night-time,
The wanderer, marvelling why,
Halts on the bridge to hearken
How soft the poplars sigh.

He hears: no more remembered
In fields where I was known,
Here I lie down in London
And turn to rest alone.

There, by the starlit fences,
The wanderer halts and hears
My soul that lingers sighing
About the glimmering weirs.

'Tis time, I think, by Wenlock town

'Tis time, I think, by Wenlock town
The golden broom should blow;
The hawthorn sprinkled up and down
Should charge the land with snow.

Spring will not wait the loiterer's time
Who keeps so long away;
So others wear the broom and climb
The hedgerows heaped with may.

Oh tarnish late on Wenlock Edge,
Gold that I never see;
Lie long, high snowdrifts in the hedge
That will not shower on me.

Ludlow Fair

The lads in their hundreds to Ludlow come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face and the handsome of heart,
And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish them farewell
And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan;
And brushing your elbow unguessed-at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.

On the idle hill of summer

On the idle hill of summer,
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.
Far and near and low and louder,
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.

East and west on fields forgotten
Bleach the bones of comrades slain,
Lovely lads and dead and rotten;
None that go return again.
Far the calling bugles hollo,
High the screaming fife replies,
Gay the files of scarlet follow;
Woman bore me, I will rise.

When I was one-and-twenty

When I was one-and-twenty
I heard a wise man say,
“Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free.”
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
“The heart out of the bosom
Was never given in vain;
‘Tis paid with sighs a plenty
And sold for endless rue.”
And I am two-and-twenty,
And oh, ‘tis true, ‘tis true.

The Lent Lily

‘Tis spring; come out to ramble
The hilly brakes around,
For under thorn and bramble
About the hollow ground
The primroses are found.

And there's the windflower chilly
With all the winds at play,
And there's the Lenten lily
That has not long to stay
And dies on Easter Day.

And since till girls go maying
You find the primrose still,
And find the windflower playing
With every wind at will,
But not the daffodil.

Bring baskets now, and sally
Upon the spring's array,
And bear from hill and valley
The daffodil away
That dies on Easter Day.

14 - 17 **Songs of Eternity and Sorrow Op.36**
Ian Venables (b.1955)

Easter Hymn

If in that Syrian garden, ages slain,
You sleep, and know not you are dead in vain,
Nor even in dreams behold how dark and bright,
Ascends in smoke and fire by day and night
The hate you died to quench and could but fan,
Sleep well and see no morning, son of man.

But if, the grave rent and the stone rolled by,
At the right hand of majesty on high
You sit, and sitting so remember yet
Your tears, your agony and bloody sweat,
Your cross and passion and the life you gave,
Bow hither out of heaven and see and save.

When green buds hang in the elm like dust

When green buds hang in the elm like dust
And sprinkle the lime like rain,
Forth I wander, forth I must,
And drink of life again.
Forth I must by hedgerow bowers
To look at the leaves uncurled,
And stand in the fields where cuckoo-flowers
Are lying about the world.

Oh who is that young sinner?

Oh who is that young sinner with the handcuffs on
his wrists?
And what has he been after that they groan and
shake their fists?
And wherefore is he wearing such a conscience-
stricken air?
Oh they're taking him to prison for the colour of
his hair.

'Tis a shame to human nature, such a head of hair
as his;
In the good old time 'twas hanging for the colour
that it is;
Though hanging isn't bad enough and flaying
would be fair
For the nameless and abominable colour of
his hair.

Oh a deal of pains he's taken and a pretty price
he's paid
To hide his poll or dye it of a mentionable shade;
But they've pulled the beggar's hat off for the
world to see and stare,
And they're taking him to justice for the colour of
his hair.

Now 'tis oakum for his fingers and the treadmill
for his feet
And the quarry-gang on Portland in the cold and in
the heat,
And between his spells of labour in the time he
has to spare
He can curse the God that made him for the colour
of his hair.

Because I liked you better

Because I liked you better
Than suits a man to say,
It irked you, and I promised
To throw the thought away.

To put the world between us
We parted, stiff and dry;
'Good-bye,' said you, 'forget me.'
'I will, no fear', said I.

If here, where clover whitens
The dead man's knoll, you pass,
And no tall flower to meet you
Starts in the trefoiled grass,

Halt by the headstone naming,
The heart no longer stirred,
And say the lad that loved you
Was one that kept his word.

BIOGRAPHIES

ANDREW KENNEDY

Andrew Kennedy was born in Ashington, and studied at King's College, Cambridge and the Royal College of Music in London. He was also a member of the Young Artists Programme at the Royal Opera, Covent Garden.

Andrew has won numerous prizes and awards including the 2005 BBC Singer of the World Rosenblatt Recital Prize, the 2002 London Handel Competition, the Song Prize in the 2003 Richard Tauber Competition, second prize in the 2004 Kathleen Ferrier Awards and the Queen Elizabeth Rosebowl from the Royal College of Music in recognition of outstanding achievement. He is a Borletti-Buitoni Trust Award and won the Royal Philharmonic Society Young Artists' Award in 2006. He is also a member of Radio 3's New Generation Artists Scheme.

He has performed Tamino *The Magic Flute* and Fenton *Sir John in Love*, ENO, Flute *A Midsummer Night's Dream*, Royal Opera House, Jaquino *Fidelio*, Glyndebourne Festival, Ferrando *Così fan tutte*, Glyndebourne Touring Opera, Nemorino *L'elisir*



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d'amore, Opera North and Tom Rakewell *The Rake's Progress*, La Monnaie and Opéra de Lyon.

Concert engagements include Jaquino *Fidelio*, Francesco *Benvenuto Cellini*, LSO/Sir Colin Davis, Junger Seeman and Hirt *Tristan und Isolde*, Edinburgh International Festival, Mozart *Requiem*, London Philharmonic Orchestra/Jurowski, Mozart *Mass in C Minor*, Hallé Orchestra/Elder and Berlioz *Grande Messe de Morts*, LSO/Tortelier and at the Royal Albert Hall with the RPO. Recent orchestral

performances of Britten include *Nocturne* with the BBC National Orchestra of Wales, (also released with BBC Music Magazine), *Serenade for Tenor, Horn and Strings* with the CBSO, BBC Scottish Symphony Orchestra and BBC NOW, *Les Illuminations* with the Scottish Ensemble, Edinburgh International Festival.

Equally passionate about song repertoire, Andrew gives numerous recitals around Europe and the UK most recently appearing at the Wigmore Hall with Julius Drake and at the Leeds Lieder Festival with Iain Burnside. Other performances include an appearance at the Cadogan Hall with Paul Crossley for the 2005 BBC Proms, the opening recital for the 2005/6 Concertgebouw recital series in Amsterdam with Roger Vignoles and numerous studio recordings for BBC Radio 3.

Recent BBC recordings include Strauss orchestral songs and Finzi's *Dies Natalis* with the BBC National Orchestra of Wales, Liszt songs with the BBC Symphony Orchestra/Belohlavek and Mozart and Handel arias with the BBC Scottish Symphony Orchestra, alongside recitals of Schubert songs at LSO St. Luke's with Stephen Osborne and Janacek's *Diary of One who Vanished* at the City of London Festival and in studio with Julius Drake. Andrew's fast growing discography includes a solo disc of

Peter Warlock songs, Judith Weir *On Buying a Horse*, Elgar *Spirit of England* with Susan Gritton and the BBC Symphony Orchestra/Lloyd Jones.

www.intermusica.co.uk

SIMON CRAWFORD-PHILLIPS

Simon Crawford-Phillips is developing an unusually diverse career as soloist, chamber musician and song accompanist. A Masters Degree and a Fellowship at the Guildhall School of Music & Drama followed his studies at the Royal Academy of Music in London. He continues studying with Ferenc Rados.

His concerto performances have included Beethoven, Mozart, Shostakovich, Schumann and Stravinsky with orchestras such as VIVA, the Scottish Chamber Orchestra, English Chamber Orchestra, the Academy of St. Martin in the Fields, he has also performed with the BBC Scottish Symphony Orchestra and in Japan with the NHK Symphony Orchestra under the baton of Alan Gilbert.

Simon frequently works with singers such as Emma Bell, Measha Bruegggergosman, Alice Coote,

Sarah Fox, James Gilchrist, Andrew Kennedy and Robert Murray, and instrumentalists Emily Beynon, Colin Currie, Martin Frost, Richard Hosford, Pekka Kuusisto, Lawrence Power, Christian Poltera, and Roger Tapping. He also appears regularly as a guest with the Nash Ensemble, ECO chamber ensemble, Leopold String Trio and Dante Quartet.

Simon is a founding member of the Kungsbacka Piano Trio, which was selected for the BBC New Generation Artists Scheme. With the Trio he has appeared at Carnegie Hall and at major European Concert Halls, including the Concertgebouw, Vienna Konzerthaus and Cologne Philharmonie, Berlin Philharmonie, Schwetzingen Festspiele and Muziekcentrum Vredenburg in Utrecht. With the Trio he has toured Argentina and Uruguay, Australia and New Zealand. The trio has recorded for the Naxos and BIS labels.

Simon made his BBC Proms debut with his piano duo partner Philip Moore. The Duo were the recipients of a Borletti-Buitoni Fellowship and were nominated Steinway Artists. Highlights include debut concerts at the Concertgebouw in Amsterdam and Edinburgh Festival, along with return visits to the South Bank, Bridgewater Hall and Wigmore Hall. The Duo has also co-commissioned



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a concerto for two pianos by the German composer Detlev Glanert.

A performer at many of the European festivals (Bath, City of London, Cheltenham, Dubrovnik, Edinburgh, Mecklenburg, Montpelier, Lofoten,

Obertsdorf, Oslo, Schwetzingen, Spoleto, Schleswig-Holstein and Verbier), Simon has also been invited to the Open Chamber Music Sessions at Prussia Cove in Cornwall. Other chamber music collaborations include return visits to Wigmore Hall, Cadogan Hall and a Musica Viva tour of Australia with the Finnish violinist Pekka Kuusisto. Simon is co-director of the Wye Valley Chamber Music Festival held every January.

In addition to radio and television broadcasts in Europe, Australia and Japan he has also recorded for the BIS, Deux-Elles, Hyperion, Harmonia Mundi, Naxos and Signum CD labels.

Simon is an Associate of the Royal Academy of Music. He holds teaching positions at the Guildhall School of Music and Drama, the Royal Academy of Music and the Gothenburg Academy of Music and Drama.

www.lauratearmanagement.com

IAN VENABLES

Ian Venables was born in Liverpool in 1955 and was educated at Liverpool Collegiate Grammar School and then at Liverpool University where he read Social Sciences. He studied music with Professor Richard Arnell at Trinity College of

Music, London and later with Andrew Downes, John Mayer and John Joubert in Birmingham.

His compositions encompass many genres, and in particular he has added significantly to the canon of English art song. Worthy of note are his four Song Cycles: *Love's Voice - Four Venetian Songs Op.22 (1995)*; *Invite to Eternity Op.31 (1997)* for tenor and string quartet; *Songs of Eternity and Sorrow Op.36 (2005)* for tenor, string quartet and piano, and *On the Wings of Love Op.38 (2006)* for tenor, clarinet and piano. Other songs for solo voice and piano include *Two Songs Op.28 (1997)* and *Six Songs Op.33 (1999)* as well as 'A Dramatic Scena' for counter-tenor and piano - *At the Court of the poisoned Rose Op. 20 (1994)*. His many chamber works include a *Piano Quintet Op.27 (1995)* and a *String Quartet Op.32 (1997)* as well as smaller pieces for solo instruments and piano. He has also written works for choir - *Awake, awake, the world is young Op.34* (Three Choirs Festival, Worcester 2001) - organ - *Rhapsody Op.25 (1996)*, brass and solo piano.

He is an acknowledged expert on the 19th century poet and literary critic John Addington Symonds, and apart from setting five of his poems for voice and piano he has contributed a significant essay to the book *John Addington Symonds-Culture and*



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the Demon Desire (Macmillan Press Ltd, 2000). He is the current chairman of the Ivor Gurney Society and his continuing work on the music of Ivor Gurney has led to orchestrations of two of Gurney's songs (2003)-counterparts to the two songs orchestrated by Herbert Howells-and a newly edited version of Gurney's War Elegy, with Philip Lancaster. His songs are published by Novello and Company Ltd.

He was recently been described as 'perhaps the finest song composer of his generation'.

www.ianvenables.com
www.chesternovello.com

DANTE QUARTET

Krycia Osostowicz - violin
Giles Francis - violin
Judith Busbridge - viola
Bernard Gregor-Smith - 'cello

Winner of the prestigious Royal Philharmonic Society Award for Chamber Music in 2007, the Dante Quartet is known for the emotional intensity of its performances and for imaginative programming, coupled with a keen dedication to the great classics. The quartet was founded in 1995 at the International Musicians Seminar at Prussia Cove, Cornwall, and chose the name of Dante to reflect the idea of a great and challenging journey.

The Dante Quartet plays at major concert halls, music societies and festivals throughout the UK - including Wigmore Hall, Aldeburgh, Bath, Cheltenham, Spitalfields and City of London Festival - broadcasts regularly on BBC Radio 3 and has also performed in France, Holland, Spain, Switzerland, Poland and Finland.

2007 saw the release of the Dante Quartet's latest CD, of Janacek's string quartets (Meridian Records). Other recordings include Rubbra's

quartets (shortlisted for the 2001 Gramophone Awards), and romantic Russian works by Lyapunov and Gretchaninov. In 2008 the Dante Quartet embarks on a series of recordings for Hyperion, starting with the quartets of Fauré and Franck.

In 2004 the Dante Quartet launched its own Summer Music Festival in Cornwall, based in and around Launceston: a thriving and eclectic event where quartet concerts alternate with folk music, children's events, walks, feasting and dancing.

The Dante Quartet also enjoys a special association with King's College, Cambridge, where it collaborates with the renowned King's College Choir, gives masterclasses and attracts new audiences to quartet concerts combining music with poetry.

Several new commissions are under way in connection with the quartet's "Divine Comedy Project", an invitation to composers to write pieces of music inspired by various aspects of Dante's epic trilogy.

www.dantequartet.org
www.dantefestival.org



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www.geraldfinzi.com
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