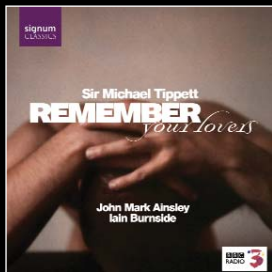


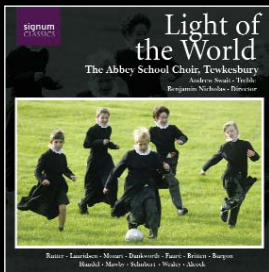
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Remember Your Lovers
Songs by Tippett, Britten, Purcell &
Pelham Humfrey
John Mark Ainsley & Iain Burnside
SIGCD066

Sir Michael Tippett's great masterpieces - *Boyhood's End* and *The Heart's Assurance* - are coupled here with some of his editions of songs by Henry Purcell, and Benjamin Britten's companion piece to *Boyhood's End* - *Canticle I*. Superbly performed by John Mark Ainsley and Iain Burnside, an added treat is the performance of Tippett and Bergman's edition of Pelham Humfrey's setting of John Donne's *A Hymn to God the Father*.



Light of the World
Andrew Swait
Tewkesbury Abbey School Choir
SIGCD068

Now and again a choir director finds he has an exceptional voice at his disposal. Andrew Swait was only ten years old when this disc was made - his voice was the original inspiration for the disc - and it features his outstandingly colourful tone quality and musicianship.



Britten Abroad
Susan Gritton, Mark Padmore,
Iain Burnside
SIGCD122

Benjamin Britten's legacy of songwriting stretches far beyond the shores of his native England - these exquisite settings of a wide array of European poem are amongst the most distinctive and finest examples of his art, each written specifically for a much-loved and favoured artist.



SONGS OF INNOCENCE

ANDREW SWAIT
JAMES BOWMAN
ANDREW PLANT



BRITTEN · BERKELEY · WARLOCK · QUILTER

SONGS OF INNOCENCE

1. I wonder as I wander	John Jacob Niles, arr. Benjamin Britten	[4.09]
2. In the mornin'	Negro spiritual	[2.11]
3. Diaphenia	Benjamin Britten	[1.56]
4. The Owl	Benjamin Britten	[1.27]
5. Witches' Song	Benjamin Britten	[0.43]
6. Chamber Music V	Benjamin Britten	[1.23]
7. The Rainbow	Benjamin Britten	[2.21]
8. The Oxen	Benjamin Britten	[2.43]
9. Little Sir William	Trad. arr. Benjamin Britten	[2.53]
10. Cradle Song	Michael Berkeley	[1.41]
11. The bayly berith the bell away	Peter Warlock	[2.32]
12. Tell me, lovely shepherd	William Boyce, arr. Elizabeth Poston	[3.08]
13. The Slow Train	Flanders & Swann, arr. Andrew Plant	[3.48]
14. Ca' the yowes	Trad., arr. Benjamin Britten	[3.37]
15. Silent worship	George Frideric Handel, arr. Maurice Jacobson	[1.49]
16. Who is Silvia?	Charles Wood	[1.45]
17. Caleno custure me	Trad. arr. Andrew Plant	[2.10]
18. Dirge for Fidele	Ralph Vaughan Williams	[3.34]
19. Summer Sunset	Roger Quilter	[1.57]
20. Slow March	Charles Ives	[1.37]
21. Tom Bowling	Charles Dibdin, realised by Benjamin Britten	[4.54]
22. Matthew, Mark, Luke and John	John Jeffries	[1.16]
23. My bed is a boat	Malcolm Williamson	[3.01]
24. Sure on this shining night	Samuel Barber	[2.27]
25. Sweet and low	Malcolm Williamson	[2.29]
Total Timings		[61.48]

ANDREW SWAIT TREBLE · JAMES BOWMAN COUNTER TENOR
ANDREW PLANT PIANO

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I was particularly keen to make this CD as I wanted a newer record of my treble voice: it has changed significantly since my previous recordings as a chorister. I also wished to promote items which are not normally associated with the standard treble repertoire. Through my association with Andrew Plant, The Britten–Pears Foundation generously supported the creation of the recording and allowed me the immense privilege of recording unpublished works by Britten, therefore greatly increasing the documental importance of this CD.

I first met Dr Plant when he gave a lecture on English Song as part of an exhibition of Jane Mackay's paintings at my old choir school, The Abbey School, Tewkesbury. In the spring of 2007 he asked me to sing at The Britten–Pears Library to launch the first joint publication by Jane Mackay and himself, *The Turn of the Screw: Visual Responses to Britten's Opera*. James Bowman wrote the introduction to this book and was present at the launch. I enjoyed performing the music very much, my time at Aldeburgh, being able to rehearse at Britten's own pianos in the Library as well as in his drawing room. Everything on that occasion confirmed the wish that this repertoire would be a central part of the solo CD I wanted to do. I asked Mr Bowman at the time if

he would be happy to sing with me on the CD, and he agreed.

Mr Bowman's voice had been one of the first I had heard in recordings and live concerts. Later, as a chorister, I was lucky enough to sing with him when he was a soloist in performances of *Messiah* and the *St John Passion*. The chance to work with him made the prospect of the disc better than I could have imagined.

Above all, it was great fun making this recording. I hope you enjoy it.




In concert in Kiev © Scott Alyea

SONGS OF INNOCENCE

The initial impetus for this CD came from Andrew Swait, the latest in a line of distinguished boy singers, who was extremely keen to investigate repertoire rarely sung by a treble. We began rehearsing together during the few glorious summer days of 2007, in two environments eminently suited to the exploration of English song: The Britten–Pears Library at Aldeburgh, and a large Victorian farmhouse set in spacious grounds overlooking the Malvern Hills. Andrew's immense enthusiasm and advanced sight-singing abilities enabled us to work through a great quantity of music, most of which he then seized with alacrity and added to an overflowing pile marked YES, DEFINITELY. During the inevitable sifting, the programme underwent a subtle metamorphosis to 'Song in English', in order to accommodate immovable items by the American Charles Ives and the Australian Malcolm Williamson. Central to the project were unpublished student works by the young Britten, who at the time of their composition was not much older than the boy now singing them into life for the first time.

These early songs were all written within a few months of each other, during the composer's

schooldays and his time of tutelage under Frank Bridge. It is fascinating to trace how rapidly the young composer absorbed his mentor's teachings but it should not be thought for a moment that they represent the boy's entire output over eighteen months. Indeed, it is salutary to reflect that by the time the first was completed, such masterpieces as the *Quatre Chansons Françaises* were already six months behind him. In allotting these items to treble and counter tenor, it should be remembered that the composer himself was by no means averse to recasting his music for different singers. The haunting 'Corpus Christi carol' from his choral work *A Boy was Born* was later adapted for the boy alto John Hahessy, who recorded it with Britten. Also included on that disc was the composer's *The Birds* (contemporary with the four early songs on this CD) and items from *Friday Afternoons*, for which he was joined by another treble from his choir at Westminster Cathedral: Britten's godson, Michael Berkeley. Hahessy also recorded Britten's Canticle II 'Abraham and Isaac', with Pears and the composer, after the untimely death of Kathleen Ferrier, for whom the part had originally been written. Britten was, of course, supremely familiar

with the art of James Bowman, writing for his voice in Canticle IV 'Journey of the Magi' and his last opera, *Death in Venice*. He also made a transposition of his Purcell realisation *Sweeter than Roses* specifically for James.

Diverse, confident and splendidly paced, the four songs exhibit a sound harmonic sense, effective and economical piano writing and a natural understanding of vocal theatre. All these qualities are most evident in the earliest, *Witches' Song* (5), the first eight lines of the third 'Charm' in Ben Jonson's *The Masque of Queens*. Britten, always a lover of nocturnes, set them to a restlessly swirling accompaniment with Schubertian oscillations from minor to major, although Mendelssohn's *Hexenlied* also comes to mind. It is here transposed down a tone from the original, since the eerie vision is most suitable for a singer who was the definitive Oberon of his time. This song was written on 21 February 1929; a few months later, between 6 May and 16 June, came Tennyson's *The Owl* (4), the fifteen-year-old composer evidently revelling in the young poet's cheerful evocation of early morning activities. The vocal line of this setting, founded on rising and falling scales, covers almost two octaves. One suspects that a more mature hand might well have revised one or two phrases and it is here transposed up a

minor third from the original. The cadence at the end of each verse implies a modulation to the dominant but the masterstroke is reserved for the final bars, where three ghostly calls from the hidden bird (or are they perhaps distant bells?) close the song quizzically on remote and unresolved chords of the supertonic seventh. *Diaphenia* (3) followed between 4 and 8 September, a more conventional essay which nonetheless employs some delicate keyboard writing over a wide compass and displays the composer's burgeoning melodic powers. Britten assigned it to a tenor voice. It is now generally believed that Constable is the author of the poem (fully titled *Damelus' Song to his Diaphenia*) although it is sometimes attributed to Henry Chettle c.1560-c.1607. Pears would later sing Francis Pilkington's setting from his *Booke of Songs or Ayres* (1605) but the poem was also set by William Denis Browne, Ernest Farrar and E.J. Moeran. James Joyce's collection *Chamber Music* comprises thirty-four transparently beautiful miniatures, of which Arthur Symons wrote: 'They are like a whispering clavichord that someone plays in the evening when it is getting dark. They are full of ghostly old tunes, that were never young, and will never be old...' Joyce hoped that some of the poems would be put to music in due course; in 1925, Frank Bridge obliged (apparently the first English composer to do so)

and set the fifth of them as *Goldenhair*. This song was almost certainly Britten's model and he later recorded it with Pears, thereby perhaps acknowledging the debt. His own setting, entitled more prosaically *Chamber Music V* (6), is marked for soprano or tenor but sung here transposed down a minor third. Britten's song is much more restrained than Bridge's but his teacher's influence may be seen in the declamatory vocal line and opulent late-Romantic harmonies. These attributes also recall the works of John Ireland, although the song was written between 28 July and 3 August 1930, just a few weeks before the composer left Gresham's School and began studies with Ireland at the Royal College of Music. *The Rainbow* (7) is one of his earliest published works, the second of *Three Two-part Songs* written in 1932 to words by Walter de la Mare. The other two songs in the set feature strict canonic writing for the voices but here, apart from some wordless imitative writing at the end of the song, that form is reserved for the piano. Its texture, in augmentation at one point, creates a sparkling tracery, a backdrop for the arching melody evoking de la Mare's poem. Charles Wood is also noted for his canonic two-part songs but *Who is Silvia?* (16) is less well known. Written in 1891, it is a straightforward and uncomplicated setting, somewhat redolent of the composer's church

music or perhaps of house-singing at school when such events were more frequent than now. Despite its higher origins, a similar atmosphere pervades *Silent worship* (15), an adaptation of a solo aria 'Non lo dirò col labbro' from Handel's opera *Tolomeo* of 1728. The English words by Sir Arthur Somervell are spurious additions to one of his favourite melodies, but the accompaniment is the work of Maurice Jacobson, sometime composition pupil of Busoni, Stanford and Holst, pianist to Kathleen Ferrier and doyen of J. Curwen & Sons.

Vaughan Williams's *Dirge for Fidele* (18) to words from *Cymbeline*, is also an early work and although not published until some years afterwards, it was probably written in 1895 when the composer was 22. Its tranquil melody is contrasted by a chant-like section at 'No exorcisor harm thee', although both words and music acquire much greater solemnity when removed from Shakespeare's convoluted tragi-comedy, in which 'Fidele' – actually Imogen, the daughter of Cymbeline, in disguise – fakes her death by accident and awakes shortly after the obsequies for her are ended. Compared to Britten, Charles Ives was a relatively late developer, although his first composition, written at the age of thirteen, was also a little dirge, in this case to commemorate the household cat. It was swiftly followed by other

funereal offerings commissioned on the demise of neighbourhood animals. *Slow March* (20), written in 1887 when Ives was fourteen, is an affecting tribute to the family dog and bears the heading 'Inscribed to the Children's Faithful Friend'; Harmony Ives, the composer's future wife, later wrote that it was indeed sung occasionally by local children. While the text is a joint effort between Ives's uncle (one Lyman Brewster) and other members of the family, the immediately appealing melody is framed by a slightly simplified quotation from the 'Dead March' in Handel's oratorio *Saul*. This is therefore one of the earliest examples of Ives's propensity for incorporating music from disparate sources into his work. *In the mornin'* (2) although dating from 1929 (when Britten was writing his student works), is surely typical of the Revivalist repertoire that Ives would have heard in and around New England when he became a professional organist in Danbury, Connecticut in the same year that he wrote *Slow March*. It was sung to him by a family friend, Mary Evelyn Stiles, who had heard it from her father. Her nuances and phrasing appear to have been an important element in his arrangement. Ives did not know the spiritual before and therefore chose his own title for it, as opposed to *Give me Jesus*, by which it is more usually known; however, he regarded it simply as 'a

modest accompaniment for practical purposes' and excluded it from his seminal collection, *114 Songs*. *Sure on this shining night* (24) written in September 1938 and later collected as the third of *Four Songs*, op. 13, is a setting of an untitled, heart-easing text from James Agee's first collection of poetry, *Permit Me Voyage*. It is undoubtedly one of the great songs of twentieth-century America and has been compared favorably to nocturnes by Schubert or Schumann, to which indeed it bears some resemblance in its gently pulsing accompaniment, exquisite modulations and canonic interplay between voice and piano. There is textual affinity too with Agee's *Knoxville: Summer of 1915*, a work also written in 1938, which Barber would later set for soprano and orchestra.

By 1938 the great recital partnership of Pears and Britten was about to begin, for which many of the composer's realisations and arrangements were made. Britten transforms his material in unexpected ways, propelling traditional elements into the realm of art song. All the songs in his first volume of folksong arrangements are dedicated to American friends. *Little Sir William* (9) is inscribed 'To William Mayer', the husband of Elizabeth Mayer whose family cared for Pears and Britten during much of their time in America. Its earliest-known performance by the duo was at the Cosmopolitan

Club at 122 East 66th Street, New York, on 11 December 1940. The macabre tale of the boy-martyr has other counterparts in folksong: he is in fact more usually known as Little Saint (or Sir) Hugh of Lincoln, although apparently St William of Norwich suffered a similar fate. Britten's setting has a boisterous, carefree accompaniment incorporating a deliciously catchy tag between verses, until the movement is suddenly arrested mid-flow as the boy's ghost speaks. Much has been written about the composer's *leitmotif* of innocence corrupted but it remains true that in setting this 'curious story', he foreshadowed his opera *The Turn of the Screw* based on the novel by Henry James, which is also centered on a schoolteacher who is at least partly responsible for a boy's death. The words of *Ca' the yowes* (14) are by Burns, who collected the tune in 1787, but Britten's arrangement from his fifth volume of folksongs remains surprisingly little-known. The influence of Percy Grainger is apparent in its understated harmonies, with carefully-voiced chords and some glorious changes to the major key in the final refrain. When Britten arranged *I wonder as I wander* (1) he thought that it too was a traditional melody; however, although much indebted to an Appalachian tune, it is in fact an original work by the American composer and folksong collector, John Jacob Niles. Britten's

arrangement was a regular feature throughout his recital partnership with Pears – their earliest performance so far traced was given on 11 September 1942 at St Mary-le-Tower, Ipswich – but copyright difficulties long delayed its commercial recording and publication, although a live recording was made in 1963 during a recital in Leningrad, with Pears in glorious voice. Britten left the melody completely unadorned but reflected its modal contours in a single instrumental line to form a prelude, a postlude and three interludes, all slightly varied and subtly illustrative. *Tom Bowling* (21) is from Charles Dibdin's 'table entertainment' entitled *The Oddities* of 1789 and was written to commemorate his brother Tom, who was lost at sea. Britten made only slight variations to Dibdin's accompaniment, leaving the harmony basically unchanged. Although it is known that Pears and Britten included the original song in their recitals for many years before, the first documented performance in Britten's realisation was given on 22 June 1959 at the Jubilee Hall, Aldeburgh. A most moving eulogy, its subject-matter now immediately recalls Britten's great opera *Billy Budd*, whose fictional setting in 1797 is almost contemporary with the song. *Tom Bowling* gains further in poignancy when sung by a boy: a midshipman aboard *HMS Indomitable* after Billy's death would surely have expressed

similar sentiments. Equally appropriate to a boy is Malcolm Williamson's *My bed is a boat* (23), which together with *Sweet and low* (25) displays the composer's expert craftsmanship, his employment of straightforward yet melting harmonic sidesteps always at the service of his considerable melodic gifts. These two items are perhaps the finest from their respective cycles. *From a Child's Garden* to words by Robert Louis Stevenson, was commissioned in 1967 by Alun Hoddinott for the Cardiff Festival of Twentieth Century Music and first performed by Robert Tear and John Ogdon on 24 April 1968. *Six English Lyrics* was completed in early 1966 and premiered in Manchester by Nancy Evans and the composer in April that year. Britten's *The Oxen* (8) was written shortly afterwards in 1967, in response to a request by Peter Pears's sister for the East Coker W.I. It is built around a series of slow-moving chords of sevenths, perhaps to suggest the trudging of the shepherds, while further descriptive touches appear above and below this motif. The first of these, the striking of midnight, recalls the clock depicted in another sleepless night, as described in the final song of Britten's 1965 Pushkin cycle, *The Poet's Echo*. Also made audible are the soft noises and moving of the cattle, the starry firmament and the pealing bells at 'our childhood used to know' – under which the piano repeats its little figure as if Time has

stopped – before the latter-day shepherds, doubtful but hopeful, resume their meditations and trace their imagined steps to join the beasts kneeling before the Christ-child. In 1971, Britten set a similar text as his fourth Cantic: T.S. Eliot's *Journey of the Magi*.

Also from the 1960s are Michael Berkeley's brief but delightful *Cradle Song* (10) originally a choral piece but performed here as a solo song with the composer's blessing; and, in complete contrast, *The Slow Train* (13) by Flanders and Swann, from their revue 'At the Drop of Another Hat'. This acutely touching response to the 'Beeching axe' mourns not only the passing of a mode of transport but the end of a way of life. It therefore carries, as William Plomer put it in his own poem *The Last Train*, 'a weightless load of dissolving associations', although some of the stations mentioned have since been happily re-opened. Their talismanic names, chosen of course for their aural resonance rather than any practical timetabled routes between them, might also represent some of the vanished American railroad junctions perhaps once known by Ives and his colleagues. The arrangement is dedicated to the joint memory of Michael Flanders, whose haunting poem inspired several walks along old railways, and Donald Swann, who was gracious enough to approve my elaborations.

Peter Warlock rarely wrote a more beautiful cadence than that which closes *The bayly berith the bell away* (11) a perfect leave-taking to the poem's euphonious, bewitching words which so attracted him. He had no idea of their meaning but this mattered little, since most of his contemporaries were similarly baffled. The verse is almost certainly a composite creation, possibly blending Christian imagery such as the sun shining through the glass – a mediaeval metaphor for Christ within the Virgin – with other Marian epithets (the Rose, the Lily) and the reverie of a child about to be married: having spent his last night in his mother's bower, he awakes at dawn but complains he is too young to love. In this conjectural scenario, the floral references might also pertain to the coats of arms of the two families about to be joined. *Caleno custure me* (17) is another slightly mystical poem from the sixteenth-century, although the title is not Latin but may be a corrupted line of Irish, *Cailín ó Chois tSiúre mé*, 'I am a girl from the [River] Suir-side' or perhaps the Gaelic, *Cailinog a stuir me*, 'Young love, my treasure'. The tune is referred to in *Henry V* and appears in a number of Renaissance publications, including Clement Robinson's *A Handfull of Pleasant Delights* of 1584, to a poem described as 'A Sonnet of a lover in the Praise of his Lady'. Once again, the principal influence on the arrangement

recorded here is that of Warlock, who certainly knew the text. His close friend Elizabeth Poston was an expert on the music of William Boyce, yet her straightforward realisation of *Tell me, lovely shepherd* (12) from his serenata Solomon of 1743, has one curious anomaly. Boyce's original air is a fairly swift dance-like movement, yet Poston's arrangement is marked 'Andante sempre con moto piacevole'. A comparison of Poston's text with Boyce's original in the authoritative edition by Ian Bartlett (*Musica Britannica LXVIII*) is highly revealing. Boyce's second verse begins: *Left by the flocks I lonely stray / Without a guide and lose my way*. Poston's is identical but for the first word: *Left by the flocks*... The substitution of a single letter has therefore transformed a light-hearted warning into a forsaken lament. Was this the result of mis-transcription somewhere, perhaps through confusion between different forms of the letter s? If so, it seems unlikely that Poston was to blame: she worked extensively in the British Library and elsewhere and was a scrupulous editor. As the word 'Left' appears on three of her manuscripts of the setting, one of which has in addition the attribution 'Words anon', we have followed her lead.

A particularly English pastoralism is characteristic of the works of Roger Quilter, yet his ripe nostalgia

should not be allowed to overshadow his superb workmanship. *Summer Sunset* (19) is replete with his inimitable charm and dreamy harmonies. Quilter also wrote the words, although under the pseudonym of 'Romney Marsh', so becoming literally at one with his beloved landscape. Like Quilter, John Jeffreys (b 1927) has often drawn on Elizabethan, Georgian and early twentieth-century texts. His restrained yet expressive language is a perfect counterpart to *Matthew, Mark, Luke and John* (22), a little orison of moving simplicity and quiet assurance. One of eighteen brief reflections of childhood, collectively entitled *When I Was Young*, it is given an artless melody that seems to have always existed, exquisitely harmonised, the pace deliberate and unhurried. Variants of the traditional verse, sometimes known as the White Paternoster, may be found throughout Europe and a version with an inventory of fourteen angelic guards was incorporated into Humperdinck's *Hansel and Gretel*. It is singularly appropriate that a CD that celebrates Britten should close with a short group that evokes two of the composer's most treasured conditions: night and silence.

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TEXTS

1. I wonder as I wander

Words: traditional American Melody collected by John Jacob Niles, from *Songs of the Hill Folk* (1934), arranged by Benjamin Britten (1940-41?)

I wonder as I wander out under the sky
How Jesus our Saviour did come for to die
For poor or'n'ry people like you and like I,
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow stall
With wise men and shepherds and farmers and all,
On high from God's heaven the star's light did fall
And the promise of the ages it did then recall.

If Jesus had wanted for any wee thing,
A star in the sky or a bird on the wing
Or all of God's angels in heaven for to sing,
He surely could've had it, for he was the King!

I wonder as I wander out under the sky
How Jesus our Saviour did come for to die
For poor or'n'ry people like you and like I,
I wonder as I wander out under the sky.

2. In the mornin'

Negro spiritual (before 1850)
Accompaniment by Charles Ives (1929)

In the mornin' when I rise,
Give me Jesus!
You can have all the world, but
Give me Jesus!

'Twi'x the cradle and the grave,
Give me Jesus!
You can have all the world, but
Give me Jesus!

3. Diaphenia

Words attrib. Henry Constable and Henry Chettle (c.1600)
Music by Benjamin Britten (1929)

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams.
How blest were I if thou wouldst prove me.

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower

Loves the sun's life-giving power,
For, dead, thy breath to life might move me.

Diaphenia, like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the Spring,
Or the bees their careful king.
Then in requite, sweet virgin, love me.

4. The Owl

Words by Alfred, Lord Tennyson (c.1830)
Music by Benjamin Britten (1929)

When cats run home and light is come,
And dew is cold upon the ground,
And the far-off stream is dumb,
And the whirring sail goes round,
And the whirring sail goes round;
Alone and warming his five wits,
The white owl in the belfry sits.

When merry milkmaids click the latch,
And rarely smells the new-mown hay,
And the cock hath sung beneath the thatch
Once or twice* his roundelay,
Once or twice his roundelay;
Alone and warming his five wits,
The white owl in the belfry sits.

* 'Twice or thrice' in Tennyson's original

5. Witches' Song

Words by Ben Jonson, from *Masque of Queenes* (1609)
Music by Benjamin Britten (1929)

The Owl is abroad, the Bat and the Toad,
And so is the Cat-a mountain,
The Ant and the Mole sit both in a hole,
And Frog peeps out o' the fountain;
The Dogs, they do bay, and the Timbrels play,
The Spindle is now a-turning;
The Moon it is red, and the Stars are fled,
But all the Sky is a burning.

6. Chamber Music V

Words by James Joyce, from *Chamber Music* (1907)
Music by Benjamin Britten (1929)

Lean out of the window,
Goldenhair,
I heard you singing
A merry air.

My book is closed;
I read no more,
Watching the fire dance
On the floor.

I have left my book,
I have left my room,

For I heard you singing
Through the gloom,

Singing and singing
A merry air.
Lean out of the window,
Goldenhair.

7. The Rainbow

Words by Walter de la Mare, from *Songs of Childhood* (1902)
Music by Benjamin Britten, no 2 of Three Two-part Songs (1932)

I saw the lovely arch
Of Rainbow span the sky,
The gold sun burning
As the rain swept by.

In bright-ring'd solitude
The showery foliage shone
One lovely moment,
And the Bow was gone.

8. The Oxen

Words by Thomas Hardy, from *Moments of Vision and Miscellaneous Verses* (1917)
Music by Benjamin Britten (1967)

Christmas Eve, and twelve of the clock.
"Now they are all on their knees,"
An elder said as we sat in a flock
By the embers in hearthside ease.

We pictured the meek mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.

So fair a fancy few would weave
In these years! Yet, I feel,
If someone said on Christmas Eve,
"Come; see the oxen kneel

"In the lonely barton by yonder coomb
Our childhood used to know,"
I should go with him in the gloom,
Hoping it might be so.

9. Little Sir William

Somerset folk song arranged by Benjamin Britten (c.1940)

Easter day was a holiday
Of all days in the year,
And all the little schoolfellows went out to play
But Sir William was not there.

Mama went to the Schoolwife house
And knockèd at the ring,
Saying, 'Little Sir William, if you are there,
Pray let your mother in.'

The Schoolwife open'd the door and said:
'He is not here today.
He is with the little schoolfellows out on the green
Playing some pretty play.'

Mama went to the Boyne water
That is so wide and deep,
Saying, 'Little Sir William, if you are there,
Oh pity your mother's weep.'

'How can I pity your weep, mother,
And I so long in pain?
For the little pen knife sticks close to my heart
And the schoolwife hath me slain.

'Go home, go home my mother dear
And prepare my winding sheet,
For tomorrow morning before eight o'clock,
You with my body shall meet.

'And lay my Prayer Book at my head,
And my grammar at my feet,
That all the little schoolfellows as they pass by
May read them for my sake.'

10. Cradle Song

Words by Martin Luther (1535), translation printed in Edinburgh (1578)
Music by Michael Berkeley (late 1960s, rev. 1976-77)

O my deir heart, young Jesus sweet,
Prepare thy cradle in my spreit,
And I shall rocke thee in my hert,
And never mair from thee depart.

But I shall praise thee evermoir,
With sangis sweet unto thy gloir,
The knees of my heart shall I bow,
And sing that richt Balulalow!

11. The bayly berith the bell away

Words anonymous (XVI cent.)

Music by Peter Warlock (1919)

The maydens came:

When I was in my mothers bower.

I hade all that I wolde.

The Bayly berith the bell away,

The lylly, the rose, the rose I lay.

The sylver is whit, rede is the golde

The robes thay lay in fold.

The Baylly berith the bell away,

The lylly, the rose, the rose I lay.

And through the glasse wyndow shines the sone.

How shuld I love & I so young?

The Bayly berith the bell away,

The lylly, the rose, the rose I lay.

12. Tell me, lovely shepherd

Words by Edward Moore (1741)

Music by William Boyce from *Solomon* (1742), arranged by
Elizabeth Poston (1943)

Tell me, lovely shepherd, where

Thou feed'st at noon thy fleecy care.

Direct me to the sweet retreat

That guards thee from the mid-day heat.

Left by the flocks I lonely stray

Without a guide and lose my way.

Where rest at noon thy bleating care?

Gentle shepherd, tell me where.

13. The slow train

Words and music by Michael Flanders and Donald Swann (1963),
arranged by Andrew Plant (1989)

Miller's Dale for Tideswell...

Kirby Muxloe...

Mow Cop and Scholar Green...

No more will I go to Blandford Forum and Morteohoe

On the slow train from Midsomer Norton and

Mumby Road.

No churns, no porter, no cat on a seat

At Chorlton-cum-Hardy or Chester-le-Street.

We won't be meeting again

On the Slow Train.

I'll travel no more from Littleton Badsey to Openshaw.

At Long Stanton I'll stand well clear of the doors
no more.

No whitewashed pebbles, no Up and no Down

From Formby, Four Crosses to Dunstable Town.

I won't be going again

On the Slow Train.

On the Main Line and the Goods Siding

The grass grows high

At Dog Dyke, Tumbly Woodside

And Trouble House Halt.

The Sleepers sleep at Audlem and Ambergate.

No passenger waits on Chittingen Platform or
Cheslyn Hay.

No one departs, no one arrives

From Selby to Goole, from St Erth to St Ives.

They've all passed out of our lives

On the Slow Train, on the Slow Train.

Cockermouth for Buttermere... on the Slow Train.

Armley Moor, Arram...

Pye Hill and Somercotes...

Windmill End... on the Slow Train.

14. Ca' the yowes

Words collected and adapted by Robert Burns (1790)

Music arranged by Benjamin Britten (1951)

Ca' the yowes to the knowes,
Ca' them where the heather grows,
Ca' them where the burnie rowes,
My bonnie dearie.

Hark the mavis evening sang,
Sounden Clouden's woods amang;
Then a-folding let us gang,
My bonnie dearie.

We'll gang down by Clouden's side,
Through the hazels spreading wide
O'er the waves that sweetly glide
To the moon sae clearly.

Fair and lovely as thou art,
Thou hast stol'n my very heart;
I can die but canna part,
My bonnie dearie.

Ca' the yowes to the knowes,
Ca' them where the heather grows,
Ca' them where the burnie rowes,
My bonnie dearie.

15. Silent worship

Words by Sir Arthur Somervell

Music by George Frideric Handel from *Tolomeo* (1728), arranged by Maurice Jacobson

Did you not hear My Lady
Go down the garden singing
Blackbird and thrush were silent
To hear the alleys ringing...

Oh saw you not My Lady
Out in the garden there
Shaming the rose and lily
For she is twice as fair.

Though I am nothing to her
Though she must rarely look at me
And though I could never woo her
I love her till I die.

Surely you heard My Lady
Go down the garden singing
Silencing all the songbirds
And setting the alleys ringing...

But surely you see My Lady
Out in the garden there
Rivaling the glittering sunshine
With a glory of golden hair.

16. Who is Silvia?

Words by William Shakespeare, from

The Two Gentlemen of Verona (c.1592)
Music by Charles Wood (1891)

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heavens such grace did lend her,
That she might admired be.

Is she kind as she is fair, -
For beauty lives with kindness?
Love doth to her eyes repair,
To help him of his blindness;
And, being help'd, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

17. Caleno cuture me

Words anonymous (XVI cent.)

Traditional melody arranged by Andrew Plant (1984)

When as I view your comely grace,
Caleno cuture me,
Your golden hair, your angel's face,
Caleno cuture me.

My soul with silence moving sense,
Caleno cuture me,
Both wish of God with reverence,
Caleno cuture me.

Long life and virtue you possess,
Caleno cuture me,
To match those gifts of worthiness,
Caleno cuture me.

18. Dirge for Fidele

Words by William Shakespeare, from

Cymbeline (1623)
Music by Ralph Vaughan Williams (1895?)

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the lightning-flash,
Nor th'all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finisht joy and moan:
All lovers young, all lovers must,
Consign to thee, and come to dust.

No exorcisor harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have,
And renowned be thy grave!

19. Summer Sunset

Words by 'Romney Marsh' (1938)

Music by Roger Quilter (1938)

Silver flows the river,
Golden gleams the sky;
Lovely day of summer,
You must bid goodbye.

Don a veil of silver,
Crown your head with gold,
Ere the night has fallen
Deep and dark and cold.

Dying day of summer,
Lay you gently down
With your shroud of silver
And your golden crown.

20. Slow March

Words by Lyman D. Brewster and others (c.1887)
Music by Charles Ives (1887 or 1888, rev. 1921)

One evening just at sunset we laid him in the grave;
Although a humble animal his heart was true
and brave.

All the family joined us, in solemn march and slow,
From the garden place beneath the trees and
where the sunflowers grow.

21. Tom Bowling

Words and music by Charles Dibdin, from
The Oddities (1789)
Realised by Benjamin Britten (before 1959)

Here, a sheer hulk, lies poor Tom Bowling,
The darling of our crew;
No more he'll hear the tempests howling,
For death has broach'd him to.
His form was of the manliest beauty,
His heart was kind and soft;
Faithful below, Tom did his duty
And now he's gone aloft.

Tom never from his word departed,
His virtues were so rare;
His friends were many, and true-hearted,
His Poll was kind and fair:
And then he'd sing so blithe and jolly, -
Ah! many's the time and oft;
But mirth is turn'd to melancholy,
For Tom is gone aloft.

Yet shall poor Tom find pleasant weather,
When He who all commands
Shall give, to call life's crew together,
The word to pipe all hands.
Thus Death, who kings and tars despatches,
In vain Tom's life hath doff'd;
For, though his body's under hatches
His soul is gone aloft.

22. Matthew, Mark, Luke and John

Words anonymous
Music by John Jeffries, from *When I was Young* (1950)

Matthew, Mark, Luke and John,
Bless the bed that I lie on:
Four angels by my bed,
Two at the foot and two at the head;
Two to hear the prayers I say,
Two to keep all harm away.

23. My bed is a boat

Words by Robert Louis Stevenson, from
A Child's Garden of Verses (1885)
Music by Malcolm Williamson, from
From a Child's Garden (1968)

My bed is like a little boat;
Nurse helps me in when I embark;
She girds me in my sailor's coat
And starts me in the dark.

At night I go on board and say
Good night to all my friends on shore;
I shut my eyes and sail away,
And see and hear no more.

And sometime things to bed I take,
As prudent sailors have to do;
Perhaps a slice of wedding-cake,
Perhaps a toy or two.

All night across the dark we steer:
But when the day returns at last,
Safe in my room, beside the pier,
I find my vessel fast.

24. Sure on this shining night

Words by James Agee, from *Permit Me Voyage* (1934)
Music by Samuel Barber, no. 4 of *Four Songs*,
op.13 (1938)

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.

25. Sweet and low

Words by Alfred, Lord Tennyson, from
The Princess (1847)

Music by Malcolm Williamson, no. 4 of *Six English Lyrics* (1966)

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Wind of the western sea!
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me;
While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest on mother's breast,
Father will come to thee soon.
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon:
Sleep, my little one, sleep, my pretty one, sleep.

BIOGRAPHIES

ANDREW SWAIT TREBLE

Andrew Swait was born in 1994. From the ages of six to eleven he was a chorister at the Abbey School Tewkesbury, where his life was punctuated with concerts, recordings and, most importantly for Andrew, the daily sung services at Tewkesbury Abbey. In 2005, at the age of ten, he was featured in a TV documentary about his life as a chorister and by the end of that year he appeared for the first time on CD as principal soloist on *Light of the World*. Upon the very sad closure of the The Abbey School in July 2006, Andrew participated in the Choir's final CD, *Choral Evensong from Tewkesbury Abbey*, released in 2006. He acknowledges that all his achievements, present and future, are largely due to the privilege of having had a proper choral training since he began school and he hopes that his work will focus much needed attention on the importance of providing that same opportunity of choral training for other boys.

In July 2006 he was delighted to accept an invitation to record a small part on The King's Singers' CD *Landscape and Time*, which received great acclaim on its release the following year by



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Signum Records. In September 2006 Andrew was awarded a music scholarship to Cheltenham College Junior, which has supported him since then and where he continues his academic studies and work as a chorister. In October that year he was a finalist in the Chorister of the Year competition and featured in a BBC broadcast from Westminster Abbey. In May 2007 he was invited by Universal Records to join the classical boy-band The Choirboys. Produced by Steve Abbott and under the direction of Martin Neary, their Christmas disc *The Carols Album*, entered the Classic FM charts at no. 7 and was nominated for the Classical Brit Awards, 2008.

Andrew has also been invited to perform as a soloist with the City of Birmingham Choir, Cheltenham Bach Choir, Oriol Singers and Regency Voices. He has performed at Tewkesbury Abbey, Gloucester Cathedral and in Aldeburgh, Beijing, Munich, Krakow and Kiev. In March 2008 he was invited by Deutsche Grammophon to record in Prague with the Russian soprano Anna Netrebko and the Czech Philharmonic and to perform in May 2008, at the Royal Albert Hall for the Classical Brit Awards.

ANDREW PLANT PIANO

Andrew Plant studied the piano in Leeds and London and received his doctorate from The University of Birmingham, where he collaborated with Jan Smaczny and Stephen Banfield and was a visiting lecturer in twentieth-century English music. Now based at The Britten–Pears Foundation, he pursues a duo career as a musicologist and practical musician. He enjoys a fruitful partnership with James Bowman, appearing regularly throughout the UK and broadcasting live on Radio 3. Andrew has also accompanied Lynne Dawson, Nigel Dixon, Michael George, Stefan Holmström, Julie Kennard, Ed Lyon and Ralph McDonald and given first performances of works by Britten, Colin Matthews and Giles Swayne. He has contributed to the revised *New Grove Dictionary of Music and Musicians*, *New Dictionary of National Biography* and other publications, and works closely with artist Jane Mackay, with whom he co-founded Sounding Art Press. He is a keyboard player for Opera East and Jubilee Opera and maintains a strong interest in education, teaching particularly at St George's School, Windsor Castle.



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Among his future plans are further solo recitals with James Bowman, including the premiere of a song cycle by Joseph Phibbs; *Die schöne Müllerin* with Jonathan Bungard; an appearance with viola player Simon Rowland-Jones; a project of English song with Quintessential Voices; and work with other singers of the younger generation, notably the counter tenors James Laing and Tom Williams.

JAMES BOWMAN COUNTER TENOR

James Bowman has been one of the world's leading counter tenors for over forty years; his career spans opera, oratorio, contemporary music and solo recitals. He began singing as a chorister at Ely Cathedral and later entered New College, Oxford with a choral scholarship. After leaving Oxford, he joined the choir of Westminster Abbey. As the result of an audition, he was invited by Benjamin Britten to sing at the opening concert of the new Queen Elizabeth Hall in London in March 1967, and this marked his London debut.

He was soon in demand on both the opera stage and the concert platform, appearing at the Aldeburgh Festival and Sadlers Wells in 1967 (*A Midsummer Night's Dream*), at Glyndebourne in 1970 (*La Calisto*), the English National Opera in 1971 (*Semele*) and the Royal Opera in 1977 (*Taverner*).

Among his numerous opera engagements abroad, mention should be made of Paris (L'Opéra, L'Opéra Comique, Théâtre du Châtelet, Le Théâtre des Champs Elysées), La Scala, Milan; La Fenice, Venice; and the Festival of Aix-en-Provence. In Australia he has appeared at the Sydney and



Melbourne Opera houses and in the USA at Dallas, Wolftrap, San Francisco and Santa Fe.

His concert career is equally wide-ranging. In Europe he is well known as a recitalist, with a large following. He has sung at every major festival in France and in 1992 the French government

honoured him with admission to 'L'Ordre des Arts et des Lettres'. In the same year he was awarded the Medal of Honour of the City of Paris.

James Bowman has made over 150 recordings with all the major record labels, under such directors as Britten, Harnoncourt, Mackerras, Leppard, Hogwood, Bruggen and Pinnock. He has recorded *Messiah* four times, under Willcocks, Koopman, Dorati and Parrott. Many of his recordings have been with The King's Consort for Hyperion, recording all the Purcell odes, church music and solo songs, as well as various solo discs of music by Bach, Handel, Vivaldi, Pergolesi, Hasse, Domenico Scarlatti and Dowland.

James Bowman has given the world premiere of many important contemporary compositions, including works by Benjamin Britten, Michael Tippett, Peter Maxwell Davies, Richard Rodney Bennett, Robin Holloway, Geoffrey Burgon, Michael Nyman, Alan Ridout and Tarik O'Regan. In May 1996 he received the Honorary Degree of Doctor of Music from the University of Newcastle upon Tyne, and was made CBE in the 1997 Queen's Birthday Honours. He is also an Honorary Fellow of New College, Oxford and in October 2000 became a Gentleman of Her Majesty's Chapel Royal, St. James's Palace.

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