

Songs
for
Mezzo

CHAN 9730

Volume 12

GRAINGER



Percy Grainger

CHANDOS
THE GRAINGER
EDITION
VOLUME TWELVE

Songs
for
Mezzo

DELLA JONES *mezzo-soprano*
PENELOPE THWAITES *piano*



The Percy Grainger Society

Percy Grainger

Percy Grainger (1882–1961)

premiere recording

Ceirïog Hughes (1832–1887))

- 1 Dafydd Y Gareg Wen* 2:08
(David of the White Rock)

Trad.

- 2 Died For Love [BFMS No. 10]* 1:42

Trad.

- 3 The Sprig of Thyme [BFMS No. 24]* 2:10

premiere recording in this version

Trad.

- 4 Willow, Willow [BFMS Unnum.]* 2:10

premiere recording in this version

- 5 Near Woodstock Town [BFMS Unnum.]* 1:40

premiere recording in this version

Trad.

- 6 Early One Morning [BFMS Unnum.]* 2:31

premiere recording in this version

Trad.

- 7 In Bristol Town [BFMS Unnum.] 2:29
(realized by Alan Gibbs)
with **George Black** guitar

<i>Four settings from Songs of the North</i>		
<i>premiere recording</i>		
8	Weaving Song [SON No. 5]*	1:50
<i>premiere recording</i>		
9	This Is No My Plaid [SON No. 2]*	1:25
<i>premiere recording in this version</i>		
10	Skye Boat Song [SON No. 4]*	1:52
<i>premiere recording</i>		
11	Turn Ye To Me [SON No. 3]*	2:42
<i>premiere recording</i>		
Trad.		
12	The Bridegroom Grat* (realized by Barry Peter Ould)	1:34
<i>premiere recording</i>		
Lady Nairne (1766–1845)		
13	The Land O' the Leal* (realized by Barry Peter Ould)	2:06
<i>premiere recording in this version</i>		
Trad.		
14	Proud Vesselil [DFMS Unnum.]* (edited by Penelope Thwaites)	4:03
<i>premiere recording in this version</i>		
Trad.		
15	Under a Bridge [DFMS No. 12]*‡	3:21

<i>premiere recording</i>		
Trad.		
16	Hubby and Wifey [DFMS No. 5]*‡	1:15
<i>premiere recording in this version</i>		
17	The Lonely Desert-Man Sees the Tents of the Happy Tribes [RMTB No. 9]*‡‡	2:47
<i>premiere recording in this version</i>		
18	Colonial Song [Sentimental No. 1]*†	5:47
<i>premiere recording in this version</i>		
Rudyard Kipling (1865–1936)		
19	The Only Son [KS No. 21]*†	4:05
<i>premiere recording in this version</i>		
Rudyard Kipling (1865–1936)		
20	The Love Song of Har Dyal [KS No. 11]*‡	2:48
<i>premiere recording</i>		
Adam Lindsay Gordon (1833–1870)		
21	A Song of Autumn*	1:34
Five settings of Ella Grainger (1889–1979)		
<i>premiere recording</i>		
22	To Echo*	1:37
<i>premiere recording</i>		
23	Honey Pot Bee*	1:29

- 24** *premiere recording in this version*
Farewell to an Atoll* 1:45
- 25** *premiere recording*
Crying For the Moon* 1:35
- 26** *premiere recording*
Love at First Sight* 1:48
- 27** *premiere recording*
Francesco Corteccia (1502–1571)
O Glorious, Golden Era* 1:43
(O beg! anni dell' oro)
- 28** *premiere recording*
Peter Lemche (fl. 1840–50)
Little Ole with his Umbrella* 2:33
- 29** *premiere recording*
Variations on Handel's 'The Harmonious Blacksmith'* 1:28
(edited by Barry Peter Ould)

- 30** *premiere recording in this version*
Harvest Hymn*§ 2:45
- 31** *premiere recording in this version*
After-word* 2:58

TT 73:49

Della Jones mezzo-soprano
Penelope Thwaites piano*
with
Mark Padmore tenor†
Stephen Varcoe baritone‡
John Lavender piano§

BFMS – British Folk Music Setting
SON – Songs of the North
DFMS – Danish Folk Music Setting
RMTB – Room-music Tit-bits
KS – Kipling Setting

Grainger: Songs for Mezzo

Grainger's songs fall into three main categories: 1) original compositions, 2) folk-song arrangements and 3) transcriptions of music by other composers. The main bulk of his original songs were written before and around the turn of the twentieth century; the folk-song arrangements followed on from his excursions into collecting material 'in the field'. Finally, the transcriptions occupied his later years, when much work was carried out on revising and re-arranging earlier compositions. It was during this latter period that he turned his attention to a number of songs written by his wife, Ella. Ella met Percy on board the steamer *Aorangi* returning from Australia in 1926. They were married two years later on the stage of the Hollywood Bowl during the interval of a Grainger concert. As a young girl, Ella studied art at the Slade School, London and the studios of André L'Haute and the Grande Chaumière in Paris where she produced paintings, tiles and reliefs. She had been writing poems since the age of six and on one of her frequent visits to England in the early 1920s she met Douglas Sladen, who subsequently helped in

the publication of a collection of her poems under the title *The Pavement Artist*.

In the creative atmosphere of her home in White Plains, it was not surprising that she would want to branch into some form of music-making. Her first song 'Farewell to an Atoll' dates from 1944 and her last from 1950. Apart from composing and painting, Ella would also aid Percy in music copying as well as playing the various 'tuneful' percussion instruments that Grainger had employed in his orchestral scores.

The collection of songs recorded here reflects the three main areas as outlined above, and with their companion discs (CHAN 9503 (Volume Two: Songs for Baritone) and CHAN 9610 (Volume 7: Songs for Tenor)) give listeners the opportunity to hear the majority of Grainger's work for voice and piano. The one exception is the realization of 'In Bristol Town', which is sung with guitar accompaniment. Also included are a small group of songs for both vocal duet and trio as well as a handful of 'vocalise' songs which Grainger felt carried their own special message. For the purpose of these

discs, the songs have been allotted distinct voice-types, however many of the songs are suitable for either male or female voice with suitable transposition, or as Grainger would say 'key-shifting'.

Dafydd Y Gareg Wen (David of the White Rock) is a traditional Welsh song that Grainger harmonized at the request of Richard Bowen. According to tradition, the Bard David lived in a house called 'Y Gareg Wen' (The White Rock) in a remote situation in North Wales. Like many Welsh bards, David was a harpist and on his deathbed he was supposed to have asked for his beloved harp so that he could play just one more tune. The melody he played became known as 'Dafydd Y Gareg Wen'. The Welsh words were added by Ceiriog Hughes in the nineteenth century and are now inseparably linked with this melody which is regarded as one of the most popular of all Welsh traditional songs.

Died For Love is a folk song from Lincolnshire, closely related to laments such as 'O Waly Waly' and 'I Wish I Wish' and collected from the singing of Joseph Taylor by Lucy E. Broadwood and Percy Grainger. This poignant setting, using only two of the three original verses, was completed in December 1907.

The Sprig of Thyme is an English folk song collected at Brigg, Lincolnshire in 1906 from the singing of Joseph Taylor of Saxby-All-Saints, Lincolnshire. The idea of thyme symbolizing virginity, the rose true love and the willow false love etc. is common to a number of folk songs of which 'The Seed of Love' is perhaps the best known. Grainger's setting for voice and piano was written down in May 1920 and presented as a 'loving birthday gift' to his mother on 3 July, 1920.

Willow, Willow as recorded here is Grainger's first setting of this poem, dating from November 1898. The tune is taken from William Chappell's *Old English Popular Music* and was Grainger's first attempt at arranging an existing melody.

Near Woodstock Town is an English folk song that Grainger first set in 1898 for solo voice and piano with a choral setting following in March 1903. Both of these use Augener's *Minstrelsey of England* as their source. The version recorded here is Grainger's piano solo arrangement which allows for a solo voice or voices to vocalise the counter melody.

Early One Morning was first set by Grainger as a single verse for voice and piano when he was sixteen. The work went through a series of developments resulting in a new

harmonization dating from 1939. The following year Grainger scored the work for room-music with optional voice and on 25 August 1940 he made this version for voice and piano.

In Bristol Town is a narrative folk song that was collected by Lucy Broadwood from the singing of Henry Burstow of Horsham, Sussex. Grainger's sketches for this work date from 1906 but it was not until 1951 that a final arrangement emerged, set for both piano solo and piano, six hands. The arrangement recorded here is based on one of Grainger's instrumental sketches. The text of the song was published in the *1902 Journal of the Folk Song Society*, and has been abridged by the arranger from the original eleven verses (which in turn seems to have been a shortened version of the fifty-one-verse ballad 'The Bristol Garland').

Weaving Song, This Is No My Plaid, Skye Boat Song and **Turn Ye To Me** are all settings of Scottish songs that Grainger took from the published collection *Songs of the North*. Grainger's accompaniments to these songs are at one with the folk melodies but his harmonizations are richer and make the original accompaniments fade in comparison.

The Bridegroom Grat and **The Land O' the Leal** are two traditional Scottish folk-

tunes sketched by Grainger for contralto voice and strings on 23 April, 1902 where they are categorized by Grainger as being amongst his 'early settings of folksongs and popular tunes'. 'The Land O' The Leal' has words by Lady Nairne a Scottish song writer and collector of traditional tunes whose works include 'Will Ye No Come Back Again' and 'The Rowan Tree'. 'The Bridegroom Grat', which has quite a history attached to it, is an Aberdonian ballad which was collected by Peter Buchan from Peterhead. For Scots, 'the land o' the leal' is heaven and this song is a moving ballad concerning illness and death. The word 'grat' in the 'The Bridegroom Grat' means 'to cry'. This song relates the curious story of a troubled bridegroom who, unable to consummate his marriage on his 'wedding night', enlists help from a certain John Gray.

Proud Vesselil (Stalt Vesselil) was collected in 1922 from the singing of Miss Matte Kristensen of Hammerum in Jutland in collaboration with Evald Tang Kristensen, the doyen of Danish folklorists. The original melody and words under the title 'The Maiden's Morning Dreams' had originally been collected by Tang Kristensen many years earlier and had appeared in his 1871 publication: *Jydske Folkeviser of Toner, især fra*

Hammerum Herred. It tells of a maiden who hates getting up in the mornings and whose dreams eventually turn into reality. The version here uses selected verses from the song. The piano part has been edited from Grainger's sketches for the instrumental accompaniment.

Under a Bridge, a folk-ballad, was collected from Jutland by Grainger, and his setting was planned as a wedding gift to his wife in 1928. However, it was not completed until eighteen years later. The unusual setting has the two lovers taunting each other at the outset until, finally, the man declaims his devotion to the woman.

Hubby and Wifey was collected by Grainger from the singing of Jens Christian Jensen of Albaek, Jutland in 1922. It is a quarrelling duet in which the wife finally brings her husband to his senses by means of a spinning spindle skilfully applied to his head. The melody also forms parts of Grainger's *Jutish Medley* (CHAN 9702 & 9721).

The Lonely Desert-Man Sees the Tents of the Happy Tribes is one of Grainger's most unusual pieces and its provenance dates from 1911 when Grainger sketched what he called 'Desert-Music'. Using wordless syllables, the opening tenor melody (the 'Lonely Man' theme) was first used to great effect in the

slow central section of *The Warriors* (1913–16) whilst the 'Happy Tribes' music for soprano and baritone first appeared in the closing section of Grainger's *Tribute to Foster* (1914).

Colonial Song is Grainger's expression of feelings aroused by thoughts of the scenery and people of his native land, Australia. This piece reflects Grainger's interest in the Italian-like tendencies of brass band performances and the ways of singing in Australia with their preference for richness and intensity of tone. Grainger also utilises a theme from an earlier work, *Australian Up-Country Song* (1905).

The Only Son is the tenth and penultimate movement from Grainger's *'Jungle Book' Cycle* on poems by Rudyard Kipling. This poem from Kipling's *Many Inventions* was of special significance to Grainger as he identified very strongly with the subject of the poem. In it Mowgli, back with his human family, dreams of his life with the wolf pack and is drawn to go outside into the dark to meet his wolf mother. Grainger's setting was composed between July 1945 and February 1947.

The Love Song of Har Dyal is a setting of a three-stanza verse from Kipling's story 'Beyond the Pale' in his *Plain Tales from the*

Hills. This voice and piano setting dates from September 1901.

A Song of Autumn is a setting of the poem of the same name by the Australian, Adam Lindsay Gordon. Composed in 1899, this song shares its characteristic choral accompaniment with many of the songs Grainger wrote during his period in Frankfurt.

To Echo is the result of a collaboration between Ella and Percy, and was originally scored for soprano and seven instruments, with the first verse harmonized by Ella and the second by Percy. The opening of this song begins like a medieval carol; the middle section sounds like a Scandinavian folk song and the end has echoes of Grainger's interest in experimental music.

Honey Pot Bee is Ella's tune and poem, which was harmonized and scored by Grainger in 1948. The original instrumental version includes free *glissandi* on the harp with a melody cast in the Lydian mode, a characteristic of much Scandinavian folk-music.

Farewell to an Atoll is a short song based on a painting by H. Neville-Smith that hangs in the Grainger house, White Plains, New York State. The words and melody are by Ella Grainger (1944) and were originally harmonized and scored by Grainger for

soprano solo and orchestra (mixed chorus at will) between 1944 and 1945.

Crying For the Moon is an unusual song and was originally scored for marimba, vibraphone and piano, all being played by mallets. Ella's verse finally gives a warning to children that, if they 'cry for the moon', they might well suffer the same fate as the subjects of her poem.

Love at First Sight, a charming song with a simple message, considers whether love continues after the initial awareness of love 'at first sight'.

O Glorious, Golden Era (O begl' anni dell' oro) is Grainger's transcription and translation into English of an original *ballato* by Italian Francesco Bernardo di Corteccia (1502–1571). Grainger had a great interest in music composed before Bach's time and indeed felt that music of this period should be studied and understood before progressing from Bach through to Beethoven.

Little Ole with his Umbrella, well known as a children's lullaby in Denmark, was composed by Ole Jacobsen and harmonized by Grainger. The Danish text was 'englished' by both Grainger and his wife, Ella at the request of a Mrs A.L. Miller. 'Little Ole' is the Danish equivalent of the sandman or the bringer of sleep.

Variations on Handel's 'The Harmonius Blacksmith' is the forerunner of *Handel in the Strand* which Grainger published shortly after this piece was written in 1911. The original manuscript stipulates that the 'solo' line can be for either voice or cello.

Harvest Hymn, another of Grainger's wordless pieces, was originally conceived as 'Hymny Tune' or 'Harvest Time in Sweden'. Being one of Grainger's 'elastic'-scoring pieces allowing for a multitude of different instrumentations, here the piano duet version is combined with the vocal line.

After-word was composed for Grainger's Danish lover Karen Holten sometime between 1910 and 1911. He wrote that this piece was an expression of the love he felt for her. The work lay dormant until 1957 when Grainger returned to complete it. Karen had died in 1953 and it is possible that Grainger now an old man himself, was reminded of the intimacy they had once shared and felt the need to complete this work in memory of his 'sweet comrade' and 'infinitely close friend'.

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Della Jones, one of Britain's leading mezzo-sopranos, was born in Neath and studied at

the Royal College of Music where she won many prizes, including the Kathleen Ferrier Memorial Scholarship. Her wide repertoire ranges from early through to contemporary music. She has appeared with all the major British opera companies, and foreign engagements have included performances in the United States, Russia, Japan, Canada and throughout Europe. Roles include the title roles in *Ariodante*, *La Cenerentola* and *Carmen*, Rosina, Herodias (*Salome*), Baba the Turk (*The Rake's Progress*), Marcellina (*Le nozze di Figaro*), the Hostess (*Boris Godunov*) and Aunt Hermance in Gavin Bryars's *Doctor Ox's Experiment*.

Della Jones is a regular broadcaster on radio and television, both in this country and abroad, and her many recordings include *Alcina*, *L'incoronazione di Poppea*, *Dido and Aeneas*, *La clemenza di Tito*, Korngold's *Die Kathrin*, and *The Barber of Seville* (for Chandos/Peter Moores Foundation).

Mark Padmore has won acclaim throughout the world for the musicality and intelligence of his singing. His opera roles include Jason (*Medée*) at the Opéra comique, Paris, Hot Biscuit Slim (*Paul Bunyan*), Thespis/Mercure (*Platée*) at the Royal Opera, Covent Garden, Don Ottavio (*Don Giovanni*) at

Aix-en-Provence and title roles in *Hippolyte et Aricie* (Opéra de Paris) and Haydn's *Orfeo ed Eurycle* (Opéra de Lausanne).

He has appeared at many of the world's most prestigious festivals including Edinburgh, Salzburg, Tanglewood and the BBC Proms, and has made many recordings with conductors such as Richard Hickox, Phillipe Herreweghe, William Christie and Sir Roger Norrington.

Stephen Varcoe's opera credits include appearances in Antwerp, Lisbon, Drottningholm and the Aldeburgh Festival. His concert engagements include performances with the BBC Scottish Symphony Orchestra, Northern Sinfonia, City of London Sinfonia, Nash Ensemble, Brandenburg Consort, Monteverdi Choir and Orchestra, Scottish Chamber Orchestra, Vienna Symphony Orchestra, Orchestra of St Luke's, New York, the New Zealand Chamber Orchestra and numerous other international orchestras. He has worked with many conductors including Gardiner, Pinnock, Norrington, Rifkin, Hickox, Kuijken, Marriner and Malgoire and has recorded many recital discs of works by Finzi, Grainger, Gurney, Parry, Hahn and Schubert.

George Black graduated from the University of Sydney. He subsequently worked with the Australian Opera whilst performing with contemporary music groups, the Seymour Group and Music Performed. He toured for the Northern Territory Arts Council, recorded discs of Australian contemporary music, recorded for the ABC and taught at the University of Western Sydney. George Black is currently secretary and musical assistant to guitarist John Williams, and Librarian and Researcher for the Tallis Scholars. He has recorded with John Eliot Gardiner, the Monteverdi Choir and Orchestra, and on the soundtrack for the film *Loch Ness*, and has performed with the Royal Opera, Covent Garden. He is chairman of Sound Arts, a multi-media music foundation in West London.

John Lavender achieved early success in his native Australia, giving recitals and appearing with Australia's leading orchestras. He then studied in Vienna, primarily with Alfred Brendel, and in London with Albert Ferber.

For a number of years his main performing interests have been in chamber music (particularly piano quartets), accompaniment and piano duets. Among those John Lavender accompanies is the

renowned clarinetist Jack Brymer.

His piano-duo partnership with Penelope Thwaites was formed in 1979. They have specialized increasingly in music of Australian composers, especially that of Percy Grainger. Their recordings are often heard on BBC Radio and Classic FM, and performances include festival appearances, recitals at London's major concert halls and regular tours within Australia.

Penelope Thwaites is a leading Grainger authority and was awarded the International Percy Grainger Society's Medallion in 1991 in recognition of her work. She graduated with a First Class Honours degree in music

from Melbourne University, also the site of the Grainger Museum. Since her Wigmore Hall debut in 1974, she has given concerts and broadcasts in five continents. As concerto soloist she has appeared with the Philharmonia Orchestra, the London Philharmonic Orchestra, the BBC Concert Orchestra and with leading orchestras in the USA and Australia, including tours for the Australian Broadcasting Corporation. Her most recent visit included a recital at the International Melbourne Festival. In November 1998 she was artistic director of London's first international Grainger Event at St John's, Smith Square. She continues as a featured artist in this historic Edition.

Grainger: Lieder für Mezzosopran

Graingers Lieder fallen in drei Hauptkategorien: 1) Originalkompositionen, 2) Arrangements von Volksliedern, die er auf seinen "Feldforschungsreisen" sammelte, und 3) Transkriptionen von Werken anderer Komponisten, mit denen er sich in seinen späten Jahren beschäftigte, als er einen Großteil seiner Zeit damit verbrachte, früher Geschaffenes zu revidieren und zu bearbeiten. In dieser Phase wandte Grainger seine Aufmerksamkeit einer Reihe von Liedern zu, die seine Frau Ella geschrieben hatte. Als junges Mädchen hatte Ella an der Slade School in London sowie den Ateliers von André L'Hautte und der Grande Chaumière in Paris Kunst studiert und Gemälde, Kacheln und Reliefs geschaffen. Seit ihrem sechsten Lebensjahr hatte sie Gedichte geschrieben, und auf einer ihrer zahlreichen Englandreisen in den frühen 1920er Jahren lernte sie Douglas Sladen kennen, der ihr später bei der Veröffentlichung einer Gedichtsammlung unter dem Titel *The Pavement Artist* behilflich war.

In der kreativen Atmosphäre ihres Hauses

in White Plains war es für Ella nichts Außergewöhnliches, sich auch im Bereich der Musik ausdrücken zu wollen. Ihre Lieder entstanden in den Jahren 1944–1950. Neben der Komposition und der Malerei assistierte Ella ihrem Mann auch beim Kopieren seiner Musik und spielte die verschiedenen "melodischen" Schlaginstrumente, die er in seinen Orchesterpartituren vorsah.

Die hier vorliegende Zusammenstellung von Liedern entspricht den drei oben dargestellten Hauptgebieten und gibt zusammen mit den Aufnahmen zum gleichen Thema – CHAN 9503 (2. Teil: Lieder für Bariton) und CHAN 9610 (7. Teil: Lieder für Tenor) – dem Hörer Gelegenheit, die Merzhzahl der Werke Graingers für Gesangsstimme und Klavier zu hören. Einzige Ausnahme ist die Umsetzung von "In Bristol Town", die mit Gitarrenbegleitung gesungen wird. Ebenfalls vertreten ist eine kleine Gruppe von Liedern für Gesangsduett und – trio sowie eine Handvoll "Vokalisieren", die nach Graingers Empfinden ihre ganz persönliche Aussage hatten. Für die genannten Alben wurden den Liedern

charakteristische Stimmtypen zugeordnet, doch sind viele der Lieder angemessen transponiert – mittels "Tonartverschiebung", wie Grainger es genannt hat – sowohl für Männer – als auch für Frauenstimmen geeignet.

Dafydd Y Gareg Wen (David vom weißen Fels) ist ein walisisches Volkslied, das Grainger auf Wunsch von Richard Bowen harmonisierte. Der Sage nach lebte der Barde David in einem Haus namens "Y Gareg Wen" (Der weiße Felsen) in einem entlegenen Teil von Nord-Wales. Auf seinem Sterbebett soll David um seine Harfe gebeten haben, damit er sich ein letztes Lied spielen könne. Diese Melodie wurde als "Dafydd Y Gareg Wen" bekannt. Die walisischen Worte wurden von Ceiriog Hughes im 19. Jahrhundert hinzugefügt und sind nun unzertrennlich mit der Melodie verbunden.

Died For Love (Aus Liebe gestorben) ist ein englisches Volkslied, das in Brigg in Lincolnshire nach einer Darbietung von Joseph Taylor durch Lucy E. Broadwood und Percy Grainger aufgezeichnet wurde und dessen Arrangement Grainger im Dezember 1907 vollendete.

The Sprig of Thyme (Der Thymianzweig) ist ein englisches Volkslied, das 1906 in Brigg

in Lincolnshire nach einer Darbietung von Joseph Taylor aufgezeichnet wurde. Graingers Arrangement für Singstimme und Klavier wurde im Mai 1920 niedergeschrieben und am 3. Juli 1920 seiner Mutter als ein "liebevolltes Geburtstagsgeschenk" überreicht.

Willow, Willow (Weide, Weide) ist hier in Graingers erster Fassung vom November 1898 eingespielt. Die Weise entstammt William Chappells *Old English Popular Music* und war Graingers erster Versuch im Arrangieren einer vorgegebenen Melodie.

Near Woodstock Town (Nahe bei Woodstock) ist ein englisches Volkslied, das Grainger zuerst 1898 für Solostimme und Klavier setzte; als Quelle benutzte er Augeners *Minstrelsey of England*. Die hier vorgestellte Einspielung ist seine Bearbeitung für Klavier solo, zu der ein oder mehrere Sänger die Gegenstimme vokalisieren können.

Early One Morning (Eines Morgens früh) wurde von Grainger zuerst im Alter von 16 Jahren als einzelne Strophe für Singstimme und Klavier vertont. Nach einer Reihe von Überarbeitungen erschien 1939 eine neue Harmonisierung. Die hier vorgestellte Fassung für Singstimme und Klavier wurde am 25. August 1940 komponiert.

In Bristol Town (In der Stadt Bristol) wurde von Lucy Broadwood nach dem Gesang von Henry Burstow aus Horsham in Sussex aufgenommen. Graingers Skizzen entstanden 1906, erst 1951 jedoch wurde eine endgültige Fassung fertiggestellt. Die vorliegende Bearbeitung basiert auf einer von Graingers instrumentalen Skizzen. Der Text des Lieds wurde im *1902 Journal of the Folk Song Society* veröffentlicht.

Weaving Song (Weberlied), **This Is No My Plaid** (Der Rock paßt mir nicht), **Skye Boat Song** und **Turn Ye To Me** (Wende dich mir zu) sind sämtlich schottische Lieder aus der Sammlung *Songs of the North*. Graingers Begleitungen zu diesen Liedern passen zu den volkstümlichen Melodien, enthalten jedoch üppigere Harmonisierungen, neben denen die Originalbegleitungen verblassen.

The Bridegroom Grat (Der Ruf des Bräutigams) und **The Land O' the Leal** (Das himmlische Land) wurden von Grainger am 23. April 1902 für Alt und Streicher skizziert; der Komponist bezeichnete sie als zu seinen "frühen Vertonungen von Volksliedern und populären Melodien" gehörig. "The Land O' the Leal" verwendet Worte von Lady Nairne, einer schottischen Lieddichterin und Sammlerin traditioneller Melodien. "The Bridegroom Grat" ist eine

Ballade aus der Gegend um Aberdeen, die Peter Buchan aus Peterhead festgehalten hat. Im Schottischen bedeutet "the land O' the leal" Himmel, und das Wort "grat" heißt weinen.

Proud Vesselil (Stalt Vesselil – Die Stolze Vesselil) wurde von Grainger zuerst 1922 in einer Darbietung von Matte Kristensen aus Hammerum auf Jütland aufgenommen. Ursprünglich war diese Melodie unter dem Titel "Des Mädchens Morgenträume" von Tang Kristensen gesammelt worden, der es 1871 in seiner Anthologie *Jydske Folkeviser of Toner, isoer fra Hammerum Herred* veröffentlichte.

Under a Bridge (Unter einer Brücke), eine Volksballade, wurde von Grainger in Jütland aufgezeichnet und sollte 1928 ein Hochzeitsgeschenk für seine Frau werden. Das Stück wurde jedoch erst 18 Jahre später vollendet.

Hubby and Wifey (Ehemann und Ehefrau) wurde 1922 nach einer Darbietung von Jens Christian Jensen in Albaek auf Jütland aufgezeichnet. Die Melodie wird auch in Graingers *Jutish Medley* verwendet (CHAN 9702 & 9721).

The Lonely Desert-Man Sees the Tents of the Happy Tribes (Einsamer Mensch in der Wüste erblickt die Zelte der glücklichen

Stämme) ist eines von Graingers ungewöhnlichsten Stücken. Die einleitende Tenormelodie (das "Lonely Man"-Thema) verwendet wortlose Silben und erschien zuerst in dem langsamen Mittelteil von *The Warriors* (1913–1916), während die Musik der "Happy Tribes" für Sopran und Bariton ursprünglich den Schlußabschnitt in Graingers *Tribute to Foster* (1914) bildete.

Colonial Song (Koloniallied) ist Ausdruck von Percy Graingers Empfindungen im Denken an Land und Leute seiner Heimat Australien. Das Stück reflektiert sein Interesse an den italienisch anmutenden Aufführungen von Blechblaskapellen und dem australischen Gesangsstil mit seiner Bevorzugung einer vollen und intensiven Tongebung. Er benutzt hier ein Thema seines früheren Werks *Australian Up-Country Song* (1905).

The Only Son (Der einzige Sohn), vollendet zwischen Juli 1945 und Februar 1947, ist der zehnte und vorletzte Satz aus Graingers "*Jungle Book*"-Zyklus auf Gedichte von Rudyard Kipling. Grainger identifizierte sich sehr stark mit dem Inhalt dieses Gedichts.

The Love Song of Har Dyal (Har Dyals Liebeslied) ist die Vertonung eines dreistrophigen Gedichts aus Rudyard Kiplings Erzählung "Beyond the Pale" in

seinen *Plain Tales from the Hills*. Die vorliegende Fassung für Singstimme und Klavier entstand im September 1901.

A Song of Autumn (Ein Herbstlied) ist die Vertonung eines Gedichts des australischen Autors Adam Lindsay Gordon. Es entstand 1899 und enthält Merkmale, die für viele seiner während dieser Frankfurter Periode entstandenen Lieder typisch sind.

To Echo (An das Echo), eine Zusammenarbeit zwischen Ella und Percy, entstand zuerst in einer Fassung für Sopran und sieben Instrumente; die erste Strophe wurde von Ella, die zweite von Percy harmonisiert. Der Beginn dieses Lieds klingt wie ein mittelalterliches englisches Weihnachtslied, der Mittelteil wie ein skandinavisches Volkslied, während der Schlußteil Graingers Interesse an experimenteller Musik spiegelt.

Ellas Melodie und Gedicht **Honey Pot Bee** (Honigtopfbiene) wurde von Grainger 1948 harmonisiert und instrumentiert. Die ursprüngliche Instrumentalfassung enthält freie *glissandi* für die Harfe; die Melodie erklingt dazu im lydischen Modus, der für die skandinavische Volksmusik charakteristisch ist.

Farewell to an Atoll (Abschied von einem Atoll) basiert auf einem Gemälde von

H. Neville-Smith, das in Graingers Haus hängt. Der Text und die Melodie stammen von Ella Grainger (1944) und wurden von Grainger zuerst um 1944/45 harmonisiert und für Solosopran und Orchester (gemischter Chor ad libitum) instrumentiert.

Crying For the Moon (Sehnsucht nach dem Mond) ist ein außergewöhnliches Lied, nicht zuletzt wegen seiner ursprünglichen Instrumentierung: Marimba, Vibraphon und Klavier, die alle mit Holzschlegeln gespielt werden.

Love at First Sight (Liebe auf den ersten Blick), ein charmantes Lied mit einer einfachen Botschaft, diskutiert, ob die "Liebe auf den ersten Blick" nach ihrem ersten Bewußtwerden anhält.

O, Glorious, Golden Era (O begl' anni dell' oro—O glorreiches, goldenes Zeitalter) ist Graingers Transkription und englische Übersetzung einer *ballata* des italienischen Komponisten Francesco Bernardo di Corteccia (1502–1571). Grainger hatte großes Interesse an der Musik vor Bach und glaubte, daß man sie studieren und verstehen müsse, bevor man sich von Bach zu Beethoven vorarbeiten konnte.

Little Ole with his Umbrella (Kleiner Ole mit dem Schirm), ein Schlaflied für Kinder aus Dänemark, wurde auf Wunsch von

Mrs. A.L. Miller von Grainger harmonisiert und der Text gemeinsam mit seiner Frau Ella "verenglischt". "Der kleine Ole" ist das dänische Äquivalent zum Sandmann, der den Schlaf bringt.

Variations on Handel's 'The Harmonic Blacksmith' (Variationen über Händels "Harmonischen Grobschmied") ist der Vorläufer von *Handel in the Strand*, das Grainger kurz nach Fertigstellung der Komposition veröffentlichte. Das Originalmanuskript sieht vor, Manuskript spezifiziert, daß der Solopart entweder von einer Singstimme oder von einem Violoncello ausgeführt werden kann.

Harvest Hymn (Erntehymne), ein weiteres von Graingers textlosen Stücken, entstand zunächst unter dem Titel "Hymny Tune" (Hymnische Melodie) oder "Harvest Time in Sweden" (Erntezeit in Schweden). In der vorliegenden Einspielung erscheint die Klavierduett-Fassung kombiniert mit der Vokalstimme.

After-word (Nachwort) wurde in Zeitraum zwischen 1910 und 1911 für Graingers dänische Geliebte Karen Holten komponiert. Er schrieb dazu, daß das Stück Ausdruck seiner Liebe zu ihr sei. Es blieb unberührt liegen, bis Grainger 1957 darauf zurückgriff und es fertigstellte. Karen war

1953 gestorben, und es wäre möglich, daß sich Grainger, der inzwischen selbst ein alter Mann war, an die einst so intime Beziehung zu ihr erinnert fühlte und das Bedürfnis hatte, das Werk zum Andenken an seine "liebe Gefährtin" und "unendlich enge Freundin" zu vollenden.

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Übersetzung: Stephanie Wollny

Della Jones, eine der führenden britischen Mezzosopranistinnen, wurde in Neath geboren und studierte am Royal College of Music, wo sie mit zahlreichen Preisen ausgezeichnet wurde, darunter auch das Kathleen Ferrier Memorial Scholarship. Ihr breitgefächertes Repertoire reicht von der frühen bis zur zeitgenössischen Musik. Sie ist an allen großen britischen Opernhäusern aufgetreten; auswärtige Engagements haben sie in die USA, nach Rußland, Japan, Kanada und durch ganz Europa geführt. Zu ihrem Opernrepertoire zählen die Titelrollen in *Ariodante*, *La Cenerentola* und *Carmen*, Rosina, Herodias (*Salome*), Baba the Turk (*The Rake's Progress*), Marcellina (*Le nozze di Figaro*), die Wirtin (*Boris Godunov*) sowie Aunt Hermance in Gavin Bryars' *Doctor Ox's Experiment*.

Della Jones ist zudem regelmäßig im In- und Ausland in Radio und Fernsehen zu hören. Ihre zahlreichen Aufnahmen umfassen *Alcina*, *L'incoronazione di Poppea*, *Dido und Aeneas*, *La clemenza di Tito*, Korngolds *Die Kathrin* sowie *The Barber of Seville* (für Chandos/Peter Moores Foundation).

Mark Padmore wurde weltweit für die Musikalität und Intelligenz seines Gesangs gepriesen. Zu seinen Opernrollen zählen Jason (*Medée*) an der Opéra comique in Paris, Hot Biscuit Slim (*Paul Bunyan*) sowie Thespis und Mercure (*Platée*) an der Royal Opera Covent Garden und Don Ottavio (*Don Giovanni*) in Aix-en-Provence; Titelrollen sang er in *Hippolyte et Aricie* (Opéra de Paris) und Haydns *Orfeo ed Eurydice* (Opéra de Lausanne).

Er ist auf vielen der weltweit bekannten Festivals aufgetreten, darunter Edinburgh, Salzburg, Tanglewood und die BBC Proms, außerdem hat er zahlreiche Aufnahmen unter Dirigenten wie Richard Hickox, Philippe Herreweghe, William Christie und Sir Roger Norrington gemacht.

Die Operntätigkeit von **Stephen Varcoe** umfaßt Auftritte in Antwerpen, Lissabon, Drottningholm und auf dem Aldeburgh

Festival. Zu seinen Konzertverpflichtungen gehören Aufführungen mit dem BBC Scottish Symphony Orchestra, der Northern Sinfonia, der City of London Sinfonia, dem Nash Ensemble, dem Brandenburg Consort, dem Monteverdi Choir and Orchestra, dem Scottish Chamber Orchestra, den Wiener Symphonikern, dem Orchestra of St Luke's, New York, dem New Zealand Chamber Orchestra und vielen anderen internationalen Orchestern. Er hat mit zahlreichen Dirigenten zusammengearbeitet, darunter Gardiner, Pinnock, Norrington, Rifkin, Hickox, Kuijken, Marriner und Malgoire, und hat zudem viele Recital-CDs mit Werken von Finzi, Grainger, Gurney, Parry, Hahn und Schubert aufgenommen.

George Black ist Absolvent der Universität von Sydney. Nach seinem Studium arbeitete er an der Australian Opera und trat gleichzeitig mit den Ensembles für zeitgenössische Musik The Seymour Group und Music Performed auf. Im Auftrag des Northern Territory Arts Council ging er auf Tournee, er nahm CDs mit zeitgenössischer australischer Musik auf, wirkte bei Rundfunkproduktionen der ABC mit und unterrichtete an der University of Western Sydney. Zur Zeit ist George Black Sekretär

und musikalischer Assistent des Gitarristen John Williams sowie Bibliothekar und musikwissenschaftlicher Berater der Tallis Scholars. Er hat bei Aufnahmen von John Eliot Gardiner und dem Monteverdi Choir and Orchestra sowie dem Soundtrack für den Film *Loch Ness* mitgewirkt, und ist mit der Royal Opera in Covent Garden aufgetreten. Er ist Direktor von Sound Arts, einer Multimedia-Musikstiftung im Londoner West End.

John Lavender erzielte in seiner australischen Heimat, wo er Recitals gab und mit den führenden Orchestern Australiens auftrat, frühe Erfolge. Anschließend studierte er in Wien, hauptsächlich bei Alfred Brendel, und in London bei Albert Ferber.

Seit mehreren Jahren gilt seine Hauptinteresse als Interpret der Kammermusik (insbesondere Klavierquartetten), der Klavierbegleitung und dem Klavierduett. Unter den Künstlern, die John Lavender begleitet, befindet sich der bekannte Klarinetist Jack Brymer.

Seine Duettpartnerschaft mit Penelope Thwaites wurde 1979 begründet. Die beiden Pianisten haben sich zunehmend auf die Musik australischer Komponisten, vor allem auf die von Percy Grainger spezialisiert. Ihre

Einspielungen sind oft im Radio zu hören, insbesondere auf BBC Radio 3 und Classic FM; außerdem sind sie zusammen bei Festspielen aufgetreten, haben in allen angesehenen Konzertsälen Londons Recitals gegeben und gehen regelmäßig in Australien auf Tournee.

Penelope Thwaites ist, was Grainger angeht, eine führende Autorität und wurde 1991 in Anerkennung ihres Schaffens mit der Medaille der International Percy Grainger Society ausgezeichnet. Sie hat ihr Musikstudium an der Universität Melbourne, wo sich auch das Grainger Museum befindet, mit Auszeichnung abgeschlossen. Seit ihrem Debüt 1974 in der Londoner Wigmore Hall

ist sie auf allen fünf Kontinenten im Konzertsaal und im Rundfunk aufgetreten. Sie hat als Konzertsolistin mit dem Philharmonia Orchester, dem London Philharmonic, und dem BBC Concert Orchestra sowie mit führenden Orchestern in den USA und Australien gespielt und war im Auftrag der Australian Broadcasting Corporation auf Tournee. Zuletzt hat sie beim International Melbourne Festival einen Recital-Abend gegeben. Im November 1998 hat sie als Künstlerische Direktorin das erste internationale Grainger-Festspiel – "Grainger Event" – in St. John's Smith Square in London ausgerichtet. Sie ist als namhafte Interpretin fortlaufend an dieser historischen Aufnahmereihe beteiligt.

Grainger: Chants pour mezzosoprano

Les chansons de Grainger se répartissent en trois principales catégories: 1) les compositions originales, 2) les arrangements de chansons populaires consécutifs à des excursions “sur le terrain” destinées à collecter du matériel et 3) des transcriptions de musique d’autres compositeurs qui l’occupèrent durant les dernières années de sa vie, lorsque la part essentielle de son travail consistait à réviser et à réarranger des compositions antérieures. C’est au cours de cette dernière période que Grainger tourna son attention vers plusieurs chansons écrites par son épouse, Ella. Durant sa jeunesse, Ella avait suivi des études artistiques à la Slade School de Londres, aux Studios d’André l’Haute ainsi qu’à la Grande Chaumière de Paris où elle s’adonna à la peinture, à l’art du carrelage et du relief. Elle écrivait des poèmes depuis l’âge de six ans et lors d’une de ses fréquentes visites en Angleterre remontant au début des années vingt, elle avait rencontré Douglas Sladen qui, par la suite, l’aida dans la publication d’un recueil de ses poésies sous le titre *The Pavement Artist*.

Dans l’atmosphère créative de sa demeure

de White Plains, il n’est pas étonnant qu’elle ait voulu développer ses talents musicaux. Ses songs datent des années 1944–1950. En plus de la composition et de la peinture, Ella aidait également Percy en faisant de la copie et en jouant des différents instruments de percussion “mélodieux” que Grainger avait utilisés dans ses œuvres orchestrales.

La collection de mélodies enregistrée ici reflète les trois principales catégories évoquées plus haut, et avec les autres disques de la même série (CHAN 9503 (Volume 2: Chants pour baryton) et CHAN 9610 (Volume 7: Chants pour ténor)), elle permet d’entendre la majeure partie des œuvres pour voix et piano de Grainger. La seule exception est “In Bristol Town”, qui est interprétée avec un accompagnement de guitare. Figurent également un petit groupe de mélodies pour duo et trio vocaux, ainsi que quelques mélodies “vocalises” que Grainger estimait être porteuses de leur propre message spécifique. Pour la réalisation pratique de ces disques, les mélodies ont été confiées à des types de voix distincts; cependant, en les transposent comme il convient, ou comme

l’aurait dit Grainger, en leur appliquant des “déplacements de tonalité”, la plupart d’entre-elles conviennent aussi bien à des voix masculines que féminines.

Dafydd Y Gareg Wen (David du blanc rocher) est une chanson populaire galloise que Grainger harmonisa à la demande de Richard Bowen. Selon la tradition, le barde David vécut dans une maison appelée “Y Gareg Wen” (Le rocher blanc) au fin fond du Pays de Galles. On raconte que sur son lit de mort, David aurait réclamé sa harpe afin de jouer un air ultime. La mélodie qu’il joua devint célèbre sous le titre de “Dafydd Y Gareg Wen”. Le texte gallois fut ajouté par Ceiriog Hughes au cours du XIXe siècle et est aujourd’hui indissociable de la mélodie.

Died For Love (Mort par amour), achevé en décembre 1907, est un chant populaire du Lincolnshire collecté par Lucy E. Broadwood et Percy Grainger provenant des œuvres de Joseph Taylor.

The Sprig of Thyme (Le brin de thym) est un chant populaire anglais recueilli à Brigg dans le Lincolnshire en 1906 à partir des chants de Joseph Taylor. L’adaptation de Grainger pour voix et piano fut couchée sur le papier en mai 1920 et fut présenté comme un “présent d’amour pour l’anniversaire” de sa mère le 3 juillet 1920.

Willow, Willow (Saule, saule) dans la présente version est la première mise en musique qu’en fit Grainger en novembre 1898. L’air est tiré de l’*Old English Popular Music* de William Chappell et fut la première tentative de Grainger d’arranger une mélodie existante.

Near Woodstock Town (Près de Woodstock) est un air folklorique anglais que Grainger composa en 1898, d’abord pour voix seule et piano en utilisant le Augener’s *Minstrelsey of England* comme source. La version telle qu’elle est présentée ici est un arrangement de Grainger pour piano solo qui permet à une voix seule ou à plusieurs voix de vocaliser la contre-mélodie.

Early One Morning (Tôt, un matin) fut d’abord conçu par Grainger comme un simple couplet pour voix et piano alors qu’il avait seize ans. Après une série de développements, il en effectua une nouvelle harmonisation en 1939. Cette version, pour voix et piano, fut réalisée le 25 août 1940.

In Bristol Town (Dans la ville de Bristol) fut recueilli par Lucy Broadwood à partir des chansons de Henry Burstow de Horsham dans le Sussex. Les esquisses de Grainger datent de 1906 mais l’arrangement final ne vit le jour qu’en 1951. Le présent

arrangement repose sur l'une des esquisses instrumentales de Grainger. Le texte du song fut publié dans le *1902 Journal of the Folk Song Society*.

Weaving Song (Le chant du tisserand), **This Is No My Plaid** (Ce n'est pas ma place), **Skye Boat Song** et **Turn Ye To Me** (Tourne-toi vers moi) sont tous des adaptations de chansons écossaises issues du recueil *Songs of the North*. Les accompagnements prévus par Grainger pour ces songs sont parfaitement dans l'esprit des mélodies populaires mais ses harmonisations sont plus riches et font paraître l'accompagnement original fade en comparaison.

The Bridegroom Grat (La plainte du fiancé) et **The Land O' the Leal** (Le royaume des cieux) ont été conçus par Grainger pour voix de contralto et cordes le 23 avril 1902, date à laquelle ils furent classifiés par Grainger comme appartenant à "ses premiers arrangements de chansons folkloriques et d'airs populaires". Le texte de "The Land O' the Leal" est de Lady Nairne, une Écossaise qui écrivait et collectait des airs traditionnels. "The Bridegroom Grat" est une ballade de la région d'Aberdeen recueillie par Peter Buchan de Peterhead. Pour les Écossais, "the land o' the leal" est synonyme de paradis, et le mot "grat" signifie pleurer.

Proud Vesselil (Stalt Vesselil–Vesselil la fière) fut recueilli en 1922 à partir des chants de Mademoiselle Matte Kristensen de Hammerum du Jutland. La mélodie et le texte d'origine intitulés "The Maiden's Morning Dreams" avaient été édités en 1871 dans sa propre publication: *Jydske Folkeviser de Toner, især fra Hammerum Herred*.

Under a Bridge (Sous un pont), une ballade populaire, fut recueillie dans le Jutland par Grainger et son adaptation devait devenir un présent de mariage destiné à son épouse, pour leurs noces en 1928. Cependant, il ne fut pas achevé avant 1946.

Hubby and Wifey (Mari et femme) provient des chansons de Jens Christian Jensen de Albaeck au Jutland et date de 1922. La mélodie fait aussi partie du *Jutish Melody* de Grainger (CHAN 9702 & 9721).

The Lonely Desert-Man Sees the Tents of the Happy Tribes (L'homme solitaire du désert voit les tentes des tribus joyeuses) est l'une des pièces les plus inhabituelles de Grainger. Basée sur des syllabes dépourvues de signification, la première mélodie du ténor (le thème de "The Lonely Man") fut d'abord utilisée dans la lente section centrale de *The Warriors* (1913–1916) tandis que la musique

de "The Happy Tribes" pour soprano et baryton ne fait son apparition que dans la section finale du *Tribute to Foster* de Grainger (1914).

Colonial Song (Chant colonial) est l'expression des sentiments que les paysages et les habitants de son Australie natale avaient éveillés en Grainger. Cette pièce reflète l'intérêt de Grainger pour les tendances de la musique pour cuivres italienne ainsi que pour les manières de chanter typiquement australiennes par la richesse et l'intensité de leur timbre. Il utilise un thème d'une pièce ancienne, *Australian Up-Country Song* (1905).

The Only Son (Le fils unique), composé entre juillet 1945 et février 1947, est le dixième et avant-dernier mouvement du cycle de Grainger basé sur le *Jungle Book* de Rudyard Kipling. Grainger s'identifiait profondément avec le thème du poème.

The Love Song of Har Dyal (La chanson d'amour de Har Dyal) est un arrangement sur trois strophes issues de l'histoire de Kipling "Beyond the Pale" faisant partie de ses *Plain Tales from the Hills*. Cet arrangement pour voix et piano date de septembre 1901.

A Song of Autumn (Un chant d'automne) est une mise en musique d'un poème de

l'Australien Adam Lindsay Gordon. Composé en 1899, ce song possède des caractéristiques communes à plusieurs œuvres que Grainger écrivit pendant son séjour à Francfort.

To Echo (AEcho), fruit d'une collaboration entre Ella et Percy, fut conçu à la base pour soprano et sept instruments, le premier couplet étant harmonisé par Ella, le second par Percy. Le début de ce song rappelle un chant de Noël médiéval; la section centrale ressemble à un chant populaire scandinave et la fin retentit des échos de la musique expérimentale à laquelle Grainger s'intéressait tout particulièrement.

Honey Pot Bee (L'abeille et la pot de miel), un air et un poème d'Ella, fut harmonisé et orchestré par Grainger en 1948. La version instrumentale originelle comprend des *glissandi* de la harpe accompagnant une mélodie en mode lydien, très caractéristique de toute la musique folklorique scandinave.

Farewell to an Atoll (Adieu à un atoll) s'inspire d'un tableau de H. Neville-Smith qui ornait la ferme de Grainger. Le texte et la mélodie, signés de Ella Grainger (1944), furent à l'origine harmonisés et orchestrés par Grainger pour soprano solo et orchestre (et chœur mixte si on le souhaite) entre 1944 et 1945.

Crying For the Moon (Hurler à la lune) est un song inhabituel principalement en raison de son instrumentation d'origine: marimba, vibraphone et piano, tous joués au maillet.

Love at First Sight (Coup de foudre), un song charmant au message simple, est une interrogation sur le thème: l'amour continue-t-il d'exister après l'état de conscience initial engendré par le "coup de foudre"?

O, Glorious, Golden Era (Begl'anni dell'oro—O glorieuses années dorées) est la transcription et la traduction en anglais par Grainger d'un *ballato* original de l'Italien Bernardo di Corтеccia (1502–1571). Grainger s'intéressait énormément à la musique composée avant Bach. Il pensait que la musique de cette période devait être étudiée et comprise avant de progresser de Bach à Beethoven.

Little Ole with his Umbrella (Petit Ole et son parapluie), une comptine pour les enfants d'origine danoise, fut harmonisée par Grainger et le texte danois fut "anglicisé" par Grainger et Ella à la demande d'une certaine Madame A.L. Miller. "Little Ole" est l'équivalent danois du marchand de sable.

Variations on Handel's 'The Harmonious Blacksmith' (Variations sur "L'harmonieux forgeron" de Haendel) annonce *Handel in the Strand* que Grainger publia peu après que cette pièce eut été écrite. Le manuscrit original stipule que la partie soliste peut être interprétée soit par une voix soit par un violoncelle.

Harvest Hymn (Hymne des moissons), une autre pièce sans paroles de Grainger, fut conçu à l'origine comme un "Hymny Tune" ou encore "Harvest Time in Sweden". Ici, la version pour duo de pianos est combinée avec la partie vocale.

After-word (Au-delà des mots) fut composée entre 1910 et 1911 pour la maîtresse danoise de Grainger, Karen Holten. Il écrivit que cette pièce était l'expression de l'amour qu'il lui portait. La partition fut mise de côté jusqu'en 1957, époque où Grainger la termina. Karen Holten était morte depuis 1953, et il est possible que Grainger, maintenant un homme âgé, se souvint de l'intimité qu'autrefois ils avaient partagée, et qu'il ressentit le besoin d'achever cette œuvre à la mémoire de sa "tendre camarade" et "amie infiniment proche".

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Traduction: Karin Py

Della Jones, l'une des plus grandes mezzo-sopranos de Grande-Bretagne, est née à Neath et a fait ses études au Royal College of Music à Londres, remportant de nombreux prix, dont la Kathleen Ferrier Memorial Scholarship. Son vaste répertoire va de la musique ancienne à la musique contemporaine. Elle a chanté avec les plus grandes troupes lyriques britanniques et s'est produite sur de nombreuses scènes internationales aux Etats-Unis, en Russie, au Japon, au Canada et dans l'Europe entière. Elle a chanté les rôles-titres d'*Ariadante*, *La Cenerentola* et *Carmen* ainsi que les rôles de Rosine, Hérodiade (*Salomé*), Baba the Turk (*The Rake's Progress*), Marcelline (*Les noces de Figaro*), l'Hôtesse (*Boris Godounov*) et Tante Hermance dans *Doctor Ox's Experiment* de Gavin Bryars.

Della Jones passe fréquemment à la radio et à la télévision dans son pays comme à l'étranger; elle a réalisé de nombreux enregistrements, gravant entre autres *Alcina*, *Le couronnement de Poppée*, *Didon et Enée*, *La clémence de Titus*, *Die Kathrin* de Korngold, et *The Barber of Seville* (pour Chandos en collaboration avec la Peter Moores Foundation).

Mark Padmore est admiré dans le monde entier pour la musicalité et la perspicacité de

ses interprétations. Il a tenu entre autres rôles lyriques ceux de Jason (*Medée*) à l'Opéra comique à Paris, de Hot Biscuit Slim (*Paul Bunyan*), de Thespis et Mercure (*Platée*) au Royal Opera à Covent Garden, de Don Ottavio (*Don Giovanni*) à Aix-en-Provence ainsi que le rôle-titre d'*Hippolyte et Aricie* à l'Opéra de Paris et celui d'*Orphée et Eurydice* de Haydn à l'Opéra de Lausanne.

Il a participé à quelques-uns des festivals les plus prestigieux au monde, comme ceux d'Edimbourg, de Salzbourg, de Tanglewood et les Promenade Concerts de la BBC; pour ses nombreux enregistrements, il a collaboré avec des chefs d'orchestre comme Richard Hickox, Philippe Herreweghe, William Christie et Sir Roger Norrington.

Stephen Varcoe a chanté sur de nombreuses scènes lyriques dont celles d'Anvers, de Lisbonne, de Drottningholm et du Festival d'Aldeburgh. Il s'est produit en concert avec des ensembles tels que le BBC Symphony Orchestra, le Northern Sinfonia, le City of London Sinfonia, le Nash Ensemble, le Brandenburg Consort, les Monteverdi Choir and Orchestra, le Scottish Chamber Orchestra, l'Orchestre symphonique de Vienne, l'Orchestre de St Luke's à New York, l'Orchestre de chambre de Nouvelle-

Zélande ainsi qu'avec de nombreux autres orchestres internationaux. Il a travaillé avec toute une pléiade de chefs d'orchestre parmi lesquels Gardiner, Pinnock, Norrington, Rifkin, Hickox, Kuijken, Marriner et Malgoire; il a gravé plusieurs récitals d'œuvres de Finzi, Grainger, Gurney, Parry, Hahn et Schubert.

Après avoir achevé ses études à l'université de Sydney, **George Black** a travaillé avec l'Opéra australien, se produisant parallèlement avec des groupes de musique contemporaine, le Seymour Group et Music Performed. Il a fait des tournées musicales pour le Northern Territory Arts Council, enregistré des disques de musique contemporaine australienne, participé à des émissions de la radio et télévision australiennes (ABC) et enseigné à l'université de Sydney (Western Sydney). George Black est secrétaire et assistant musical du guitariste John Williams ainsi qu'archiviste et chercheur pour les Tallis Scholars. Il a enregistré avec John Eliot Gardiner, les Monteverdi Choir and Orchestra, et a travaillé à la bande sonore du film *Loch Ness*, et il a joué avec le Royal Opera à Covent Garden. Il est président de Sound Arts, une fondation de musique multimédia basée dans l'ouest de Londres.

C'est dans son Australie natale que **John Lavender** a connu ses premiers succès, en récital comme auprès des plus grands orchestres de son pays. Il s'est ensuite rendu à Vienne pour étudier principalement avec Alfred Brendel et à Londres où son professeur fut Albert Ferber.

Depuis plusieurs années il se consacre avant tout à l'interprétation de la musique de chambre (en particulier des quatuors avec piano), à l'accompagnement et aux duos pour piano. John Lavender est l'accompagnateur, entre autres, du célèbre clarinettiste Jack Brymer.

C'est en 1979 qu'il a commencé à jouer des duos de piano avec Penelope Thwaites. Ensemble, ils se consacrent de plus en plus à l'interprétation de la musique de compositeurs australiens, en particulier celle de Percy Grainger. Leurs enregistrements figurent souvent aux programmes de la BBC et de Classic FM; les deux artistes se produisent dans le cadre de festivals, en récital dans les principales salles de concert londoniennes, et ils font régulièrement des tournées en Australie.

Penelope Thwaites, l'une des plus grandes spécialistes de Grainger, a reçu en 1991 la Médaille de l'International Percy Grainger

Society en reconnaissance de son travail. Elle a fait de brillantes études à l'Université de Melbourne, où se trouve le musée Grainger. Depuis ses débuts au Wigmore Hall à Londres en 1974, elle se produit en concert et dans le cadre d'émissions de radio sur cinq continents. Elle s'est produite en soliste de concerto avec le Philharmonia Orchestra, le London Philharmonic Orchestra, le BBC Concert Orchestra et avec les plus grands orchestres des Etats-Unis et

d'Australie, entre autres dans le cadre de tournées pour la radio et la télévision australiennes. Lors de sa dernière visite en Australie, elle a donné un récital dans le cadre du Festival international de Melbourne. En novembre 1998 elle a été directeur artistique du premier "Grainger Event" (festival Grainger) international de Londres qui eut lieu à l'église de St John, Smith Square. Elle continue de coopérer à l'Édition historique que voici.

Dafydd Y Gareg Wen

- [1] 'Cariwch,' medd Dafydd, 'fy nhelyn i mi,
Ceisiaf, cyn marw roi tôn arni hi;
Codwch fy nywlo i gyrraedd y tant,
Duw a'ch bendithio, fy ngweddw a'm plant.'

'Neithiwr mi glywais lais angel fel hyn,
"Dafydd, tyrd adref chwarae trwy'r glyn."
Delyn fy mebyd, ffarwel i dy dant,
Duw a'ch bnddithio, fy ngweddw a'm plant.'

Ceiriog Hughes

[David of the White Rock

('Bring now,' said David, 'my dear harp to me,
May I, 'fore dying, play one tune on thee;
Lift up my hands to those strings I adore,
Bless thou my lov'd ones, O God, I implore.'

'Last night the voice of an angel call'd thus,
David, come home thro' the vale unto us.
Harp by me always! I'll play thee no more,
Bless thou my lov'd ones, O God, I implore.')

Translation:Richard Bowen

Died For Love

- [2] I wish my baby it 'ere was born,
Lyn' smilin' on its father's knee.
And I was dead and in my grave,
And green grass growin' all over me.

Dig me my grave long, wide and deep,
Put a marble stone at my head and feet;
Put a turtle white dove put over above
For to let the world know that I died for love.

Traditional

The Sprig of Thyme

- [3] Wunst I had a sprig 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 standing by;
I bade him choose for me:
He chose me the lily and the violet and 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,
And 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.

Traditional

Willow, Willow

- [4] A poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow,
With his hand in his bosom, and his head upon
his knee!
Oh! Willow, willow, willow, willow,
Oh! Willow, willow, willow, willow, my garland
shall be.
Sing all a green willow, willow, willow, willow,
Aye me, the green willow, my garland must be.

He sigh'd in his singing and made a great moan,
Sing willow, willow, willow,

I am dead to all pleasure, my true love she is gone!
Oh! Willow, willow, willow, willow,
Oh! Willow, willow, willow, willow, my garland shall be.
Sing all a green willow, willow, willow, willow,
Aye me, the green willow, my garland must be.

Traditional

Near Woodstock Town

- [5] La, la, la, etc.

Early One Morning

- [6] Early one morning, just as the sun was rising,
I heard a maid sing in the valley below;
'O don't deceive me, O never leave me!
How could you use a poor maiden so?'

'Remember the vows that you made to your
Mary,
Remember the bower where you vowed to be
true.
O don't deceive me, O never leave me!
How could you use a poor maiden so?'

Traditional

In Bristol Town

- [7] In Bristol Town, as I have heard tell,
A rich merchant there did dwell.
He had a daughter beautiful and bright,
On her he fixed his own heart's delight.

A brisk young sailor, he came from the seas,
He did the lady well please.
He was a brisk young man altho' a sailor poor,
And the lady did the sailor adore.

And when her father came for to be told
She was courted by this jolly sailor bold,
'Oh, never, never, Oh! While I do live,
Not any portion unto you I'll give!'

Her father kept a valiant Irishman,
Two pistols he gave him out of hand,
He mounted and away he did ride,
Till at length the jolly sailor he espied.

He said, 'I'll back to my master with speed,
Saying: Master I have killed that man
indeed!

And buried him all in his grave so low,
Where streams and fountains over him do
flow.'

In course of time the rich merchant died,
Which filled the lady's heart with pride;
Now she is married to that man so brave,
Whom her father thought was dead and in his
grave!

La, la, la, la, la, la!

Traditional

Weaving Song

- [8] Gae owre the muir, gae down the brae,
Gae busk my bow'r to mak' it ready,
For I'm gaun' there to wed the day
The bonnie lad that wears the plaidie.

*Twine weel the bonnie tweel,
Twist weel the plaidie,
For O! I lo'e the laddie weel
That wears the tartan plaidie.*

Content his lowly cot I'll share,
I ask nae mair to mak' life cheerie;
Wi' heart sae leal and love sae true
The langest day can ne'er seem eerie.

*Twine weel the bonnie tweel,
Twist weel tha plaidie,
For O! I lo'e the laddie weel
That wears the tartan plaidie.*

Weel sheltered in his Hieland plaid
Frae wordly care I'll aye be easy;
Its storms I'll hear like blasts that blaw
Owre heather bell and mountain daisy.

*Twine weel the bonnie tweel,
Twist weel tha plaidie,
For O! I lo'e the laddie weel
That wears the tartan plaidie.*

Traditional scottish

This Is No My Plaid

⁹ *This is no my plaid,
My plaid, my plaid.
This is no my plaid,
Bonnie though the colours be.*

The ground o' mine was mixed wi' blue,
I got it frae the lad I lo'e,
He ne'er has gie'n me cause to rue,
And o' my plaid is dear to me.

*This is no my plaid,
My plaid, my plaid.
This is no my plaid,
Bonnie though the colours be.*

My plaid was silken, soft and warm,
It wrapt round frae arm to arm,
And like himsel' it had a charm,
And o' my plaid was dear to me.

*This is no my plaid,
My plaid, my plaid.
This is no my plaid,
Bonnie though the colours be.*

The lad that gied't me lo'ed me weel,
He lo'ed me maist as weel's himsel',
And though his na'e I daurna tell,
Yet o' my plaid is dear to me.

*This is no my plaid,
My plaid, my plaid.
This is no my plaid,
Bonnie though the colours be.*

W. Haley

Skye Boat Song

¹⁰ *Speed, bonnie boat, like a bird on the wing,
'Onward', the sailors cry,
Carry the lad that's born to be king
Over the sea to Skye.*

Loud the winds howl, loud the waves roar,
Thunder-clouds rend the air;
Baffled our foes stand by the shore;
Follow, they will not dare.

*Speed, bonnie boat, like a bird on the wing,
'Onward', the sailors cry,
Carry the lad that's born to be king
Over the sea to Skye.*

Though the waves leap, soft shall ye sleep:
Ocean's a royal bed;
Rocked in the deep, flora will keep
Watch by your weary head.

*Speed, bonnie boat, like a bird on the wing,
'Onward', the sailors cry,
Carry the lad that's born to be king
Over the sea to Skye.*

Many's the lad fought on that day,
Well the claymore could wield,
When the night came silently lay
Dead on Culloden's field.

*Speed, bonnie boat, like a bird on the wing,
'Onward', the sailors cry,
Carry the lad that's born to be king
Over the sea to Skye.*

Burned are our homes, exile and death
Scatter the loyal men,
Yet 'ere the sword cool in the sheath
Charlie will come again.

*Speed, bonnie boat, like a bird on the wing,
'Onward', the sailors cry,
Carry the lad that's born to be king
Over the sea to Skye.*

Harold Bolton

Turn Ye To Me

¹¹ The stars are shining cheerily, cheerily,
Ho ro Mhairi dhu [Dark Mary], turn ye t' me;
The seamew is moaning drearily, drearily,
Ho ro Mhairi dhu, turn ye t' me.
Cold is the stormwind that ruffles my breast,

But warm are the downy plumes lining his nest;
Cold blows the storm there,
Soft falls the snow there,
Ho ro Mhairi dhu, turn ye t' me.

The waves are dancing merrily, merrily,
Ho ro Mhairi dhu, turn ye t' me;
The seabirds are wailing wearily, wearily,
Ho ro Mhairi dhu, turn ye t' me.

Hushed by thy moaning, lone bird of the sea,
Thy home on the rocks is a shelter to thee,
Thy home's the angry wave,
Mine but the lonely grave,
Ho ro Mhairi dhu, turn ye t' me.

John Wilson 'Christopher Wilson'

The Bridegroom Grat

¹² The bridegroom greets when the sun gaes down,
The bridegroom greets when the sun gaes down;
But by comes the bride wi' a blythe blinking e'e.
'What aileth my dearest to mourn for me?'

The bridegroom greets, but it's nae for me,
The bridegroom greets, but it's nae for me;
It is about something we'll never agree,
That fears the bridegroom to lie wi' me.

Johnny Gray spake up, a blythe man was he,
Johnny Gray spake up, a blythe man was he;
'O bridegroom what will ye gie tae me,
Tae lie wi' the bonny bride for thee?'

'O bonny Johnny Gray will ye fee wi' me?
O bonny Johnny Gray will ye fee wi' me?
Eleven marks it shall be your fee,
Gin ye'll lie wi' the bride this night for me.'

Traditional scottish

The Land O' the Leal

[13] I'm wearin' awa' Jean, like snawwreaths in thaw,
Jean.
I wearin' awa' to the land o' the leal.
There's nae sorrow there Jean, there's nae cauld
nor care, Jean,
The day is aye fair in the land o' the leal.
Ye aye were leal an' true, Jean, your tasks ended
now, Jean,
And I'll welcome you to the land o' the leal.
Our bonnie bairns there, Jean, she was baith
gude and fair, Jean,
And oh, we grudg'd her sair to the land o' the
leal.
Then dry that tearfu' e'e, Jean, my soul langs
tae be free, Jean,
And angels beckon me, to the land o' the leal.
Now fare ye well, my ain Jean, this world's care
is vain, Jean,
We'll meet, and aye be fain in the land o' the
leal.

Lady Nairne

Proud Vesselil

[14] Proud Vesselil was only five years old
Who plucks leaves from the Tree of Life?
When she got a stepmother cruel and cold.
Herself, she treads the dewy ground at break of day.
Other maidens she wakes with care and praise
Who plucks the leaves from the Tree of Life?
But proud Vesselil she scolds always.
Herself, she treads the dewy ground at break of day.

'If you sleep in the morning so late,
Who plucks the leaves from the Tree of Life?
Never a young knight will be your mate.'
Herself, she treads the dewy ground at break of day.

'I have as much gold from my morning dreams,
Who plucks the leaves from the Tree of Life?
As other maidens have of their silken seams.
Herself, she treads the dewy ground at break of day.

I dreamt I was a starling so small,
Who plucks the leaves from the Tree of Life?
That my wings were spread over field and hall.
Herself, she treads the dewy ground at break of day.

I dreamt that I was a duckling so small,
Who plucks the leaves from the Tree of Life?
And I sailed away to Vendelking's hall.'
Herself, she treads the dewy ground at break of day.

'Stand up, Proud Vesselil, dress you swift and
right,
Who plucks the leaves from the Tree of Life?
For you must go into the king this night.'
Herself, she treads the dewy ground at break of day.

Proud Vesselil bowed in the stately room,
Who plucks the leaves from the Tree of Life?
The Vendelking raised her up again.
Herself, she treads the dewy ground at break of day.

The King, he mounted his horse the first,
Who plucks the leaves from the Tree of Life?
And placed Proud Vesselil right by his breast.
Herself, she treads the dewy ground at break of day.

'Farewell, dear stepmother! I bid you farewell!
Who plucks the leaves from the Tree of Life?
And now I can sleep as long as I will!
Herself, she treads the dewy ground at break of day.
Traditional danish; translation: Joan Rockwell

Under a Bridge

[15] 'And say when shall we brew, and say when
shall we bake?
And say when shall we brew, and say when shall
we bake?
And say when shall we kinsmen and friends
unto us take.
And say the time our wedding shall be holden?'
'It's you yourself may brew, it's you yourself
may bake?
It's you yourself may brew, it's you yourself may
bake!
It's you yourself may kinsmen and friends unto
you take,
And by yourself your wedding may be holden.'
'If you'll but let me know where your wedding
you plan to hold.
If you'll but let me know where your wedding
you plan to hold,
I'll have my goodly steed shod with shoes of
red, red gold,
And all to view your guests at the feasting.'
'My wedding shall be holden a wee bridge
below.
My wedding shall be holden a wee bridge
below,

Where no-one can sail and where no-one can
row,
And none can view my guests at the feasting.'
'Nay, harken, fair maiden, your words my heart
belie.
Nay, harken, fair maiden, your words my heart
belie.
It's you with whom I'll live, and it's you with
whom I'll die,
It's you with whom my wedding shall be
holden!'
'It's you with whom I'll live, and it's you with
whom I'll die,
It's you with whom my wedding shall be
holden!'

Traditional danish; translation: Percy Grainger

Hubby and Wifey

[16] Hubby and wifey sat down to talk,
Started to tease each other.
Hubby said: 'I don't believe you were a maid,
When first we met together.'
'And whether maid or no, I was the one you
chose,
Ev'ry whit as good as you and that's how it
goes.
Heigh ho for you and heigh ho for me,
And that's a day to long remember.'
Then hubby took his nightcap in his hand,
Wifey on the ear he flicked her –
When wifey gets rumbustious in her talk,
Hubby must needs restrict her.

'Stop all that kidding, go and do my bidding,
That's why I'm called the master of the house,
Heigh ho for you and heigh ho for me,
And that's a day to long remember.'

Then wifey took her distaff in her hand,
Hubby on the poll she stings him,
When hubby hatches notions that are daft,
Back to reason wifey brings him.
'Stop all that kidding, go 'n do my bidding,
That's why I'm called the mistress of the house.
Heigh ho for you and heigh ho for me,
And that's a day to long remember.'

Traditional danish; translation: Percy Grainger

The Lonely Desert-Man Sees the Tents of the Happy Tribes

[17] Ta pam pam pa ra di da etc.

Colonial Song

[18] La, la, la etc.

The Only Son

[19] The only son lay down again and dreamed that
he dreamed a dream.

'Now was I born of womankind and laid in a
mother's breast?
For I have dreamed of a shaggy hide whereon I
went to rest.
And was I born of womankind and laid on a
father's arm?
For I have dreamed of clashing teeth that
guarded me from harm.

And was I born an only son and did I play
alone?
For I have dreamed of comrades twain that bit
me to the bone.
And did I break the barley-cake and steep it in
the tyre?
For I have dreamed of a youngling kid new
riven from the byre.
For I have dreamed of a midnight sky and a
midnight call to blood,
And red-mouthed shadows racing by that thrust
me from my food.
'Tis an hour yet and an hour yet to the rising of
the moon,
But I can see the black roof-tree as plain as it
were noon.

'Tis a league and a league to the Lena Falls
where the trooping black buck go;
But I can hear the little fawn that bleats behind
the doe.
'Tis a league and a league to the Lena Falls
where the crop and upland meet;
But I can smell the wet dawn wind that wakes
the sprouting wheat.
Unbar the door, I may not bide, but I must out
and see
If those wolves that wait outside or my own kin
to me!'

She loosed the bar, she slid the bolt, she opened
the door anon,
And a grey bitch wolf came out of the dark and
fawned on the only son.

Rudyard Kipling from 'Many Inventions'

The Love Song of Har Dyal

[20] Alone upon the house-tops to the North,
I turn and watch the lightnings in the sky,
The glamour of thy footsteps in the North,
Come back to me, Beloved, or I die!

Below my feet the still bazaar is laid,
Far, far, below the weary camels lie,
The camels and the captives of thy raid,
Come back to me, Beloved, or I die!

My father's wife is old and harsh with years,
And drudge of all my father's house am I,
My bread is sorrow and my drink is tears,
Come back to me, Beloved, or I die!

Rudyard Kipling from 'Plain Tales from the Hills'

A Song of Autumn

[21] 'Where shall we go for our garlands glad
At the falling of the year,
When the burnt-up banks are yellow and sad,
When the boughs are yellow and sere?

Where are the old ones that once we had,
And when are the new ones near?
What shall we do for our garlands glad
At the falling of the year?'

'Child! Can I tell where the garlands go?
Can I say where the lost leaves veer,
On the brown-burnt banks, when the wild
winds blow,
When they drift through the deadwood drear?

Girl! When the garlands of next year grow,
You may gather again, my dear –
But I go where the last year's lost leaves go
At the falling of the year.'

Adam Lindsay Gordon

To Echo

[22] I sing my songs to somebody who
Is prone to listen and answer too;
His name is Echo, the fairy sprite,
With whom in love I would fain unite.

When I say 'Love you, indeed I do'.
He answers also: 'I do, I do'.
And this echo rang over vale and hill,
Saying 'Do, do, do, Iwill, I will'.

Lo, my heart was sad, for I could not find
This Echo man that so filled my mind.
'O tell me, O tell me where Echo abides,
O show me the place where the elusive one
hides!'

But nobody told me, for nobody knows
Where to in the end an echo goes.

Ella Grainger

Honey Pot Bee

[23] The bee that sucketh the flow'r knows not
That the honey she makes goes into the pot;
She's robbed right and left by cruel men,
So away she flits, returns not again.

Hum, hum to me, O honey bee,
A melancholy melody;
And I shall mourn, as well I may,
The little bee that went astray.

The bee that sucketh the flow'r knows not
That the honey she makes goes into the pot;
She's robbed right and left by cruel men,
So away she flits, returns not again, not again.

Ella Grainger

Farewell to an Atoll

²⁴ The last sight of an island with palms behaving
As if they to me a farewell were waving;
That was the sight on the horizon [sic] skies
Which was with tears beclouding my eyes.

Though seas may wash us all away
We yet in memory will stay;
As we in yours, so you in ours,
All through immortal hours.

Farewell coral atoll and blue lagoon!
I hope to come back to you quite soon;
Now take with me this memory,
That atolls in the sea can faithful be.

Ella Grainger

Crying For the Moon

²⁵ A man and a maid O, would cry for the moon,
So travelled thither and arrived quite soon;
But on their arrival they were frozen to ice,
Which wasn't really so awfully nice.

They remained on the moon in crystalline form
thus,
A change from flesh that is simply enormous;
But soon got accustomed to this change in their
state
And became quite attuned to this turn of their
fate.

Though if to cry for the moon has such drastic
results
That it really can change two quite full-grown
adults
Then beware little children, 'ere you cry for the
moon,
Unless you think crystalized living a boon!

Ella Grainger

Love at First Sight

²⁶ Love at first sight! How could it be?
I looked at you, you looked at me.
Our eyes by gazing gave a token
Of instant love, as yet unspoken.

Ah, sweet is love tho' unexpected;
Yet in your eyes it is reflected.
Sweet is love's dream I could not bear
Its absence from me anywhere.

Stars in your eyes I gleaming see,
Whenever you thus gaze at me.
So heaven-sent it seems a wonder
If love can be continued yonder.
Ah, for me.

Ella Grainger

O Glorious, Golden Era

²⁷ O glorious, golden era! O age of godhead!
Unknown were scythe and harrow;
Nor fin nor feather feared net or stone slings;
Nor spear nor poison spread death.
Then streams ran high with pure milk,
Their banks o'erflowing, their banks
o'erflowing;
Then honey oozed from the oak.
Then nymphs and shepherds did dance with
nimble feet by hill and valley.
That glorious, golden age renew, Apollo, renew,
Apollo!
Bring it again, O god! Bring it again, O god,
We beseech [sic] thee!
Bring it again, O god! Bring it again, O god,
We beseech thee!

Francesco Cortecchia; translation: Percy Grainger

Little Ole with his Umbrella

²⁸ Its little Ole with his umbrella,
All children know him, sweet little feller;
Each little girlie, each boy so small,
Within his dreambed he tucks them all.
With his umbrella above them spreading,
And joy of innocence 'round them shedding;
In sweet dream-language he them regales,
Relating wonderful fairy tales.

He tells of stars in the heavenly regions,
Of shining hosts of God's angel legions,
And of that fairy, so sweet and mild,
Devoutly worshipped by ev'ry child.

So all those children that gave no bother,
And fondly honoured their father, mother,
May go so blithely to bed at night
And sweetly dream of God's angels bright.

Peter Lemche; translation: Percy & Ella Grainger

**Variations on Handel's 'The Harmonious
Blacksmith'**

²⁹ La, la, la etc.

Harvest Hymn

³⁰ La, la, la etc.

After-word

³¹ La, la, la etc.

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Percy Grainger (1882–1961)

- | | |
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(David of the White Rock)</p> <p>2 Died For Love</p> <p>3 The Sprig of Thyme</p> <p>4 Willow, Willow†</p> <p>5 Near Woodstock Town†</p> <p>6 Early One Morning†</p> <p>7 In Bristol Town†</p> <p>with George Black guitar</p> <p>8 - 11 Four settings from
<i>Songs of the North</i> * & †</p> <p>12 The Bridegroom Grat*</p> <p>13 The Land O' the Leal*</p> <p>14 Proud Vessel†</p> <p>15 Under a Bridge†</p> <p>16 Hubby and Wifey*</p> <p>17 The Lonely Desert-Man Sees the Tents
of the Happy Tribe†</p> <p>18 Colonial Song†</p> <p>19 - 20 Two settings of Rudyard Kipling
(1865–1936)†</p> <p>21 A Song of Autumn*</p> | <p>2:08</p> <p>1:42</p> <p>2:10</p> <p>2:10</p> <p>1:40</p> <p>2:31</p> <p>2:29</p> <p>8:00</p> <p>1:34</p> <p>2:06</p> <p>4:03</p> <p>3:21</p> <p>1:15</p> <p>2:47</p> <p>5:47</p> <p>6:59</p> <p>1:34</p> |
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| <p>22 - 26 Five settings of Ella Grainger
(1889–1979) * & †</p> <p>27 O Glorious, Golden Era*</p> <p>28 Little Ole with his Umbrella*</p> <p>29 Variations on Handel's "The Harmonious
Blacksmith"*</p> <p>30 Harvest Hymn†</p> <p>31 After-word†</p> | <p>8:32</p> <p>1:43</p> <p>2:33</p> <p>1:28</p> <p>2:45</p> <p>2:58</p> <p>TT 73:49</p> |
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Della Jones mezzo-soprano
Penelope Thwaites piano
 with
Mark Padmore tenor
Stephen Varcoe baritone
John Lavender piano

* premiere recording
 † premiere recording in this version (DDD)

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