



St Mary's Church, Cratfield
Sunday 2 July 2017

**FAIREST ISLE
ENGLISH SONGS
MUSIC FOR VIOLA & PIANO**

James Gilchrist *tenor*
Philip Dukes *viola*
Anna Tilbrook *piano*

Concerts at Cratfield

THE NEW SEASON

The 2017 season, our thirtieth, opens today with a celebration of English music; English songs with music for viola and piano. As many as ten different composers are represented in today's programme, from the 17th to the 20th century. Included are famous composers such as Purcell, Elgar, Vaughan Williams and Britten as well as songs by Quilter, Finzi, Gurney and Bridge. Today's concert also features two songs plus a short piece for viola & piano by Rebecca Clarke. Our three artists come together for the final piece in today's programme, Vaughan Williams' Four Hymns for tenor, viola & piano.

We follow today's English Song & Viola Recital with two String Quartet concerts, one Piano Quartet, one String Trio, and one concert featuring the unusual combination of Violin, Cello & Harp. Keeping within the Cratfield tradition, in this season we offer a combination of composers who are at the heart of the chamber music repertoire such as Beethoven, Brahms, Schubert & Dvorak; composers we hear a little less often including Janacek, Faure & Borodin; with much rarer names of Clarke, Suk, Rennie, Ibert & Rontgen.

Other than Philip Dukes and some members of the Aronowitz Ensemble, all the artists this season are new to Cratfield. We extend a warm welcome to all the artists playing for us during this summer, both our old friends returning and those artists playing here for the first time.

16 JULY: the Zemlinsky String Quartet play an all Czech programme. Janacek's searing emotional Quartet No.2 *Intimate Letters* is at the heart of the concert, book-ended by Josef Suk's early String Quartet and Dvorak's *American* String Quartet.

30 JULY: the Chroma Trio play a delicious French programme of works by Saint-Saens, Debussy, Ibert and Henriette Renie. It's been many years since we've featured a Harp so this concert is much anticipated.

13 AUGUST: the Aronowitz Ensemble combine as a piano quartet for their programme of masterworks of the genre. Featuring Schubert, Faure & Brahms this will be an essential concert for lovers of the 19th century piano quartet repertoire.

27 AUGUST: the Lendval String Trio perform Bach's great Goldberg Variations in a string trio arrangement by Dmitry Sitkovetsky. The concert also includes string trio's by Schubert and by a relatively unknown German/Dutch composer, Julius Rontgen. This is certainly a concert not to be missed!

10 SEPTEMBER: the Brodsky String Quartet bring us a varied programme: extracts from Bach's Art of Fugue, Mendelssohn's Fugue Op.81, Borodin's 2nd String Quartet and close with Beethoven's late great string quartet, Op131 in C-sharp minor. A fabulous programme to conclude our thirtieth season!

OUR PERFORMERS

James Gilchrist began his career as a doctor, becoming a full time musician in 1996. He sang in the choir of New College Oxford as a boy treble and later as a tenor in Kings College Cambridge. Whilst still involved in medicine, James sung with the Sixteen, The Tallis Scholars and The Cardinals Musick. He has performed at major concert halls around the world and is universally acclaimed for his role of the Evangelist in Bach's Passions. His operatic work includes Britten's *The Turn of the Screw*, Mozart's *Così Fan Tutti*, Handel's *Hercules*, Handel's *Acis and Galatea*, and Purcell's *King Arthur*. James also performed the three leading roles in Britten's *Church Parables*, staged at Orford Church during Britten's centenary celebrations in 2013. Song recitals play a major part of James's concert activity; Anna Tilbrook is his regular piano accompanist and they have performed together for the past 20 years.

Anna Tilbrook made her Wigmore Hall debut in 1999 and has since become a regular performer at Europe's major concert halls and festivals, as well as coaching for the Royal Opera House Covent Garden. Anna and James have made acclaimed recordings together of the 20th century English song repertoire and the great Schubert song cycles. Anna has joined up with leading String Quartets to perform piano quintets by Brahms, Shostakovich, Elgar, Bridge and Schubert's *Trout Quintet*. Anna has performed in New York's Carnegie Hall, accompanying the soprano, Lucy

Crowe, and was involved in an acclaimed performance of Messiaen's *Quartet for the End of Time* at the St David's Festival. Anna is also in demand as a repetiteur, continuo player and vocal coach. She made her conducting debut in 2006 at the Buxton Festival, directing Telemann's *Pimpinone* from the harpsichord. In 2011 Anna repetitured and played in the performances of Britten's *The Rape of Lucretia* for the Aldeburgh Festival, conducted by Oliver Knussen.

Philip Dukes has appeared with all the leading orchestras. He made his BBC Proms debut in 1995 returning in 1999, 2005 & 2007. He is a professor of Viola at the Royal Academy of Music and Artistic Director of Marlborough College. In 2011 he celebrated the 20th anniversary of his London recital debut with a gala concert at the Purcell Room with Julian Lloyd Webber and Piers Lane. Classical Music source remarking that "everything Dukes produced, be it arabesques, dignified phrases, and a wide range of dynamics, and not forgetting silences, was of special quality." In 2006 Philip was elected a fellow of the Guildhall School of Music & Drama in recognition of his success as an international viola soloist and in 2007 he was awarded an Honorary Associate of the Royal Academy of Music. A recent reviewer for the Financial Times thought that Philip's playing of Britten's *Lachrymae* (which he will be playing for us this afternoon) was the most eloquent performance of that work he had ever heard!

FAIREST ISLE

HENRY PURCELL
1659-1691

The programme for this season's opening concert is entitled *Fairest Isle*. Purcell's famous aria set to words by John Dryden, is a soprano aria from Act V of their semi-opera *King Arthur* (1684) and has become an emblem of the beauty of England:

**Fairest isle, all isles excelling, seat of pleasure and of love
Venus here will choose her dwelling, and forsake her Cyprian grove
Cupid from her favourite Nation care and envy will remove**

MUSIC FOR A WHILE
Z. 583 (1692)
(4')

Music for a while is from Purcell's incidental music to John Dryden and Nathaniel Lee's play *Oedipus*.

**Music, music for a while
Shall all your cares beguile
Wond'ring, wond'ring how your pains were eased, eased
And disdaining to be pleased
'Till Alecto free the dead
From their eternal bands
'Till the snakes drop from her head
And the whip from out her hand**

*IF MUSIC BE THE FOOD
OF LOVE*
Z. 379 (1692)
(1.5')

If music be the food of love from Gentleman's Journal, words by Colonel Henry Heveningham (Tippett/Bergmam vol.1 first setting arrangement). The only direct connection with Shakespeare's *Twelfth Night* is the first line.

**If music be the food of love,
sing on till I am fill'd with joy;
for then my list'ning soul you move
with pleasures that can never cloy,
your eyes, your mien, your tongue declare
that you are music ev'rywhere.**

Pleasures invade both eye and ear,
so fierce the transports are, they wound,
and all my senses feasted are,
tho' yet the treat is only sound.
Sure I must perish by our charms,
unless you save me in your arms.

SWEETER THAN ROSES
Z585/I
(PUBLISHED 1695)
(3')

Sweeter than roses was part of the incidental music to 'Pausanias, the betrayer of his country' a play by Richard Norton. The actual lyricist of the song is unknown.

Sweeter than roses, or cool evening breeze
On a warm flowery shore, was the dear kiss,
First trembling made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see since that dear kiss,
I hourly prove, all is love to me.

REBECCA CLARKE
1886-1979

Rebecca Clarke's music has been heard once before at Cratfield in an earlier season. Her 1921 Piano Trio was programmed during the 1994 season when it was played by the Angel Piano Trio. Rebecca Clarke was a viola player who wrote a beautiful sonata for her own instrument in 1919 which tied for first place at a competition in the USA sponsored by the great American patron of the arts, Elizabeth Sprague Coolidge. Her co-winner in that competition was Ernest Bloch, who was eventually given 1st prize. Some reporters speculated that 'Rebecca Clarke' was only a pseudonym for Bloch himself, or at least it could not have been Clarke who wrote the piece, as the idea that a woman could write such a work was inconceivable!

Rebecca studied at the Royal Academy & the Royal College of Music; she was one of the first female professional orchestral players and in 1913 emigrated to the USA with Scottish composer, James Friskin (1886-1967); they later married. He became a piano teacher at the Julliard School and gave the first performance of Bach's Goldberg Variations in America in 1925.

PASSACAGLIA ON OLD
ENGLISH TUNE FOR VIOLA
AND PIANO
(1941)
(5')

The English tune of Rebecca Clarke's *Passacaglia* for viola (or cello) & piano, is attributed to Thomas Tallis and the key is C minor. The markings are: *Grave ma non troppo lento*

WEEP YOU NO MORE, SAD
FOUNTAINS
(1912)
(2.5')

Weep you no more sad fountains is a modern take on the Elizabethan lute-song. Words are from John Dowland's third book of songs.

Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heaven's sun doth gently waste.
But my sun's heavenly eyes
View not your weeping,
That now lie sleeping
Softly, now softly lies ... Sleeping

Sleep is a reconciling,
A rest that peace begets.
Doth not the sun rise smiling
When fair at even he sets?
Rest you then, rest, sad eyes,
Melt not in weeping,
While she lies sleeping,
Softly, now softly lies ... Sleeping.

COME. OH COME, MY
LIFE'S DELIGHT
(1924)
(2')

Come. O come, my life's delight is an ecstatic view of love with words by Thomas Campion (1567-1620).

Come, O come, my life's delight,
Let me not in languor pine!
Love loves no delay; thy sight
The more enjoyed, the more divine:
O come, and take from me
The pain of being deprived of thee!

Thou all sweetness dost enclose,
Like a little world of bliss.
Beauty guards thy looks: the rose
In them pure and eternal is.
Come, then, and make thy flight
As swift to me as, heavenly light.

BENJAMIN BRITTEN
1913-1976

Benjamin Britten has been well represented at Cratfield concerts over the years; his three mature string quartets have all been performed here and in fact his third string quartet, written at the very end of his life, has been performed at Cratfield four times: 1996, 2000, 2003 & 2015.

LACHRYMAE
(1950)
REFLECTIONS ON A SONG
OF DOWLAND FOR SOLO
VIOLA AND PIANO OP.48

Lachrymae was performed at Cratfield in 1993 by Amanda Stirling and Nancy Cooley. There are two versions of the piece. Originally written as Op.48 for viola & piano and first performed by William Primrose and Benjamin Britten during the third Aldeburgh Festival in 1950. The composer also made a string orchestral version in 1976, with the Opus No.48a and that is the version that mainly gets performed these days. But this afternoon we will hear the original viola and piano

PRECEDED BY:

JOHN DOWLAND
(1563-1626)

IF MY COMPLAINTS COULD
PASSION MOVE
(17' IN TOTAL)

version and as a very welcome novelty it
will be preceded by the Dowland song.

If my complaints could passion move,
Or make love see wherein I suffer wrong:
My passions were enough to prove,
That my despairs had governed me too long.
O love, I live and die in thee,
Thy grief in my despair sighs still speaks:
Thy wounds do freshly bleed in me,
My heart for thy unkindness breaks:
Yet thou dost hope when I despair,
And when I hope, thou mak'st me hope in vain.
Thou say'st thou canst my harms repair,
Yet for redress, thou let'st me still complain.

Can love be rich, and yet I want?
Is love my judge, and yet am I condemned?
Thou plenty hast, yet me dost scant:
Thou made a god, and yet thy pow'r contemned
That I do live, it is thy pow'r:
That I desire it is thy worth:
If Love doth make men's lives too sour,
Let me not love, nor live henceforth.
Die shall my hopes, but not my faith,
That you that of my fall may hearers be
May here despair, which truly saith,
I was more true to Love than love to me.

As in a number of his other works, Britten uses a so called 'reverse variations form' for *Lachrymae*. Instead of the standard structure when the theme is stated at the outset followed by the variations; Britten only hints at the theme in the low part of the accompaniment during the opening introduction *Lento*. Following ten contrasted variations he states the complete Dowland

song in the coda which creates a magical and calming effect. The sixth variation *appassionato* quotes from Dowland's *Lachrymae Pavan* (*Flow my tears*).

<i>Lento</i>	
<i>Allegretto, andante molto</i>	Var.1
<i>Animato</i>	Var.2
<i>Tranquillo</i>	Var. 3
<i>Allegro con moto</i>	Var 4
<i>Largamente</i>	Var. 5
<i>Appassionato</i>	Var. 6
<i>Alla Valse moderato</i>	Var. 7
<i>Allegro Marcia</i>	Var. 8
<i>Lento</i>	Var. 9
<i>L'istesso tempo</i>	Var. 10

BRITTEN'S FOLK SONG ARRANGEMENTS

Britten's Folk Song Arrangements are all new to Cratfield. He arranged 6 volumes of Folk Song. *The Salley Gardens* is from volume 1 (1941) and *O' Waly Waly* is from volume 3 (1946). Both *At the mid-hour of night* and *How sweet the answer* are from volume 4 (1957-8).

THE SALLEY GARDENS (2.5')

The Salley Gardens: Irish tune with words by W. B. Yeats (1865-1939)

Down by the salley gardens my love and I did meet;
She passed the salley gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree;
But I, being young and foolish, with her would not agree.

In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand.
She bid me take life easy, as the grass grows on the weirs;
But I was young and foolish, and now am full of tears.

AT THE MID-HOUR
OF NIGHT
(3')

At the mid-hour of night: Moore's Irish
Melodies (Molly my dear) with words by
Thomas Moore (1779-1852)

At the mid-hour of night when stars are weeping, I fly
To the lone vale we loved, when life shone warm in thine eye;
And I think oft, if spirits can steal from the regions of air,
To revisit past scenes of delight, thou wilt come to me there,
And tell me our love is remember'd, even in the sky.

Then I sing the wild song 'twas once such pleasure to hear!
When our voices commingling breathed, like one, on the ear;
And, as Echo far off through the vale my said orison rolls,
I think, oh my love! 'tis thy voice from the Kingdom of Souls,
Faintly answering still the notes that once was so dear.

HOW SWEET THE ANSWER
(2')

How sweet the answer: Moore's Irish
Melodies (The Wren) with words by
Thomas Moore (1779-1852).

How sweet the answer Echo makes
To Music at night,
When, rous'd by lute or horn, she wakes,
And far away, o'er lawns and lakes,
Goes answering light!

Yet Love hath echoes truer far,
And far more sweet,
Than e'er beneath the moonlight's star,
Of horn, or lute, or soft guitar,
The songs repeat.

'Tis when the sigh, in youth sincere,
And only then, -
The sigh, that's breath'd for one to hear,
Is by that one, that only dear,
Breath'd back again.

O' WALY, WALY
(4')

O' *Waly, Waly*: a folk song of Scottish origin, also known as *The water is wide* was originally published in 1724. Cecil Sharp (1859-1924) published the song in his *Folk Songs from Somerset* (1906).

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

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

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

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

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

INTERVAL

EDWARD ELGAR
1857-1934
*ROMANCE FROM CELLO
CONCERTO, FOR VIOLA
AND PIANO (ARRANGED
TERTIS)*
(6')

This piece is new to Cratfield. Elgar's late Cello Concerto Op.85 (1919) has become one of the composer's best loved works. Elgar also produced a version for cello and piano and Lionel Tertis a famous viola player (1876-1975) made this arrangement for viola and piano.

ENGLISH SONGS:
All new to Cratfield

VAUGHAN WILLIAMS
SILENT NOON
(4')

Silent Noon: the second of six songs of a sonnet cycle titled *The House of Life* that Ralph Vaughan Williams (1872-1958) wrote, setting words by Dante Gabriel Rossetti (1828-1882). *Silent Noon* expresses lover's euphoric delight following love making in a pastoral setting, enjoying nature as much as each other.

Your hands lie open in the long fresh grass, -
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,
Are golden kingcup fields with sliver edge
Where the cow-parsley skirts the hawthorn-hedge.
'Tis visible silence, still as the hour-glass.

Deep in the sun-searched growths the dragon-fly
Hangs like a blue thread loosened from the sky:-
So this wing'd hour is dropt to us from above.
Oh! clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

ROGER QUILTER
GO LOVELY ROSE
Op.24 No.3
(3')

Go Lovely Rose: Roger Quilter (1877-1953) Op.24 No.3 with words by Edmund Waller (1606-1687) is the 3rd of 5 English Love Lyrics. It is a lyric poem in 4 line stanzas, in which the protagonist addresses the rose he wishes to send to a young lady. Roger Quilter was born into a wealthy family; his father owned a large estate in Suffolk; he was educated at Eton and later studied music in Frankfurt becoming part of the so called 'Frankfurt Group' that also included Balfour Gardiner, Cyril Scott and Percy Grainger. He is buried in the family vault at Bawdsey Church, Suffolk.

Go, lovely rose –
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired:
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die – that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!

GERALD FINZI
As I LAY
IN THE EARLY SUN
(2')

As I lay in the Early Sun: Finzi (1901-1957): with words by Edward Shanks (1892-1953) is the 3rd in a song cycle titled, *Oh Fair to See*. Gerald Finzi studied music in Harrogate with Ernest Farrar (1885-1918). Finzi was a diligent pupil who had a high opinion of his teacher. Tragically Farrar was a casualty of the First World War but Finzi never forgot him and his admiration for his teacher never wavered throughout the rest of his life. Finzi's *Requiem da Camera* is dedicated to Farrar, and other works of Finzi were influenced by Farrar.

As I lay in the early sun,
Stretched in the grass, I thought upon
My true love, my dear love,
Who has my heart forever
Who is my happiness when we meet,
My sorrow when we sever.
She is all fire when I do burn,
Gentle when I moody turn,
Brave when I am sad and heavy
And all the laughter when I am merry.
And so I lay and dreamed and dreamed,
And so the day wheeled on,
While all the birds with thoughts like mine
Were singing to the sun.

The setting of Edward Shanks *As I lay in the Early Sun* has hallmarks of Farrar in the lilting third figure which runs through the song creating a languid mood, similar in style to Farrar's English Pastoral Impressions, Bredon Hill a work performed around the period when Finzi arrived in Harrogate, and posthumously published in 1920, just before Finzi composed this

song. Diana McVeagh, in her excellent biography of the composer, writes, “It is a relief to discover a happy little song dated 1921, Shank’s *As I lay in the Early Sun*, it’s euphoric accompaniment suggesting swings and cuckoos.”

IVOR GURNEY

SLEEP

(3’)

Sleep: Ivor Gurney (1890-1937): words by John Fletcher (1579-1625). Unlike Quilter, Gurney came from a modest background in Gloucester. His father was a tailor and his mother a seamstress. He was a chorister at Gloucester Cathedral where he met the composer Herbert Howells who became a close friend. He won a scholarship to the Royal College of Music where he studied with Charles Villiers Stanford who rated Gurney very highly. Wounded in the Great War he subsequently suffered from mental problems. Gurney spent 15 years in psychiatric hospitals and died at the early age of 47. Gurney was a poet as well as a composer. One of his most well known compositions is his song cycle *Five Elizabethan Songs* of which *Sleep* is the fourth.

Come, Sleep and with thy sweet deceiving
Lock me in delight a while;
Let some pleasing dream beguile
All my fancies; that from hence
I may feel an influence
All my powers of care bereaving!
Though but a shadow, but a sliding,
Let me know some little joy!
We that suffer long annoy
Are contented with a thought
Through idle fancy wrought:
O let my joys have some abiding!

FRANK BRIDGE
LOVE WENT A-RIDING
(2')

Love went a-Riding: Frank Bridge (1879-1941) with words by Mary E. Coleridge (1861-1907). This song, marked *Allegro energico*, is a virtuoso show-piece for singer and pianist and makes a fitting conclusion to this group of English songs. Frank Bridge was born in Brighton and learned the violin from his father. He graduated from the Royal College of Music in 1903 receiving exceptional praise from the composer/teacher, Sir Hubert Parry. Bridge played violin/viola in leading London orchestras, he was a member of various string quartets and was also active as a conductor. His early compositions (1914) include the lovely orchestral tone poem *Summer*, his 2nd *String Quartet* and this song *Love went a-Riding* that we hear performed today.

Love went a-riding over the earth,
On Pegasus he rode . . .
The flowers before him sprang to birth,
And the frozen rivers flowed.

Then all the youths and the maidens cried,
"Stay here with with us, King of Kings!"
But Love said, "No! for the horse I ride,
For the horse I ride has wings."

His later compositions from around 1920 are written in a more modernist style and are consequently less popular with the public. His most famous pupil was Benjamin Britten whose popular string orchestral work *Variations on a theme by Frank Bridge* had ironically kept Bridges name in the public eye more than his own compositions. However in recent years Bridge's

works have attracted renewed interest and performances of his works are now cropping up in concert halls and recordings. Bridge died at the age of 62; Britten at 63.

VAUGHAN WILLIAMS
1872-1958

For us today Elgar and Vaughan Williams are the two composers that dominate the English musical landscape of the first half of the 20th Century. Vaughan Williams wrote nine symphonies of amazing variety, each one different in style and format, but all of them well worth repeated hearings. Elgar's music has been compared to continental figures of his day such as Richard Strauss but with an English accent, tint and glow. Vaughan Williams studied with Ravel and yet his music is English through and through; it harks back to the English Tudor period and the influence of English folk songs which he and his friends (the composers Gustav Holst and Cyril Scott) collected in the countryside. Vaughan Williams had a tendency to use unusual scoring for some of his vocal works. For example: solo oboe for the *Ten Blake Songs* (1957) performed at Cratfield in 1993 and solo violin for *Songs from Along the Field* performed at Cratfield in 2008. Although a professed agnostic Vaughan Williams had a love for the genre of religious hymns.

FOUR HYMNS FOR TENOR,
VIOLA AND PIANO (1914)

Published in 1906, *The English Hymnal* was musically edited by Vaughan Williams who proclaimed in its preface "A collection of the best Hymns in the English language." The first Hymn has a passionate ecstatic quality. No.2 is a profound

utterance. No.3 has a somewhat haunting atmosphere. No.4 contains rich vocal lines and the celestial ending resembles the closing beautiful bars of the composer's great and moving 5th Symphony (1938 -1943).

(1) *LORD! COME AWAY!*

Words by Bishop Jeremy

Taylor (1613-1667)

Maestoso

Lord! come away!
Why dost Thou stay?
Thy road is ready; and Thy paths, made straight
With longing expectation, wait
The consecration of Thy beauteous feet!
Ride on triumphantly!
Behold we lay our lusts and proud wills in Thy way!

Hosanna! Welcome to our hearts! Lord, here
Thou hast a temple too; and full as dear
As that of Sion, and as full of sin:
Nothing but thieves and robbers dwell therein;
Enter, and chase them forth, and cleanse the floor!
Crucify them, that they may never more
Profane that holy place
Where Thou hast chose to set Thy face!
And then, if our stiff tongues shall be
Mute in the praises of Thy Deity,
The stones out of the temple wall
Shall cry aloud and call
"Hosanna!" and Thy glorious footsteps greet!

(2) *WHO IS THIS FAIR ONE?*

Words by Isaac Watts

(1674-1748)

Andante moderato

Who is this fair one in distress,
That travels from the wilderness?
And pressed with sorrows and with sins,
On her beloved Lord she leans?

This is the spouse of Christ our God,
Bought with the treasure of his blood;
And her request and her complaint
Is but the voice of every saint:

O let my name engraven stand
Both on Thy heart and on Thy hand;
Seal me upon Thine arm, and wear
That pledge of love for ever there.

Stronger than death thy love is known,
Which floods of wrath could never drown,
And hell and earth in vain combine
To quench a fire so much divine.

“But I am jealous of my heart,
Lest it should once from Thee depart;
Then let thy name be well impressed
As a fair signet on Thy breast.

Till thou hast brought me to Thy home,
Where fears and doubts can never come,
Thy countenance let me often see,
And often shalt Thou hear from me:

Come, my Beloved, haste away,
Cut short the hours of Thy delay;
Fly like a youthful hart or roe
Over the hills where spices grow.

(3) *COME LOVE, COME*

LORD

Words by Richard

Crashaw (1612-1649)

Lento

Come Love, come Lord, and that long day
For which I languish, come away.
When this dry soul those eyes shall see
And drink the unseal'd source of Thee,
When glory's sun faith's shades shall chase,
Then for Thy veil give me Thy face.

(4) *EVENING HYMN*

Words by Robert Bridges

(1844-1930)

(Translated from Greek)

Andante con moto

O gladsome light, O grace
of our Creator's face,
the eternal splendor wearing:
celestial, holy, blest,
our Savior Jesus Christ,
joyful in your appearing.

As fades the day's last light,
we see the lamps of night
our common hymn outpouring;
O God of might unknown,
you, the incarnate Son,
and Spirit blest adoring.

To you of right belongs
all praise of holy songs,
O Son of God, Life-giver;
you, therefore, O Most High,
the world does glorify
and shall exalt forever.

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AND WORKS

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All three distinguished artists performing for us today have extensive discographies. James has again recorded the role of the Evangelist in John Eliot Gardiner's newly released second recording of Bach's St Mathew Passion on the Soli Deo Gloria label. Anna and James have made several recordings together of English songs, including those we are hearing today.

Philip has recorded a complete CD on the Naxos label of works by Rebecca Clarke which include her *Viola Sonata* and the *Passacaglia* that we hear today. He has also recorded Britten's *Lachrymae* in the string orchestral version on an all-Britten disc, also on Naxos. For the original viola & piano version a fairly recent recording, again on Naxos, of works by Britten and Bridge was well received in 2014. The viola player is Mathew Jones with Annabel Thwaite on the piano.

Britten's *Folk Song Arrangements* are represented in the catalogue by a 3 disc set on the Collin's Classic's label with leading singers including: Felicity Lott, Philip Langridge and Thomas Allan. The Hyperion label has a recording of the Vaughan Williams *Four Hymns* sung by John Mark Ainsley with Mathew Souter on viola and Mathew Best conducting the Croydon Orchestra in a string orchestral version. The three Purcell songs we hear today feature in CD's by countertenors Alfred Deller on Harmonia Mandi, and Michael Chance on Brilliant Classics.

Concerts at Cratfield

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IN CASE OF EMERGENCY

Use the door marked exit which is nearest to you and move into the churchyard, away from the church. If the church needs to be evacuated, one of the Trustees will make an announcement and individual stewards close to where you are sitting will assist you towards the appropriate exit.