

GOSSIANA

A 1920s ANTHOLOGY OF SONG

GILES DAVIES - BARITONE
STEVEN DEVINE - PIANO

THE GOSS MALE QUARTET



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A 1920s Anthology of Song in Memory of John Goss (1891-1953)

Giles Davies – Baritone

Steven Devine – Piano / Musical Direction

***The Goss Male Quartet**

Philip O'Brien - Tenor 1; Dan Gillingwater - Tenor 2; Julian Hubbard & John Morgan - Baritones.

Early English Ballads

- | | | | |
|--|--------|------------------------|--------|
| 01. Agincourt Song * | [1.44] | 02. The Three Ravens * | [4.15] |
| 03. Here's a health unto his Majesty * | | | [1.37] |

French (Anonymous)

04. L'amour de moi (Arranged by Hubert Foss) [3.28]

Elizabethan Songs (Arranged by Peter Warlock and Philip Wilson)

05. **Danyel:** I die whenas I do not see her [2.34]
06. **Cavendish:** Down in a valley [1.30]
07. **Rosseter:** What then is love but mourning? [2.19]

Lieder

- | | | | |
|--|--------|----------------------------------|--------|
| 08. Mozart: Abendempfindung | | | [5.46] |
| 09. Shubert: Totengräbers Heimweh | | | [6.54] |
| 10. Shubert: Der Jüngling an der Quelle | [1.45] | 11. Shubert: Fischerweise | [3.13] |
| 12. Franz: Aus meinen grossen schmerzen | | | [1.42] |

English Song

- | | | |
|---|--------|---|
| 13. Warlock: As ever I saw (Goss dedication) | [1.26] | |
| 14. Warlock: Take O take those lips away | [2.24] | |
| 15. Warlock: Milkmaids. | [2.00] | 16. Warlock: The Distracted Maid |
| 17. Warlock: O Mistress Mine (Goss Dedication) | | [5.07] |
| 18. Warlock: Captain Stratton's Fancy | [1.44] | 19. Warlock: Oh good ale * |
| 20. Moeran - Sheep Shearing Song * | [3.06] | 21. Moeran Dream of Death |
| 22. van Dieren: Der Asra (New York Recital 1929) | | [3.02] |
| 23. Clarke - June Twilight (Goss dedication) | | [3.06] |

Traditional Ballads and Sea Songs

- | | | | |
|-------------------------|--------|--------------------------------|--------|
| 24. Barbara Allen | [1.46] | 25. Billy Boy * | [1.13] |
| 26. Shenandoah * | [3.37] | 27. Blow ye winds, heigh ho! * | [2.55] |
| 28. Hullabaloo Ballay * | [1.13] | | |

total playing time [75.32]

Remembering John Goss

The singer, scholar and bon vivant John Goss (1891-1953), was one of the most influential British musicians and colourful characters of the inter-war era. He was adored by the composers whose music he championed, including Peter Warlock, Frederick Delius, E.J.Moeran, Rebecca Clarke and Bernard Van Dieren. John Goss was also responsible for the revival of the British Ballad in the 1920s, recording for HMV with his colleagues the Cathedral Male Quartet, and alongside Warlock was responsible for the revival of the English Jacobean and Elizabethan Lute Song Repertoire. He also recorded Lieder and English Song with the legendary accompanist Gerald Moore at Abbey Road, but the recorded master plates have not survived. As there are very few surviving discs of John Goss singing art songs, this seems a particularly tragic loss.

There were essential qualities that singled out John Goss; his innate musicianship, his ability to entertain, his love of rural English pubs and folksongs, and his strong left wing politics. The one-dimensional modern recital, based around tried and tested works by German composers, would have baffled John Goss, whose song programmes were the most encyclopaedic of any singer, and he would regularly include ballads, folksongs and new music alongside the less well known repertoire by famous composers. For him, music was for everyone, and the native language of the listener of paramount importance, and he was never happier than when singing his favourite ballads in the taverns of Kent or Norfolk, aside from appearing on the concert platform.

Left-wing politics were a dominant part of his entire life culminating in Canada where he migrated in 1939. His appearance in New York at the 1949 Waldorf Hotel Peace Conference resulted in a dramatic incident. Goss was forced to return to Canada where his musical and political careers were almost destroyed. Many who had been close to him, including devoted singing students, turned their backs on him. He returned to England in 1950 and died in Birmingham February 13, 1953. In the aftermath of a world devastated by the Second World War, many of his friends and colleagues from happier times were now dead, and he was largely forgotten in Britain. Although concert programmes and letters survive, particularly the correspondence between composers Delius and Warlock, John Goss remains a shadowy figure in British composer biographies.

As a scholar, Goss published 'An Anthology of Song' and 'Ballads of Britain', contributed to the publication 'The Weekend Book' and 'Community Song Book', and wrote a witty, satirical novel during his time in Japan in the 1930s – 'Cockroaches and Diamonds'.

The Ballads and Folksongs

John Goss and the Cathedral Male Quartet made many recordings of folk songs and ballads for HMV at Hayes in the 1920s, and these were often broadcast on BBC Radio. Goss compiled his own anthology 'Ballads of Britain', containing various versions of folksongs from around the British Isles, and contributed as editor to the publications 'The Weekend Book' and 'The Daily Express Community Song Book'.

Our 'Gossiana' tribute opens with three Early English Ballads. Our cue for modern performances have been John Goss's HMV recordings made in the 1920s with his Cathedral Male Quartet. These versions were unpublished, and the vocal parts have not survived, but in line with the original group, new arrangements have been made by a member of our new ensemble, singer and composer Dan Gillingwater. These arrangements are faithful to the spirit of those heard on 1920s shellacs, with the occasional twist. Rather than recording songs with unison refrains only, we have concentrated on pieces here that are sung in four parts, with the exception of Moeran's 'Sheep Shearing', which is in five parts including the solo line.

In honour of John Goss and his colleagues, we open with the song of battle *The Agincourt Song*, and its stirring cries of 'Deo Gratias', then onto the grisly, gothic horror of *The Three Ravens*. The melody and text are published in Goss's 'Ballads of Britain'. The opening group closes with the Restoration drinking song, *Here's a health unto His Majesty*. In contrast to the opening group, the final selection includes the comic songs *Billy Boy* and *Hullabaloo Ballad*, and closes with the Sea Songs *Shenandoah* and *Blow ye Winds*, the latter in a sparkling Handelian arrangement, possibly by Goss's accompanist, Kathleen Markwell.

Shenandoah was a favourite with John Goss, a song he would sing unaccompanied in the taverns of Kent or Norfolk. This was recorded by his group, and it was this 78rpm record which was sent over the English Channel by Warlock to the composer Frederick Delius and his wife Jelka in France, as an example of the versatile artistry of John Goss. This song is our own special tribute to John Goss and his colleagues, with a newly written coda by Dan Gillingwater, one in which the 'rolling river' continues to ripple gently as the voyagers depart.

The Art Songs:

Early Songs

Some of the art songs from the repertoire of John Goss were printed in his own published 'Anthology of Song' (1929). This anthology reflects many of his own musical tastes and favourite songs. The early Mediaeval song *L'amour de moi*, an anonymous melody and text thought to originate from the 15th Century, speaks of a nostalgic love, and the death of the poet's beloved. This simple melody retains a remarkable, haunting quality, and it is performed here in a keyboard arrangement by Hubert Foss (1899-1953), a composer in his own right, friend of Heseltine, and publisher at Oxford University Press. His realisation may be rather Baroque in terms of harmony, yet, however, this arrangement warms the vocal line with supple sensitivity.

The next group of Lute songs were all pieces recommended to John Goss by his good friend Philip Heseltine / Peter Warlock (1894-1930). A surviving letter from Goss's friend illustrates this, and throws light on this period of new discovery of early English music. He suggests the following golden advice to John Goss: *"Speak the words trippingly on the tongue as though they were prose and the accents will take care of themselves – even if you have to anticipate a note or two by a semiquaver. May all success attend your recitals: if I can be of further use in transcribing or suggesting songs, please command me. I feel I have never half thanked you enough for your generous appreciation and enthusiasm for my little efforts: it cheered me a great deal and remains a bright spot in a very black period."*

Heseltine was the first editor of these pieces to simply transcribe the lute songs from the original tablature for the keyboard. Purists will wince at hearing these with a piano, but understanding the importance of Heseltine as an editor and scholar greatly deepens our understanding of his own songs, particularly those with a nod, musically speaking, to the Elizabethans. Heseltine believed strongly that there was no such thing as "old music", and that inspired thoughts and musical feelings from centuries past were worth understanding in the present. Cavendish's jovial *Down in a valley* is published in Goss's 'Anthology of Song', and two particularly poignant songs, Danyel's *I die whenas I do not see her*, on unrequited love, and Rosseter's *What then is love but mourning*, both by composers suggested to Goss by Heseltine, are published in Heseltine and Wilson's Lute Song editions, 'English Ayres'. These have remained unpublished for an age, and are prized volumes amongst Warlockians.

John Goss always included Lute songs and Baroque songs in his recitals, and for HMV, recorded some highly experimental versions (for his time) with a lutenist, Diana Poulton. At a memorial concert at the Wigmore Hall in London for Warlock following his death, Goss sang some of the deceased composer's favourite lute songs as a tribute to him.

German Lieder

The core group of German Lieder were great favourites with John Goss, four of these printed with English translations in the 'Anthology of Song'. During the inter-war period, due to political sensitivities post the First World War, many English singers sang Lieder in English translations, rather than in German. *Abendempfindung*, still one of Mozart's most popular songs, is more usually associated with a female singer, but set just a tone lower lies well in the baritone range. This tender song, in which a disheartened poet meditates on life after death, seems a more personal utterance from Mozart the man, rather than Mozart the Court Opera composer.

One of Franz Schubert's most dramatic songs *Totengräbers Heimweh* (Gravediggers Home-coming) is also one of this composer's least performed, possibly due to its length and its vocal and dynamic range. First performed at an informal Schubertiade in 1825, the poem is by Jakob Craigher, the theme being that of a romantic gravedigger, himself longing for rest in the deep grave. John Goss was always searching for the unusual, and he must have relished the chance to perform this extraordinary song on discovery. It is this epic song, which is printed first in Goss's 'Anthology of Song'. We dedicate our performance to the memory of John Shering (1928-2006), Hampshire hero and local undertaker, who buried the artist Augustus John, the latter a great drinking friend of Heseltine and Goss in the 1920s.

Der Jüngling an der Quelle and *Fischerweise* are without doubt two of the finest settings ever penned of musical water-inspired poetry. *Der Jüngling an der Quelle* may not be one of Schubert's most famous songs, but this perfect miniature illustrates in only a few pages why Franz Schubert was a master of the Lied. The honest simplicity of the harmonic ingredients, the delicate vocal line and the unforgettable piano writing, weave a spell around the listener which is truly mesmerising. In this poem, the trees and the stream sing back to the young lad the name of his love 'Luise', and in *Fischerweise*, the Fisherman spies a shepherdess on a nearby bridge and wryly thinks to himself, "Sly minx, give up your tricks, you won't catch this fish!"

At a blind hearing, it would be easy to mistake Robert Franz's (1815-1892) ravishing song *Aus meinen grossen schmerzen* for the work of Robert Schumann. Schumann actually published some of Franz's songs in 1843 – without informing him! The colourful piano writing and pliant vocal line make this a most memorable miniature. Like so many of Schumann's songs, the poem deals with the theme of lost love, itself rendered in a musical context. Ironically, along with his contemporary Schumann, Franz suffered from mental illness towards the end of his life.

20th Century – 'Inter War'

We move to the British composers who were Goss's contemporaries, and who all dedicated songs to him. These five songs represent the most expressive, heartfelt work of the composers in question, and will hopefully serve to show how important it is that future generations do not ignore this rich period in the history of song. Still one of the most unjustly neglected English composers, E.J. Moeran (1894-1950) is represented here by two fine pieces which illustrate the influence of Folk music in his writing. The five part *Sheep Shearing* song was recorded by Goss and his own Cathedral Male Quartet, who audibly struggled with some of Moeran's strange, shifting harmonies. This was a traditional working song dictated aurally by Moeran from a local folksinger, as were so many of his songs. *A Dream of Death*, dedicated to Goss, is a reflective meditation, and those familiar with Vaughan Williams' 'Five Mystical Songs' will note a similar musical temperature alongside lilting quaver figurations, similar to the song *Love bade me welcome*.



Illustration left: from the cover of Goss's "Ballads of Britain"

It was Philip Heseltine who suggested his friend Goss for performances of Delius' music. Frederick Delius (1862-1934) and his wife Jelka had been sent by Heseltine gramophone records of John Goss and his Male Quartet, Delius' favourite being the sea-shanty *Shenandoah*. Though Delius initially thought Goss's singing rough and "rather beery", he was assured by Heseltine that this was deliberate on the part of the singer in drinking songs. After hearing Goss sing his own music, he had changed his tune many years later, describing John Goss as "the sweetest singer in England". Although Delius' songs ideally suit a tenor or soprano voice, Goss sang at the Delius festival in 1929 alongside the tenor Heddle Nash.



Friends together at The Windmill Inn, Stalham, 1926(?), including Augustus John (far left), Peter Warlock (next to John, with beret), singer John Goss (with a pint glass), Barbara Peach (Warlock's girlfriend) and E. J. Moeran.

Now almost entirely forgotten, the composer Bernard Van Dieren (1837-1936) was regarded as a pioneering talent in his day, though his work seems to have divided opinion between those such as Heseltine, who saw him as a progressive, avant-garde genius, and those who thought his music as nothing but a bizarre and baffling trend, as most London critics did. John Goss was a great champion of his songs, and one can think of few singers at any time in history who have mounted a London concert at their own expense to champion the work of a modern composer! Van Dieren's songs are full of tough technical challenges, the vocal ranges are huge and often awkward, and this music needs much rehearsal if it is to be successful. It is a testament to John Goss's talent and musicianship that he was able to tackle this testing music 'hot off the page'. The mystical song *Der Asra*, rooted in a Middle-Eastern setting in Heine's strange poem, was one Goss often included in his recitals. Here the interpreter needs to cultivate three subtly contrasting voices, that of the narrator, the Princess, and the Slave. The idiosyncratic wandering harmony is typical of van Dieren's writing, with occasional dislocated rhythmic stresses, musical commas, and pauses. This style was adored by Philip Heseltine, who around this time was also becoming fascinated by the music of Hungarian composer Bela Bartók, as the musician 'Warlock' in him turned away from the earlier influence of the romantic Delius.

Rebecca Clarke, (1886-1979) born in Harrow, Middlesex, spent much of her adult life in America. She idolised John Goss, and for a time they were romantically involved. Two of her finest songs, *The Tiger* and *June Twilight* (the latter dedicated to him and recorded here), are overtly autobiographical by their very nature. A composer of chamber music and many glorious songs, Clarke had been good friends with her contemporary Bernard van Dieren. In an interview with Ellen Lerner in 1978 Clarke recalled: "*Of course I was great friends with the van Dierens. Do you know who Bernard van Dieren was? Isn't that strange, he had a tremendous following in England at one time; he was a composer. And both he and his wife were very great friends of mine. And they were great friends of Delius, so I used to hear a lot about him*". In another interview with Nancy Usher in 1978 she recalled a concert of her music with John Goss as soloist: "*I had an all one man show once in London at Wigmore Hall. I programmed all my own things. And I had a very good singer indeed, called John Goss, who sang my songs at that event*". Although Clarke's musical world is a very different one from van Dieren's, her songs too feature virtuosic piano writing and demanding vocal lines, illustrating again what a versatile, charismatic artist John Goss was.

Philip Heseltine / Peter Warlock

Peter Warlock remains one of the most fascinating characters in English history. An acerbic critic, writer, musicologist, arranger, composer and hedonist, his songs are remarkable in their variety and musical influences, ranging from Elizabethan music, folk tunes, and his heroes at various times, namely Quilter, Delius, van Dieren and Bartók. Although Warlock is remembered as that rare beast, an 'English' song writer, he is arguably the most European in his outlook. Stories of drunken weekends at Eynsford in Kent, where he lived with E.J. Moeran, are now folklore, and he would regularly entertain friends such as Constant Lambert, Augustus John, John Goss and various girlfriends. This is the period illustrated by Tony Britten's recent TV film 'Peter Warlock, Some Little Joy'. (Capriol Films 2005)

John Goss was Warlock's favoured mouthpiece, and many of the songs were written with his voice in mind. With his steady, warm baritone and his tenorial upper register, fine musical sensibilities, combined with a great sense of humour, it is hardly difficult to see why. Whatever issues arise in Warlock's songs, be they difficulties of vocal range, awkward stretches for the pianist, or editorial problems, it is worth remembering that Warlock wanted to hear expressive performances, and in John Goss he found his ideal interpreter. Alongside Warlock he was always in search of the perfect pint of beer or ale, and it is clear that they shared many interests. One of Warlock's earliest songs, (and one he thought ill of later on, rewriting it for string accompaniment) was *As ever I saw*, dedicated to his friend, as was the later Shakespeare setting *O mistress mine*. Strangely, the latter, one of his most delightful songs, with an accompaniment as lush as Elizabethan velvet, is rarely heard. Dr Barry Smith, Warlock scholar and biographer, sums this jewel of a song up perfectly :

"The delicate setting of 'Sweet and Twenty' ('O mistress mine') is one of those compositions which the hearer instantly recognizes as a masterpiece, a triumph of art concealing art. In its 59 bars melody, harmony, and counterpoint are perfectly fused together with Shakespeare's famous poem. The skilful use of cross-rhythms and displaced accent give the music just the right quality of vitality and restlessness, while the shape and contour of the melodic line has a masterful inevitability. The delicious aptness of the envoi with its last five throw-away bars makes it a perfect gem." ('Peter Warlock, the life of Philip Heseltine', p 214, OUP, 1994)

Alongside these two dedications in Goss's repertoire were two of Warlock's most inspired compositions, the meditative, harmonically ingenious Shakespeare setting, *Take, O take those lips away*, (his second of

three settings) and the disturbing, strophic song of a madwoman *The Distracted Maid*. Here, Warlock's song moves from the simplicity of story-telling, to increasingly complex chromatic harmony in the piano, as the crazed woman in the Bedlam asylum becomes increasingly deranged. This song is sung in "quotation", so it makes perfect sense for a man to sing it, as did John Goss. Warlock scholar Fred Tomlinson has commented most eloquently on this exceptionally fine song:

"'The Distracted Maid' seems to sum up all that Warlock had absorbed from his various influences. The melody could be a folksong, but the treatment, comparable to an Elizabethan set of variations, combines the van Dieren contrapuntal approach, Delian harmonies and word-painting he never surpassed, resulting in one of his most beautiful songs". (Preface to Warlock Songs Volume 4, Thames, 1986)

Possibly the most humorous 'Nonny no' song in the English language, due to Warlock's wistfully ironic setting, *Milkmaids* was one Goss would have relished for its quintessentially English humour, with its sexually charged references to "Wanton rowling eye", "petticoats of red" and "kisses plenty" (It's clear that this 17th century traveller is dwelling on some serious revelry with more than one attractive female). Of the two drinking songs, *Captain Stratton's Fancy* remains an enduring favourite for its foot stamping, bucolic spirit, whereas the little heard 18th century ballad written for Goss and his quartet and realised by Warlock, *O Good Ale*, was recorded by Goss and his colleagues, yet is rarely heard. Surely no song was ever closer to the souls of Peter Warlock and John Goss.

Programme notes by Giles Davies, © 2007.

Editions.

For *Gossiana*, we have consulted the following:

Warlock's songs, edited by Fred Tomlinson (Thames Publishing) and the new editions by Michael Pilkington (Thames);

Schubert and Mozart Lieder (Peters Editions and Goss's 'Anthology of Song');

For the Ballads and folksongs: 'The Community Songbook', 'The Weekend Book', and 'Ballads of Britain'. For currently unpublished materials, we have made use of archive copies kindly donated.

Performance Notes

The Agincourt Song

John Goss and his Quartet only recorded verses 1 and 4, possibly due to constraints set by the playing time of a 78rpm record. Though this is a narrative song, we have done likewise here.

Three Ravens

Two lines would have originally rhymed in old English, “Eargerly – nie” (nigh), and “backe – lacke” (lake), the two final rhymes sounding as different words in modern English “lack” and “knee”. Goss and his singers opted for the English of their time, and we have followed suit rather than opting for a dubious faux-authentic dialect.

L’amour de moi

In Hubert Foss’s arrangement from Goss’s ‘Anthology of Song’, each verse contains an incorrect note. The third pitch of each phrase should be an F in the melody, not an E flat as printed. This affects the harmony in verse 3, which we have gently altered to suit this correction.

Elizabethan Songs

For the Danyel and Rosseter lute songs, we experimented with the tempo markings suggested by Warlock and Wilson in their ‘English Ayres’ (OUP 1927) These are both given as “Moderately slow”, and gain from an expressive weight at these steady tempi, and offer the chance and time for subtle vocal embellishment.

Totengräbers Heimweh

As with many of Schubert’s songs, the tempo indication ‘restless movement, but not fast’ (‘Unruhige Bewegung, doch nicht schnell’), is not particularly helpful. There have been interpreters of this song who have indulged themselves in excessive *rubato* during the repeated quavers throughout the first section of the piece. (There is no indication in the poem or the piano that the gravedigger is on a sea

voyage or suffering from sea-sickness.) The ‘restless movement’ is indicated by the repeated *fp* marking over the first group in each set of four quavers, indicating clearly the rhythm of the gravedigger’s spade continually striking the earth. The listener needs to feel the heaviness of the gravediggers toil, but also his urgency and desperation with life itself. For the final section, Schubert’s dynamic marking is *ppp*, in striking contrast with the opening section. The motivic material is linked, yet the relentless quaver rhythm is now softened and slower, as the gravedigger finds spiritual rest in death. This alteration in musical pulse symbolically unites the Gravedigger’s transfiguration in eternal rest, with those whose have been buried at his own hands. In Goss’s ‘Anthology’, he writes “Slower and with deep expression” at the opening of the final section.

Milkmaids

The suggested metronome marking for this song remains somewhat problematic. The fast crotchet marking suggests a frenzied patter piece, rather than a gentle, pastoral country amble. This rover is wandering stealthily, “walking betimes close by a greenwood side”, not sprinting through the countryside like a lunatic, and at the suggested marking there is little time for singer or accompanist to relish the gentle, dotted rhythms, or the ‘folkey’ piano phrase, suggestive of “wanton rowling eye” and swirling petticoats, which concludes each verse. The poem by Dr James Smith dates from 1658, so the question should be asked as to whether Warlock was thinking of a lilting 17th century tempo here? At any rate, metronome markings were rarely submitted to, or printed by, the music publisher.

O Mistress Mine (Sweet and Twenty)

Here we are close to the suggested dotted crotchet metronome marking. Although marked *Allegretto con moto*, this is one of Warlock’s most elegant songs, a song of mature rather than adolescent love in this dignified setting.

Sheep Shearing

We have adopted John Goss’s lovely dotted rhythm at “and the birds singing gaily”. This is printed as two quavers in the printed music. In his preface to ‘Ballads of Britain’, Goss discusses rhythmic variation and word emphasis in the performance of folk songs.

Oh, Good Ale! (The Topper's Song)

John Goss used to pause on the word “nose” in the final verse, an affectation which we have adopted though not printed in the sheet music. This sets up the next line “then up my friend and down he goes” with humour. We have adopted the practice of Goss’s Cathedral Male Voice Quartet of singing the refrain only once at the end of each verse, as opposed to twice in shown in the printed music, but twice, as printed, after the last verse.

Shenandoah

At “cross the wide Missouri”, we have dotted the rhythm as Goss and his Quartet were accustomed to do. In the ‘Weekend Book’ (all songs appear unaccompanied, melody lines only), Goss gave the expression mark “slowly, with great longing”, which has been followed here. For this recording we have performed the four verses as printed in the Community Song Book.

The lyrics for the English Songs, Ballads and Folksongs, can be found online at:
www.gossiana.moonfruit.com

Giles Davies studied at the Purcell School of Music, and on a scholarship at the RCM with Norman Bailey. He was a prize-winner in the 1993 Overseas League, the 1994 Tillet Trust, and the 1999 AESS. He currently studies with Neil Semer.

In concert he has recorded for the BBC (Schumann’s *Dichterliebe* at the Wigmore Hall), and as a soloist has appeared with conductors including Richard Hickox (*A Sea Symphony/Dido and Aeneas*) Philip Pickett (Monteverdi’s *Vespers*) Trevor Pinnock (Handel’s *Apollo and Dafne*); Mahler’s *Kindertotenlieder* (Ballet Rambert) and London Mozart Players. As a young actor Giles appeared as Puck in Britten’s *A Midsummer Night’s Dream* at the ROH, and since then his operatic roles have included Figaro in Rossini’s *Barber of Seville* (Scottish Opera, English Pocket Opera) Dr Kolenaty in Janáček’s *Makropoulos Case* (SO), Schaunard in *La Boheme* (SO), the *Church Parables* of Britten (Opera du Rhin, Strasbourg), Pish Tush in *The Mikado* and Strephon in *Iolanthe* (Carl Rosa Opera).

In 2004 he created the title role in *The Piano Tuner* (Osbourne/Holden), for Music Theatre Wales, receiving critical acclaim in the national press. (“commanding”, “outstanding”, “sympathetic”, “rich

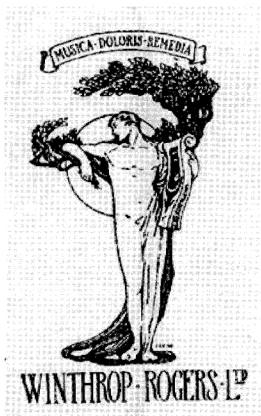
and smooth toned"). Engagements for 2005-2006 included Papageno in *The Magic Flute* in the West End of London, (Epoc) and "Love's Labyrinth" (Opera Restor'd) at the Wigmore Hall. Giles also appeared onscreen as John Goss, in Anthony Britten's new film on the life of the English songwriter Peter Warlock, and Made his Italian debut in Montepulciano, in Henze's *Das Wundertheater* and Kurt Weill's *Mahagonny Songspiel*, broadcast live by Rai Radio.

As well as the current CD, plans for 2007 included Leporello in *Don Giovanni* for the New English Chamber Opera, Handel's *Xerxes* for New Chamber Opera, and *Iolanthe* (Strephon), *Yeomen of the Guard* (Sir Richard) and *Patience* (Major) for Carl Rosa Opera.

Thanks:

This project would have been impossible without the help of the following:

Fred Tomlinson (London), Warlock scholar and writer; Dr Barry Smith, (South Africa) Warlock biographer and editor of the complete collected letters; Robert Beckhard, (New York), for his biographical help with the life of John Goss; Alastair Chisholm (Milbrae), for his information on van Dieren, and Liane Keegan of the Rebecca Clarke Society (Brandeis University). Also to the British Library and their sound archives, and to Dan Gillingwater, for his marvellous new song arrangements, and his remarkable enthusiasm, humour, and support. Finally to Andrew and Mechthild Graeme at the Byre Studio, Scotland.



Logo of original publishers
of "Sheep Shearing"

L'amour de moi [04]

L'amour de moi sy est en close
De dans un jolie jardinet
Où crôit la rose et le muguet
Et aussi fait le passe rose
Ce jardin est bel et plaisant
Il est garni de toutes fleurs
On y prend son ébattement
Autant la nuit comme le jour.

Hélas, il n'est si douce chose
Que de ce doux rossignolet
Qui chante au soir au matinet
Quand il est las, il se repose.
Je la vis l'autre jour cueillir
La violette en unvert pré
La plus belle qu'onque je vis
Et la plus plaisante a mon gré.

Je l'ai regardé une pose
Elle était blanche comme lait
Et douce comme un agnelet
Vermeille et fraîche comme rose.

Anonymous

Abendempfindung [08]

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entflieh'n des Lebens schönste Stunden
Flieh'n vorüber wie im Tanz.

My Love (in remembrance) [04]

My love enclosed herself
In a lovely small garden
Where the rose and white lily grow,
As well as the flowers upon the arbour.
The garden was beautiful and pleasant,
Decorated with various flowers,
It was amazing to see
during night and day.

Nonetheless, there was no finer thing than the
nightingale singing in the garden from dusk until
dawn,
He rested when tired.
I remember seeing her, picking a violet in a green
meadow.
She was the most beautiful I have ever seen, I could
not turn away.

I remember looking at her for an instant.
She was white as milk
and as meek as a lamb,
Beautiful and fresh as a rose.

Translation by Davy Bonte and Giles Davies

Evening Thoughts [08]

It is evening, the sun has disappeared,
And the moon shines with a silver ray.
So fly life's most beautiful hours,
Flying above us as in a dance.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab.
Aus ist unser Spiel! Des Freundes Träne
Fliesset schon auf unser Grab.

Bald vielleicht – mir weht,
wie Westwind leise,
Eine stille Ahnung zu –
Schliess' ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werd't ihr dann an meinem Grabe weinen
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen
Und will Himmel auf euch weh'n.

Schenk auch du ein Tränchen mir und
pflücke,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne und ach! Schäume
Dich nur nicht, sie mir zu weh'n,
O sie wird in meinem Diademe
Dann die schönste Perle sein.

Joachim Heinrich Campe

Totengräbers Heimweh [09]

O Menschheit, o Leben! Was soll's? o was soll's?
Grabe aus, scharre zu! Tag und Nacht keine Ruh!
Das Drängen, das Treiben, wohin? o wohin?

Soon the colourful scene of life passes,
And the final curtain falls.
Our play is over! Our friend's tears
Already flow upon our grave.

Soon perhaps; it comes to me,
like the gentle west wind,
A silent idea.
I will end this life's pilgrimage,
And fly into the land of rest.

Should you then weep at my graveside,
Grieving upon my ashes,
Then, Oh friends, I will appear,
And will show you heaven.

Spare me also a tear,
And pick a violet for my grave.
And with your soulful glance
Look upon me softly.

Bless me with a tear, and ah! Do not be ashamed
To bless me in this fashion,
Oh, it will be the most beautiful pearl in my
diadem.

Translation by Giles Davies

The Grave-diggers longing for home [09]

Oh mankind, oh life, what end, to what end?
Delving out, scraping to it, no rest day and night.
The urge and the striving, where, oh where?

“In’s Grab, In’s Grab tief hinab!”
O Schicksal, o traurige Pflicht, ich trag’s länger nicht!
Wann wirst du mir schlagen, O Stunde der Ruh?

O Tod! komm’ und drücke die Augen mir zu!
Im Leben, da ist’s ach, so schwül!
Im Grabe so friedlich, so kühl.
Doch ach, wer legt mich hinein?

Ich stehe allein, so ganz allein!
Wer legt mich hinein?
Von allen verlassen, dem Tod nur verwandt,
Verweil ich am Rande, das Kreuz in der Hand,
Und starre mit sehndem Blick hinab in’s tiefe Grab.

O Heimath des Friedens, der Seligen Land,
An dich knüpft die Seele ein magisches Band.
Du winkst mir von ferne, du ewiges Licht!
Es schwinden die Sterne, das Auge schon bricht.
Ich sinke, Ich sinke.
Ihr Lieben, ich komme, ihr Lieben ich komm!

Jakob Nikolaus Craigher

Der Jüngling an der Quelle [10]

Leise, rieselnder Quell!
Ihr wallenden, flispernden Pappeln!
Euer Schlummergeräusch
Wecket die Liebe nur auf.
Linderung sucht’ ich bei euch,
Und sie zu vergessen, die Spröde;
Ach, und Blätter und Bach

‘In the grave, in the grave, deep below’.
O destiny, Oh sad duty, I can bear it no more!
When will you strike me, Oh hour of rest?

Oh death, come and close my eyes.
In life all is so sultry. Ah, so sultry.
In the grave so peaceful, so cool.
But ah, who will bury me there?

I stand alone, so entirely alone.
Abandoned by all,
the only relative to death,
I wait over the edge, with a cross in my hand.
And stare with a longing look into the deep grave.

Oh peaceful home, the blessed land,
To you my soul is united with magical bonds.
You call me from afar, Oh eternal light!
The stars disappear, my eyes are already shrouded.
I sink, I sink,
you beloved ones, I come, I come.

Translation by Giles Davies

The youth at the stream [10]

Gently murmuring stream,
You whispering and swaying poplars!
Your slumbering sounds waken in me
Only feelings of love.
In you I sought comfort, to forget
The one who has scorned me.
But ah, the leaves and brook sigh for you,

Seufzen, Luise, dir nach!

Johann Gaudenz von Sallis-Seewis

Fischerweise [11]

Den Fischer fechten Sorgen und Gram und Leid
nicht an,
Er löst am frühen Morgen mit leichtem Sinn den
Kahn.
Da lagert rings noch Friede auf Wald und Flur und
Bach,
Er ruft mit seinem Lieder die gold'ne Sonne wach.

Er singt zu seinem Werke aus voller frischer Brust,
Die Arbeit gibt ihm Stärke, die Stärke Lebenslust.
Bald wird ein bunt Gewimmel in allen Tiefen laut,
Und plätschert durch den Himmel, der sich im
Wasser baut.
Doch wer ein Netz will stellen, braucht Augen klar
und gut.
Muss heiter gleich den Wellen und frei sein wie
die Flut;
Dort angelt auf der Brücke die Hirtin, Schlauer
Wicht!
Gib auf nur deine Tücke, den Fisch betrügst du
nicht.

Franz von Schlechta

Aus meinen grossen Schmerzen [12]

Aus meinen grossen Schmerzen

Louise!

Translation by Giles Davies

Fisherman's Tune [11]

The fisherman banishes grief
and sorrow,
In the early morning he light-heartedly unties his
boat.
Yet all around is peaceful, over wood, flower and
brook.
With the call of his song he wakes the golden sun.

He sings as he works with a joyful air,
The work gives him strength,
The strength of life's delight.
Soon a colourful shoal is seen in the deep waters,
They splash through the heavens,
Reflected in the water.

But whosoever casts a net needs good clear eyes,
He must be as playful as the waves, and as free as
the high tide.
Over there, the shepherdess is fishing on the bridge.
Sly minx, give up your tricks.
You won't catch this fish!

Translation by Giles Davies

Of my greatest pains [12]

Of my greatest pains,

Mach' ich die kleinen Lieder,
Die heben ihr klingend Gefieder
Und flattern nach ihrem Herzen.

Sie fanden den Weg zur Trauten,
Doch kommen sie wieder und klagen,
Und klagen, und wollen nicht sagen,
Was sie im Herzen schauten.

Heinrich Heine

Der Asra [22]

Täglich ging die Wunderschöne Sultan's Tochter
auf und nieder,
Um die Abendzeit am Springbrunn, wo die weissen
Wasser plätschern.
Täglich stand der junge Sklave um die Abendzeit
am Springbrunn,
Wo die weissen Wasser plätschern. Täglich ward
er bleich und bleicher.
Eines Abends trat die Fürstin, auf ihn zu mit raschen
Worten;
"Deine Namen will ich wissen, deine Heimath,
deine Sippschaft."
Und der Sklave sprach; "Ich heisse Mahommed,
ich bin aus Yemen,
Und mein Stamm sind jene Asra, welche sterben
wenn sie lieben."

Heinrich Heine

I have made these little songs.
I bid them leave their prison,
and fly to her heart.

They are bound on their journey,
and return with cries,
And cry, and would not say what she holds
in her heart.

Translation by Giles Davies

The Asra [22]

Every day the ravishingly beautiful Sultan's
daughter goes back and forth,
To the fountain at evening time, where the white
water splashes.
Every day a young slave was near the fountain at
evening time,
Where the white water splashes. Every day he
became paler and paler.
One evening the princess came, speaking
urgently;
"I would know your name, your homeland, your
tribe".
And the slave replied, "I am called Mahomet, I am
from Yemen,
And my brethren are The Asra, they who die for
love".

Translation by Giles Davies

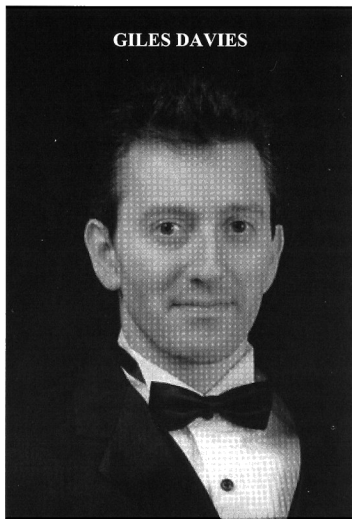
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Early English Songs and Sea-Shanties arranged
by Dan Gillingwater (After Goss and Markwell.)

The performers:

Giles Davies (baritone)
The Goss Male Quartet:
Philip O'Brien (tenor 1)
Dan Gillingwater (tenor 2)
Julian Hubbard (baritone)
John Morgan (bass-baritone)

Piano: Steven Devine

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FOREWORD

This anthology makes no solemn pretensions; it is simply a collection of songs I am fond of. Most singers could compile a similar collection, and many singers should.

Anyone who has but dipped into the literature of song must often have been struck by the disparity between the large number of very good songs there are in the world and the comparatively small number that are constantly presented for public approval. This anthology is a modest attempt to lessen this disparity. On the other hand, it is not merely an esoteric collection for connoisseurs. A number of old favourites will be found here. For their inclusion I make no general apology, but some of these songs have been so mauled by arrangers and editors of the 'Harmonium' school during recent years that no particular excuse is necessary for printing them here as they were originally composed.

JOHN GOSS

John Goss's Foreword to his "Anthology of Song"



Page from "The Weekend Song Book"



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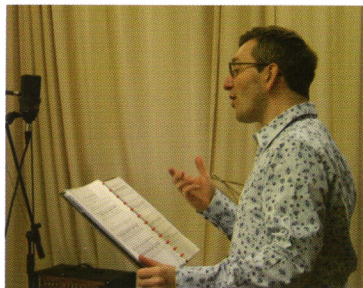
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**Giles Davies,
Steven Devine and
the Quartet**

Giles Davies recording



Steven Devine and Giles Davies

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