

Songs
for
Baritone

Volume 2

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GRAINGER



Percy Grainger

CHANDOS
THE GRAINGER
EDITION
VOLUME TWO

Songs
for
Baritone

STEPHEN VARCOE *baritone*
PENELOPE THWAITES *piano*



The Percy Grainger Society

Percy Grainger

Percy Grainger (1882–1961)

- | | | |
|---|--|-------------|
| 1 | Trad.
Willow Willow [OEPM 1] | 3:55 |
| 2 | Trad.
Six Dukes Went Afishin' [BFMS No. 11] | 2:19 |
| 3 | Trad.
British Waterside [BFMS No. 26] | 1:41 |
| 4 | Trad.
The Pretty Maid Milkin' her Cow [BFMS No. 27] | 1:22 |
| | premier recording in this version | |
| 5 | Trad.
The Lost Lady Found [BFMS No. 33] | 2:44 |
| | premier recording | |
| 6 | Trad.
Creepin' Jane [BFMS unnum.] | 4:08 |
| 7 | Trad.
Bold William Taylor [BFMS No. 43] | 3:39 |
| | premier recordings | |
| | Four settings from <i>Songs of the North</i> | 8:38 |
| 8 | Trad.
Leezie Lindsay [SON No. 8] | 2:34 |
| 9 | Trad.
Bonnie George Campbell [SON No. 11] | 0:55 |

	Trad.		
[10]	Drowned [SON No. 6]	3:08	
	Trad.		
[11]	Willie's Gane to Melville Castle [SON No. 1]	1:45	
	premier recordings		
	Six settings of Rudyard Kipling (1865–1936)	16:34	
[12]	Lukannon§ [KS unnum.]	6:26	
[13]	Merciful Town¶ [KS unnum.]	3:04	
[14]	Ride with an Idle Whip [KS unnum.]	0:20	
[15]	Northern Ballad [KS unnum.]	1:03	
[16]	The Men of the Sea [KS No. 10]	1:29	
[17]	Soldier, Soldier [KS unnum.]	3:39	
	Trad.		
[18]	Hard Hearted Barb'ra (H)Ellen [BFMS unnum.]	6:45	
	premier recording		
	Henry Wadsworth Longfellow (1807–1882)		
[19]	The Secret of the Sea	3:30	
	premier recording		
	Arthur Conan Doyle (1859–1930)		
[20]	Sailor's Chanty¶	3:06	

	Trad.		
[21]	Shallow Brown [SCS No. 3]	5:08	
		TT 64:50	

Stephen Varcoe baritone
Penelope Thwaites piano

¶ edited for performance by Barry Peter Ould
 § realized by Barry Peter Ould

OEPM – Old English Popular Music
 BFMS – British Folk Music Setting
 SON – Songs of the North
 KS – Kipling Setting
 SCS – Sea Chanty Setting

Percy Grainger: Songs for Baritone

Percy Grainger's songs for solo voice and piano amount to approximately eighty works of which eighteen or so are original compositions. Most of these come under the heading of arrangements of folk songs, some of which were collected in the field by Grainger himself during his stay in Britain during the early part of this century (1901–14).

In his student days Grainger made arrangements from two published collections: Augener's *Minstrelsy of England* and Cramer's *Songs of the North*. Another source, William Chappell's *Old English Popular Music*, was to furnish Grainger with 'Willow Willow'. But it was a trip made by Grainger and his mother, Rose, to the Highlands of Scotland and in particular to Argyll in 1900 that fired the young Grainger. In his fourteen settings taken from *Songs of the North*, we have the first indication of Grainger's unique harmonic language. Another important factor in the development of Grainger the composer was his introduction to the poetry of Kipling. For this we must thank his father, John, who

sent the young Percy a parcel of several volumes in order to 'tickle up the British Lion in him'. Inspired by what he read, Grainger set to work composing original melodies to Kipling's verse. The earliest of these – his first Kipling setting – was 'Northern Ballad' which dates from a few weeks before his sixteenth birthday.

The sea had a special meaning for Grainger, and in 1908 he jumped at the chance of hearing real sea chanties from the singing of John Perring. This led to some of Grainger's most intense settings including 'Shallow Brown'. The sea is also the subject of three other songs included here, namely 'Sailor's Chanty', 'The Men of the Sea' and 'The Secret of the Sea'.

No selection of Grainger's songs would be complete without his British Folk-Music Settings. Here we are presented with seven of them, including, the whimsical 'Creepin' Jane' and the manic 'Hard Hearted Barb'ra (H)Ellen'. In these the brilliance of the piano accompaniments add rich harmonic colour to the vocal line.

When Grainger died in 1961, interest in

his music rapidly declined. Grainger wanted to be remembered for his own compositions rather than by what he called his 'fripperies' (*Country Gardens*, *Molly on the Shore* etc.) But, the vitality of Grainger's life encapsulated in these mini-masterpieces has at least kept his name alive so that we can now begin to appreciate the worth of this multi-faceted man.

Willow Willow was the first traditional tune that Grainger set in November 1898. He published a revised version in 1912 and this lament for lost love is one of Grainger's most haunting songs. The setting is dedicated to his friend, Roger Quilter.

Six Dukes Went Afishin' was first noted down by ear from the singing of George Gouldthorpe at Brigg in September 1905. The setting recorded here dates from 1912 and consists of a blending of Gouldthorpe's melody with alternatives taken from a performance Grainger phonographed from Joseph Leaning of Barton-on-Humber in August 1906. The melody of this song is a variant of the well-known air to *Polly Oliver*.

British Waterside is a rollicking sailor song collected by Grainger from the singing of Samuel Stokes at Retford Almshouses, Retford, Nottinghamshire in August 1906. It was set for voice and piano in September

1920 in New York and given as a Yule gift to his mother the same year.

The Pretty Maid Milkin' her Cow is another Lincolnshire folk song which Grainger collected at Boston from George Leaning of Barton-on-Humber in August 1906. Grainger's setting dates from September 1920.

The Lost Lady Found is a dance-folk song noted down by Miss Lucy E. Broadwood from the singing of her Lincolnshire nurse, Mrs Hill. The version for solo voice and piano is one of many alternative scorings listed in the published score and is dedicated to the memory of Lucy Broadwood. Grainger was later to use this folk song for the last movement of his *Lincolnshire Posy*.

Creepin' Jane is a song about a racehorse which Grainger phonographed from the singing of Joseph Taylor at Brigg in July 1906. Grainger's setting recorded here for the first time, was made in New York City between 1920–21 and was presented as a 'loving birthday gift to mother, July 23, 1921'.

Bold William Taylor like several of Grainger's vocal settings, started life for voice and room-music. His preliminary setting of this tune dates from 1908 and is based on several versions he phonographed from the singing of George Gouldthorpe and Joseph

Taylor at Brigg two years earlier. The subject matter is one that crops up in numerous folk songs.

Leezie Lindsay, Bonnie George Campbell, Drowned, Willie's Gane to Melville Castle are all settings of Scottish songs that Grainger took from the published collection *Songs of the North* (edited by A.C. McLeod and Harold Boulton with music arranged by Malcolm Lawson). Grainger's accompaniments to these songs are on a higher plane than his previous settings of English folk songs and he imbues each of the songs with a totally new, richer harmony. His trip to Scotland in the summer of 1900 heralded the beginning of Grainger's development as a composer and although he visited Scotland rarely, its music, literature and 'soul-shaking hillscapes' had a profound effect on him.

Lukannon – Grainger originally set this poem for male voices *a cappella* in December 1898. The poem comes from Kipling's 'The White Seal' in *The Second Jungle Book* where it is described by Kipling as 'a sort of very sad seal National Anthem'. This lament, sung by the seals when they are heading back to their beaches in the summer tells of the seal-rookeries and the coming of the sealers to cull them.

Merciful Town comes from the story 'The Brushwood Boy' in Kipling's *The Day's Work*. Some of the thematic material used in this song can also be heard in his orchestral piece *Fisher's Boarding-House* based on Kipling's poem of the same name.

Ride with an Idle Whip is the four-line verse heading to the Kipling story 'The Conversion of Aurelian McGoggin', in *Plain Tales from the Hills*. Kipling's title for this poem is *Life's Handicap*. Composed in August 1899, it is the shortest of all Grainger's songs.

Northern Ballad comes from Kipling's *The Light That Failed*. The title is Grainger's, but for the orchestral piece based on this song, he reverted to the opening line of the poem.

The Men of the Sea comes from Kipling's *The Light That Failed* where it appears in Chapter 8. It was composed by Grainger in November 1899 at Frankfurt and slightly modified in 1923 before being published. The style is characteristic of a number of Grainger's early songs.

Soldier, Soldier comes from Kipling's *Barrack-Room Ballads* and is the earliest of three settings Grainger made of this poem. This simple setting tells of a soldier's death to questions posed by the dead soldier's lover.

Hard Hearted Barb'ra (H)Ellen – Grainger

noted two versions of this song between 1905 and 1906 from the singing of Joseph Taylor at Brigg and James Hornsby from Crosby, near Scunthorpe. However it was Hornsby's version that Grainger turned to when he made his setting for voice and piano in February 1946. This folk-song setting is one in which Grainger makes good use of irregular rhythms. In the final pages, the mood of the narrative is captured in an astounding way as the 'red rose-bud' and the 'green brier' race towards their entwinement at the top of the church. Grainger's recently discovered programme note for this song is worth mentioning:

Taking the view that the old ballad foreshadows the modern preference for sublimation over consummation, where love is concerned (a preference I do not share), I have not hesitated, in my setting, to treat the verses dealing with Barbara (H)Ellen's death and burial with exultation – as a welcome stage in the development of the final satisfaction seen in the union of the lovers, in the form of plant-life, on the church-top.

The Secret of the Sea is an original song to a poem by Longfellow. Composed in June 1898, this through-composed song is one of the earliest examples of the use of the whole-tone scale.

Sailor's Chanty is an original song to a poem by Arthur Conan Doyle which appears in his short story, *Captain Sharkey*. Composed in 1901, Grainger's song is strophic in form.

Shallow Brown was collected from the singing of John Perring (of Dartford, England) by H.E. Piggott (of Dartmouth Naval College) and Percy Grainger in January 1908. Perring, 'a deep-sea sailor songster' said that the song was supposed to be sung by a woman standing on the quay to Shallow Brown as his ship was weighing anchor. Perring did not know why Brown was called 'Shallow' 'unless it was that he was shallow in his heart', he added. Grainger's setting for voice (or voices) and piano was made in 1925. Grainger wrote: 'My setting aims to convey a suggestion of wafted, wind-borne, surging sounds heard at sea.'

Stephen Varcoe was educated at King's College, Cambridge. He has performed in concert engagements with many distinguished orchestras including BBC Scottish Symphony Orchestra, Nash Ensemble, Orchestra of St Luke's, New York, and the English Concert, with conductors including John Eliot Gardiner, Trevor Pinnock, Sigiswald Kuijken, Neville Marriner and Jean-Claude Malgoire.

His extensive discography includes Haydn's *L'infedeltà delusa*, *Dido and Aeneas*, Tavener's *Mary of Egypt* and many recital discs. Recent engagements included Handel's *Apollo and Daphne* with the St Paul's Chamber Orchestra with Richard Hickox and Alexander Goehr's *Sonata about Jerusalem* with the Schoenberg Ensemble and Oliver Knussen.

Penelope Thwaites is a leading authority on Percy Grainger 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. Her career as an international pianist has taken her to five continents, and in a wide-ranging repertoire she has made a point of promoting Australian composers. Her recordings of Grainger's solo and two piano music (with John Lavender) have won the highest praise in the musical press. She will be a featured artist in this historic Chandos Grainger Series.

Percy Grainger: Lieder für Bariton

Percy Graingers Lieder für Sologesang und Klavier belaufen sich auf annähernd achtzig Werke, darunter um die achtzehn Originalkompositionen. Die meisten gehören in die Kategorie der Bearbeitungen von Volksliedern, von denen Grainger, als er sich zu Anfang dieses Jahrhunderts (1901–1914) in Großbritannien aufhielt, einige selbst vor Ort gesammelt hat.

In seiner Studienzeit nahm Grainger Bearbeitungen nach zwei veröffentlichten Sammlungen vor: Augeners *Minstrelsy of England* und Cramers *Songs of the North*. Eine weitere Quelle, William Chappells *Old English Popular Music*, sollte ihm "Weide Weide" an die Hand geben. Es war eine Reise in die schottischen Highlands, 1900 von ihm und seiner Mutter Rose unternommen, die den jungen Grainger beflügelte. In den vierzehn Vertonungen nach *Songs of the North* finden wir erste Anhaltspunkte für seine einzigartige Harmonik. Ein weiterer Faktor, der die Entwicklung des Komponisten Grainger bestimmte, war seine Bekanntschaft mit den Gedichten Rudyard Kiplings. Dafür müssen

wir seinem Vater John dankbar sein, der dem jungen Percy ein Paket mit mehreren Bänden schickte, "um den britischen Löwen in ihm zu wecken". Angeregt durch seine Lektüre machte sich Grainger daran, Originalmelodien zu Kiplings Versen zu komponieren. Die älteste – und erste – Kipling-Vertonung war "Northern Ballad" (Ballade des Nordens), die aus der Zeit wenige Wochen vor seinem sechzehnten Geburtstag stammt.

Das Meer hatte eine besondere Bedeutung für Grainger, und 1908 ergriff er die Gelegenheit, echte Seemannslieder zu hören, Sea Chanties, gesungen von John Perring. Daraus ergaben sich einige der eindringlichsten Vertonungen Graingers, wie zum Beispiel "Shallow Brown" (Seicht Braun). Das Meer ist auch Thema dreier anderer hier vertretener Lieder, nämlich "Sailor's Chanty" (Matrosenlied), "The Men of the Sea" (Die Männer der See) und "The Secret of the Sea" (Das Geheimnis des Meeres).

Keine Zusammenstellung von Graingers Liedern wäre komplett ohne seine

Vertonungen britischer Volksmusik “British Folk Music Settings”). Hier werden uns insgesamt sieben geboten, einschließlich des wehmütigen “Creeping Jane” (Die kreichende Johanna) und des hektischen “Hard Hearted Barb’ra (H)Ellen” (Die Hartherzige Barb’ra (H)Ellen). In ihnen fügt die Brillanz der Klavierbegleitungen der Gesanglinie üppige harmonische Nuancen hinzu.

Als Grainger 1961 starb, nahm das Interesse an seiner Musik rasch ab. Grainger wollte mit seinen eigenen Kompositionen in Erinnerung bleiben, also nicht mit seinem “Plunder” (*Country Gardens* (Ländliche Gärten), *Molly on the Shore* (Molly am Ufer) usw.), wie er zu sagen pflegte. Dabei hat Graingers Vitalität, die in diese kleinen Meisterwerke eingegangen ist, zumindest seinen Namen im Bewußtsein erhalten, so daß wir uns nun ein Urteil über die wahre Bedeutung dieses vielseitigen Mannes bilden können.

Willow Willow (Weide Weide) war die erste traditionelle Melodie, die Grainger im November 1898 vertonte. Eine bearbeitete Fassung kam 1912 heraus, und diese Klage um verlorene Liebe ist eines von Graingers ergreifendsten Gesangswerken. Die Vertonung ist seinem Freund Roger Quilter gewidmet.

Six Dukes Went Afishin’ (Sechs Herzöge gingen fischen) wurde im September 1905 in Brigg zunächst nach Gehör in der Interpretation von George Gouldthorpe niedergeschrieben. Die vorliegende Bearbeitung stammt aus dem Jahr 1912 und ist ein Gemisch aus Gouldthorpes Melodie und Alternativen, die Grainger einer im August 1906 angefertigten phonographischen Aufnahme der Darbietung von Joseph Leaning aus Barton-on-Humber entnommen hat. Die Melodie ist außerdem eine Variante auf die bekannte Melodie zu für *Polly Oliver*.

British Waterside (Britischer Ufer) ist ein ausgelassenes Seemannslied, das Grainger im August 1906 gesammelt hat, nachdem es ihm Samuel Stokes in den Retford Almshouses in Retford, Nottinghamshire, vorgesungen hatte. Es wurde im September 1920 in New York für Gesang und Klavier bearbeitet und im selben Jahr Graingers Mutter als Weihnachtsgeschenk überreicht.

The Pretty Maid Milkin’ her Cow (Die hübsche Magd beim Melken ihrer Kuh) ist ein weiteres Volkslied aus Lincolnshire, das Grainger im August 1906 im englischen Boston von George Leaning aus Barton-on-Humber übernommen hat. Graingers Vertonung entstand im September 1920.

The Lost Lady Found (Die

verschwundene Dame wiedergefunden) ist ein volkstümliches Tanzlied, niedergeschrieben von Miss Lucy E. Broadwood nach dem Vortrag ihres Kindermädchens, einer Mrs. Hill aus der englischen Grafschaft Lincolnshire. Die Fassung für Sologesang und Klavier ist eine von vielen Alternativbesetzungen, die in der Druckausgabe aufgelistet sind, und ist dem Andenken von Lucy Broadwood gewidmet. Grainger sollte dieses Volkslied später noch einmal für den letzten Satz von Ein Strauß aus Lincolnshire verwenden.

Creepin’ Jane (Die kreichende Johanna) ist ein Lied über ein Rennpferd, dessen Interpretation durch Joseph Taylor Grainger im Juli 1906 in Brigg phonographisch aufzeichnete. Graingers Vertonung, die hier zum ersten Mal eingespielt wurde, entstand 1920/21 in New York und wurde als “Liebes Geburtstagsgeschenk für Mutter, 23. Juli 1921” überreicht.

Bold William Taylor (Die verwegene William Taylor) begann wie mehrere andere Vokalwerke Graingers sein Dasein als Stück für Gesang und Stubenmusik. Seine vorläufige Vertonung der Melodie geht auf das Jahr 1908 zurück und beruht auf mehreren von George Gouldthorpe und Joseph Taylor gesungenen Versionen, die er

zwei Jahre zuvor in Brigg mit dem Phonographen aufgenommen hatte. Der Stoff ist einer, der in unzähligen Volksliedern behandelt wird.

Leezie Lindsay, Bonnie George Campbell (Der hübsche George Campbell), **Drowned** (Ertrunken), und **Willie’s Gane to Melville Castle** (Willie ging nach Schloß Melville) sind allesamt Vertonungen schottischer Lieder, die Grainger der veröffentlichten Sammlung *Songs of the North* entnommen hat (herausgegeben von A.C. McLeod und Harold Boulton mit musikalischen Arrangements von Malcolm Lawson). Graingers Begleitungen der Lieder stehen auf einem höheren Niveau als seine vorangegangenen Vertonungen englischer Volkslieder, und er flößt jedem der Lieder eine völlig neue, reichhaltigere Harmonik ein. Seine Reise nach Schottland im Sommer 1900 leitete Graingers Entwicklung als Komponist ein, und obwohl er Schottland nur selten besuchte, hatten seine Musik, Literatur und “die seelenschütternden Hügellandschaften” eine tiefgreifende Wirkung auf ihn.

Lukannon hat Grainger im Dezember 1898 zunächst für Männerstimmen *a cappella* vertont. Das Gedicht entstammt Kiplings “The White Seal” aus dem *The*

Second Jungle Book, wo es als “eine Art tieftraurige Nationalhymne der Robben” bezeichnet wird. Das Klagelied, das die Robben singen, wenn sie im Sommer an ihre Strände zurückkehren, erzählt von den Brutplätzen der Robben und von den Robbenjägern, die kommen, um sie zu erschlagen.

Merciful Town (Barmherzige Stadt) geht auf die Geschichte “The Brushwood Boy” in Kiplings *The Day's Work* zurück. Ein Teil des für dieses Lied verwendeten Themematerials ist außerdem in Graingers Orchesterstück *Fisher's Boarding-House* (Fishers Logis) nach Kiplings gleichnamigem Gedicht zu finden.

Ride with an Idle Whip (Reite mit müßiger Peitsche) ist der Vierzeiler, der am Anfang der Kipling-Geschichte “The Conversion of Aurelian McGoggin” in *Plain Tales from the Hills* steht. Bei Kipling heißt das Gedicht *Life's Handicap*. Das im August 1899 komponierte Stück ist das kürzeste aller Lieder von Grainger.

Northern Ballad (Ballade des Nordens) hat ihren Ursprung in Kiplings *The Light That Failed*. Der Titel ist von Grainger; für das Orchesterstück nach dem Lied benutzte er dagegen wieder die erste Zeile des Gedichts.

The Men of the Sea (Die Männer der See)

stammt aus dem achten Kapitel von Kiplings *The Light That Failed*. Grainger komponierte das Lied im November 1899 in Frankfurt und nahm 1923, ehe es veröffentlicht wurde, noch einmal geringfügige Änderungen vor. Der Stil ist typisch für eine Anzahl früher Grainger-Lieder.

Soldier, Soldier (Soldat, Soldat) ist Kiplings *Barrack-Room Ballads* entlehnt und die älteste von drei Vertonungen, die Grainger nach dem Gedicht vorgenommen hat. Das schlichte Lied berichtet vom Tod eines Soldaten, und zwar auf die Fragen hin, die die Geliebte des Gefallenen stellt.

Hard Hearted Barb'ra (H)Ellen (Die Hartherzige Barb'ra (H)Ellen) hat Grainger zwischen 1905 und 1906 in zwei Fassungen nach dem Gesang von Joseph Tayler in Brigg und James Hornsby aus Crosby bei Scunthorpe festgehalten. Allerdings wandte er sich Hornsby's Fassung zu, als er im Februar 1946 seine Vertonung für Gesangsstimme und Klavier anfertigte. In dieser Volksliedvertonung macht Grainger ausgiebig Gebrauch von unregelmäßigen Rhythmen. Auf den Schlußseiten wird auf erstaunliche Art die Stimmung des Erzählten eingefangen, wenn die rote Rosenknospe und der grüne Dornzweig ihrer Verflechtung auf dem Kirchendach entgegeneilen. Graingers

vor kurzem entdeckte Programmnotiz zu diesem Lied ist der Erwähnung wert:

Davon ausgehend, daß die alte Ballade wie heute üblich in Liebesdingen der Sublimierung den Vorzug gegenüber der Erfüllung gibt (eine Präferenz, die ich nicht teile), habe ich bei meiner Vertonung nicht gezögert, die Strophen über Barbara (H)Ellens Tod und Begräbnis mit Frohlocken zu erfüllen – als willkommene Etappe auf dem Weg zur endlichen Befriedigung, die in der Vereinigung der Liebenden in pflanzlicher Form auf dem Kirchendach erlebt wird.

The Secret of the Sea (Das Geheimnis des Meeres) ist eine Originalkomposition nach einem Gedicht von Longfellow. Das 1898 entstandene durchkomponierte Lied ist eines der frühesten Beispiele für den Einsatz der Ganztonskala.

Sailor's Chanty (Matrosenlied) ist ein Originallied nach einem Gedicht von Arthur Conan Doyle, das in dessen Kurzgeschichte *Captain Sharkey* vorkommt. Graingers 1901 komponiertes Lied ist strophisch aufgebaut.

Shallow Brown (Seicht Braun) wurde von H.E. Piggott (von der Marineakademie Dartmouth) und Percy Grainger im Januar 1908 gesammelt, nachdem es ihnen John Perring (aus Dartford) vorgesungen hatte. Laut Perring, “einem waschechten Seemann

und Sänger”, handelt es sich um das an Seicht Braun gerichtete Lied einer Frau, die am Kai stand, während sein Schiff die Anker lichtete. Perring wußte nicht zu sagen, warum Braun “Seicht”, also “Der Seichte” hieß, und fügte hinzu: “... es sei denn, er hatte ein seichtes Gemüt.” Graingers Vertonung für Gesangsstimme (bzw. Stimmen) und Klavier wurde 1925 überarbeitet. Grainger schrieb dazu: “Meine Vertonung zielt darauf ab, wehende, vom Wind herangetragene, anschwellende Klänge anzudeuten, wie sie auf See zu hören sind.”

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Übersetzung Anne Steeb/Bernd Müller

Stephen Varcoe studierte am King's College, Cambridge. Er konzertiert mit namhaften Orchestern, darunter das BBC Scottish Symphony Orchestra; das Nash Ensemble; das Orchestra of St. Luke's, New York English Concert, und singt unter der Leitung von John Eliot Gardiner, Trevor Pinnock, Kuijken, Neville Marriner und Jean-Claude Malgoire. Zahlreiche Einspielungen, u.a. *L'infedeltà delusa* (Haydn), *Dido and Aeneas* (Purcell), *Mary of Egypt* (Tavener) und viele Recitalaufnahmen. Unter Engagements der letzten Zeit

befinden sich: *Apollo and Daphne* (Händel) mit dem St. Paul's Chamber Orchestra unter Richard Hickox und *Sonata about Jerusalem* (Goehr) mit dem Schönberg-Ensemble unter Oliver Knussen.

Penelope Thwaites ist eine anerkannte Autorität über Percy Grainger und wurde 1991 in Anerkennung ihrer Leistungen mit der Medaille der Internationalen Percy-Grainger-Gesellschaft ausgezeichnet. Sie absolvierte *summa cum laude* in Musik an der

Universität Melbourne, Standort des Grainger-Museums. Ihre pianistische Karriere hat sie bereits in fünf Weltteile geführt und in ihrem umfangreichen Repertoire legt sie besonderen Wert auf die Förderung australischer Komponisten. Ihre Einspielungen von Graingers Werken für ein oder zwei Klaviere (mit John Lavender) wurden von den Fachzeitschriften in den höchsten Tönen gepriesen. In dieser historischen Grainger-Reihe der Firma Chandos wird sie eine maßgebende Rolle spielen.

Chandos ist bestrebt, in technischer Hinsicht immer an der Spitze zu liegen. Wir benutzen deshalb seit einiger Zeit das 20-bit-Einspielungsverfahren, dessen dynamischer Bereich bis zu 24dB größer ist als beim herkömmlichen 16-bit-Verfahren und das eine 16mal bessere Trennschärfe hat. Dank dieses Fortschritts kommt jetzt die natürliche Klarheit und das besondere Ambiente des "Chandos-Klanks" noch besser zur Geltung.

Percy Grainger: Chants pour baryton

Parmi les quelques quatre-vingts mélodies pour voix et piano que Percy Grainger composa, dix-huit environ sont des compositions originales. La plupart de ces pièces sont des arrangements de chansons folkloriques dont certaines furent recueillies par le compositeur sur le terrain pendant son séjour en Angleterre au début de ce siècle (1901–1914).

A l'époque où il était encore étudiant, Grainger réalisa des arrangements de deux collections publiées: le *Minstrelsy of England* d'Augener et les *Songs of the North* de Cramer. Grainger trouva "Willow Willow" (Saulle Saule) dans un autre recueil, *Old English Popular Music* de William Chappell. C'est le voyage que Grainger et sa mère, Rose, firent en 1900 dans les Highlands en Ecosse, et en particulier à Argyll, qui enflamma l'imagination du jeune homme. Dans ses quatorze arrangements de chansons extraites des *Songs of the North*, on trouve la première manifestation du langage harmonique unique de Grainger. Un autre facteur important pour le développement du compositeur fut sa découverte de la poésie de

Rudyard Kipling. Pour cela, nous devons remercier son père, John, qui envoya au jeune Percy un colis contenant plusieurs volumes afin de "réveiller le lion anglais qui sommeillait en lui". Inspiré par ce qu'il lu, Grainger se mit à composer des mélodies originales sur des vers de Kipling. La première d'entre elles – son premier recueil utilisant des textes de Kipling – est "Northern Ballad" (Ballade du Nord) qu'il composa quelques semaines avant son seizième anniversaire.

La mer avait une signification toute particulière pour Grainger, et en 1908, il sauta sur l'occasion d'entendre d'authentiques chansons de marin grâce au chant de John Perring. Cela donna naissance à quelques-uns des arrangements les plus intenses de Grainger, notamment "Shallow Brown" (Brown, le frivole). La mer est également le sujet de trois autres chansons présentées ici, à savoir "Sailor's Chanty" (Chant de marins), "The Men of the Sea" (Les hommes de la mer) et "The Secret of the Sea" (Le secret de la mer).

Aucune sélection des mélodies de Grainger

ne serait complète sans quelques-uns de ses arrangements de musique folklorique anglaise. Le présent enregistrement en propose sept, parmi lesquels figurent le fantasiste “Creepin’ Jane” (Jane, la rampante) et le trépidant “Hard Hearted Barb’ra (H)Ellen” (Barb’ra (H)Ellen au cœur de pierre). Dans ces pièces, brillant accompagnement du piano ajoute de riches coupleurs harmoniques à la ligne vocale.

Après la mort de Grainger en 1961, l’intérêt porté à sa musique déclina rapidement. Grainger souhaitait que l’on se rappelât de lui pour ses compositions originales plutôt que pour ce qu’il qualifiait de “frivolités” (*Country Gardens* (Jardins de la campagne), *Molly on the Shore* (Molly sur la rivage) etc.). Mais la vitalité de l’existence de Grainger qui est contenue dans ces petits chefs-d’œuvre a au moins le mérite d’avoir sauvé son nom de l’oubli, et nous permet maintenant de commencer à apprécier la valeur de cet homme aux multiples facettes.

Willow Willow (Saule, Saule) est la première mélodie folklorique que Grainger arrangea en novembre 1898. Il en publia une version révisée en 1912, et cette lamentation d’un amour perdu est l’une des chansons de Grainger les plus lancinantes. Elle est dédiée à son ami Roger Quilter.

Six Dukes Went Afishin’ (Six ducs allèrent à la pêche) fut d’abord noté d’oreille d’après le chant de George Gouldthorpe à Brigg en septembre 1905. L’arrangement enregistré ici date de 1912, et mêle la mélodie de Gouldthorpe à d’autres éléments d’une interprétation de Joseph Leaning de Barton-on-Humber que Grainger enregistra en août 1906. La mélodie de cette chanson est une variante de l’air bien connu *Polly Oliver*.

British Waterside (Le rivage britannique) est une chanson bouffonne de marin que Grainger recueillit auprès de Samuel Stokes à Retford Almshouses, Retford, dans le Nottinghamshire en août 1906. Elle fut arrangée pour voix et piano en septembre 1920 à New York, et offerte à la mère du compositeur comme cadeau de Noël la même année.

The Pretty Maid Milkin’ her Cow (La jolie fille trayant sa vache) est une autre chanson folklorique du Lincolnshire que Grainger recueillit à Boston auprès de George Leaning de Barton-on-Humber en août 1906. L’arrangement qu’en fit Grainger date de septembre 1920.

The Lost Lady Found (La dame perdue et retrouvée) est une mélodie populaire sur un rythme de danse notée par Miss Lucy E. Broadwood d’après le chant de sa nourrice

Mrs Hill, originaire du Lincolnshire. La version pour voix seule et piano est l’une des multiples instrumentations possibles indiquées dans la partition publiée, et elle est dédiée à la mémoire de Lucy E. Broadwood. Grainger réutilisa par la suite cette chanson pour le dernier mouvement de son *Lincolnshire Posy* (Petit bouquet du Lincolnshire).

Creepin’ Jane (Jane, la rampante) parle d’un cheval de course que Grainger enregistra en juillet 1906 à Brigg, chantée par Joseph Taylor. L’arrangement de Grainger, qui est ici enregistré pour la première fois, fut composé à New York en 1920–1921. Il fut offert comme “affectueux cadeau d’anniversaire à maman, 23 juillet 1921”.

Bold William Taylor (L’intrépide William Taylor) Comme bon nombre des arrangements vocaux de Grainger, celui-ci fut d’abord conçu pour voix et salon de musique. Son arrangement préliminaire de cette mélodie date de 1908, et est fondé sur plusieurs versions des chants de George Gouldthorpe et Joseph Taylor qu’il avait enregistrés à Brigg deux ans auparavant. Le sujet réapparaît dans de nombreuses chansons folkloriques.

Leezie Lindsay, Bonnie George Campbell (Le beau George Campbell), **Drowned** (Noyé), **Willie’s Gane to Melville Castle**

(Willie est parti au château de Melville) sont tous des arrangements de chansons écossaises que Grainger trouva dans la collection *Songs of the North* (éditée par A.C. McLeod et Harold Boulton avec des arrangements musicaux de Malcolm Lawson). Les accompagnements que Grainger réalisa pour ces chansons sont supérieurs aux arrangements de chansons folkloriques anglaises qu’il fit antérieurement, nimbant chaque pièce d’une harmonie totalement nouvelle et beaucoup plus riche. Le voyage que Grainger effectua en Ecosse pendant l’été 1900 marqua le début de sa carrière de compositeur, et bien qu’il n’eût visité l’Ecosse que très rarement, sa musique, sa littérature et ses “paysages de collines qui secouent l’âme” eurent un profond effet sur lui.

Lukannon – Grainger arrangea d’abord ce poème pour voix d’hommes a cappella en décembre 1898. Le poème provient de “The White Seal” de Kipling qui se trouve dans *The Second Jungle Book* où il est décrit par l’écrivain comme étant une “sorte d’hymne national des phoques, très triste”. Cette lamentation, chantée par les phoques quand ils retournent l’été sur leurs plages, parle des colonies de phoques et des phoquiers qui viennent pour les massacrer.

Merciful Town (Ville miséricordieuse) provient de l'histoire "The Brushwood Boy" extraite de *The Day's Work* de Kipling. Une partie du matériau thématique de cette chanson se retrouve dans la pièce pour orchestre *Fisher's Boarding-House* (La pension de famille de Fisher) qui se fonde sur le poème de Kipling portant le même nom.

Ride with an Idle Whip (Chevauchée sans fouet) – Il s'agit des quatre vers qui se trouvent en tête de l'histoire de Kipling "The Conversion of Aurelian McGoggin" dans *Plain Tales from the Hills*. Le titre de Kipling pour ce poème est *Life's Handicap*. Composée en août 1899, c'est la plus brève de toutes les chansons de Grainger.

Northern Ballad (Ballade du Nord) provient de *The Light That Failed* de Kipling. Le titre est de Grainger, mais pour la pièce orchestrale fondée sur cette chanson, il reprit le premier vers du poème.

The Men of the Sea (Les hommes de la mer) provient du chapitre huit de *The Light That Failed* de Kipling. Grainger composa cette chanson en novembre 1899 à Frankfort, et la modifia légèrement en 1923 avant de la publier. Le style est caractéristique de maintes chansons de jeunesse de Grainger.

Soldier, Soldier (Soldat, Soldat) provient des *Barrack-Room Ballads* de Kipling, et est la

plus ancien des trois versions que Grainger réalisa de ce poème. Cette mise en musique toute simple nous raconte l'histoire de la mort d'un soldat et les question que pose l'amante de ce dernier.

Hard Hearted Barb'ra (H)Ellen (Barb'ra (H)Ellen au cœur de pierre) – Grainger nota deux versions de cette chanson en 1905 et 1906, recueillies auprès de Joseph Taylor à Brigg et James Hornsby de Crosby, près de Scunthorpe. Cependant, c'est la version d'Hornsby que Grainger utilisa quand il fit son arrangement pour voix et piano en février 1946. Dans cet arrangement, Grainger fit un large usage de rythmes irréguliers. Dans les dernières pages, l'atmosphère de l'histoire est captée d'une manière étonnante quand le "bourgeon de rose rouge" et la "verte bruyère" se précipitent vers leur enlacement au sommet de l'église. Un programme récemment découvert que Grainger écrivit pour cette chanson vaut ici la peine d'être mentionné:

Dans la mesure où la vieille ballade annonce la préférence moderne de la sublimation sur la consommation, quand il s'agit de l'amour (une préférence que je ne partage pas), je n'ai pas hésité dans mon arrangement à traiter avec exultation les vers qui parlent de la mort et de l'ensevelissement de Barbara (H)Ellen –

comme un stade bienvenu dans le développement de la satisfaction finale que constitue l'union des amants, sous la forme d'une vie végétale, au sommet de l'église.

The Secret of the Sea (Le secret de la mer) est une autre chanson originale sur un poème de Longfellow. Composée en juin 1898, cette composition tout d'une pièce est l'un des premiers exemples de l'utilisation de la gamme par tons.

Sailor's Chanty (Chant de marins) est une chanson originale sur un poème d'Arthur Conan Doyle qui se trouve dans sa nouvelle *Captain Sharkey*. Composée en 1901, la chanson de Grainger est de forme strophique.

Shallow Brown (Brown, le frivole) fut recueilli auprès du chanteur John Perring (de Dartford en Angleterre) par H.E. Piggot (du Collège Naval de Dartmouth) et Percy Grainger en janvier 1908. Perring, "un marin de haute mer", déclara que celle-ci était supposée être chantée par un femme se tenant debout sur le quai en direction de Brown pendant que son bateau levait l'ancre. Perring ne savait pas pourquoi Brown était surnommé "le frivole", "à moins qu'il n'ait été frivole de cœur" ajouta-t-il.

L'arrangement de Grainger pour une ou plusieurs voix et piano fut composé en 1925. Grainger écrivit: "Mon arrangement tente

d'évoquer des sonorités houleuses portées par le vent que l'on peut entendre en mer."

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Traduction: Francis Marchal

Stephen Varcoe fit ses études au King's College de Cambridge. Il s'est produit en concert avec de nombreux orchestres fort célèbres tels que le BBC Scottish Symphony Orchestra, le Nash Ensemble, l'Orchestre de St Luke's, New York, l'English Concert et sous la direction de chefs tels que John Eliot Gardiner, Trevor Pinnock, Sigiswald Kuijken, Neville Marriner et Jean-Claude Malgoire. Parmi ses nombreux enregistrements, notons *L'infedeltà delusa* de Haydn, *Dido and Aeneas* de Purcell, *Mary of Egypt* de Tavener ainsi qu'un grand nombre de disques de récitals. Ses engagements récents comprennent *Apollo and Daphne* de Haendel avec le St Paul Chamber Orchestra sous la direction de Richard Hickox, et la *Sonata about Jerusalem* de Alexander Goehr avec le Schoenberg Ensemble et Oliver Knussen.

Penelope Thwaites, une grande spécialiste de Percy Grainger, a reçu en 1991 la médaille internationale de la Percy Grainger Society, qui lui a été décernée en reconnaissance de

ses travaux. Elle a obtenu une licence de musique avec mention très bien de l'Université de Melbourne (où se trouve aussi le Musée Grainger). Au cours de sa carrière de pianiste internationale qui l'a emmenée sur cinq continents. Penelope Thwaites s'est efforcée de promouvoir les compositeurs australiens, en leur faisant une place au sein

de son vaste répertoire. Les enregistrements qu'elle a effectués de la musique de Grainger pour piano seul et pour deux pianos (interprétée en compagnie de John Lavender) lui ont valu de recevoir les plus grands éloges de la presse musicale. On la retrouvera au long de cette série historique que Chandos consacre à Grainger.

La politique de Chandos qui se veut à la pointe de la technologie est à présent favorisée par le recours aux enregistrements 20-bits. La dynamique du 20-bits est largement supérieure – jusqu'à 24dB – et atteint 16 fois la résolution des enregistrements standards 16-bits. Ces perfectionnements permettront à nos auditeurs d'apprécier davantage la limpidité et la chaleur du "son Chandos".



Stephen Varcoe

Nicky Johnston

Willow Willow

[1] The poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow:
With his hand in his bosom and his head upon
his knee.
O willow, willow, willow, willow,
O willow, willow, willow, willow shall be
my garland;
Sing all a green willow, willow, willow, willow;
Aye me the green willow must be my garland.

He sighed in his singing, and made a
great moan,
Sing willow, willow, willow:
I am dead to all pleasure, my true love she
is gone.

O willow, willow, willow, willow,
O willow, willow, willow, willow shall be
my garland;
Sing all a green willow, willow, willow, willow;
Aye me the green willow must be my garland.

Take this for my farewell and latest adieu,
Sing willow, willow, willow,
Write this on my tomb, that in love I was true.
O willow, willow, willow, willow,
O willow, willow, willow, willow shall be
my garland;
Sing all a green willow, willow, willow, willow;
Aye me the green willow must be my garland.

Six Dukes Went Afishin'

[2] Six Dukes went afishin' don by yon sea-saed;
Won of them spied a dead body lain by the
waatersaed.

They won said to itch other these words, a've
heard them sa:
'It's the Roeyull Duke of Grant'am what the
tide 'as weshed awa.'

They tok him up to Portsmoth, to a place
where he was non [known];
From there up to London, to the place where
he was born.

Tha tok ot his bowils and stretched ot his feet,
and they balmed his body with rosis se sweet.

He no lies betwixt two towers, he no lies in
cold cla,
When the Roeyull Queen of Grant'am went
weepin' awa.

British Waterside

[3] Down beyond the British waterside, as I
walked along,
I overheard a fair maid, she was singing a song.
The song that she did sing, and the words
repelid [replied] she:
'Of all the lads in England is the sailor lad
for me.'

You may know a jolly sailor lad as he walks
down the street,
He is so neat in his clothing, and so tight on
his feet.

His teeth are white as ivory and his eyes black
as sloes;
You may know a jolly sailor boy by the way
that he goes.

North Yarmouth is a pretty place, it shines
where it stands;
The more I look upon it the more my
heart burns.
If I was at North Yarmouth I should think
myself at home,
For there I have sweethearts and here I have
got none.

I'll go down to yon British waterside and build
my love a touwer
Where the lords, dukes and skewiers may all
it admire.
The King can but love the Queen, and I can
but do the same;
But you shall be the shepherdess andell I will
be your swain.

The Pretty Maid Milkin' her Cow

[4] It was early one fine summer's mornin'
When the birds sat and sung odden each bough,
I heard a young damsel thus singin',
Thedden as she sat milkin' her cow.
She sang with a voice so melodious,
Which made me scarce able to go,
For my heart it was smother'd with sorrow,
By the pretty maid milkin' her cow.

The Lost Lady Found

[5] 'Twas down in yon valley a fair maid did dwell;
She lived with her uncle, they all knew
full well.
'Twas down in yon valley where violets grew gay,
Three gypsies betrayed her and stole her away.

Long time she'd been missin' and could not e
be found.
Her uncle he searched the country around
Till he came to the trustee between hope
and fear.
The trustee made answer: 'she has not e
been here.'

The trustee spoke over with courage so bold:
'I fear she's been lost for the sake of her gold.
So we'll have life for life, sir,' the trustee
did say.
'We'll send you to prison and there you
shall stay.'

There was a young squire that loved her so,
Oft times to the school-house together they
did go:
I'm afraid she's been murdered, so great is my
fear;
If I'd wings like a dove I would fly to my dear.'

He travell'd through England, through France
and through Spain,
Till he ventured his life on the watery main;
And he came to a house where he lodged for
a night,
And in that same house was his own
heart's delight.

When she saw him she knew him and fled
to his arms;
She told him her grief while he gazed on
her charms.
'How came you to Dublin, my dearest, I pray?'
'Three gypsies betrayed me and stole me away.'

'Your uncle's in England, in prison does lie,
And for your sweet sake is condemned for to die.'
'Carry me to Old England, my dearest,'
she cried;
One thousand I'll give thee and will be
your bride.'

When they came to Old England, her uncle
to see,
The cart it was under the 'igh gallows tree.
'Oh pardon, oh pardon, oh pardon I crave!
I'm alive! I'm alive! I'm alive! Your dear life to
save!'

Then from the high gallows they led him
away;
Their bells they did ring and their music
did play.
Ev'ry house in that valley with mirth did resound
As soon as they heard the lost lady was found.
La la la... (etc.)

Creepin' Jane

[6] I will sing you a song, and a very pretty one
concernin' Creepin' Jane, O;
Why she never saw a mare or a geldin' in her life
That she validd to the worth of half a pin,
Lol the day de ay, the diddell ol the di do.

When Creepin' Jane on the racecourse come,
the gentlemen viewidd her all around, O;
Addend all they had to say coddncernin'
little Jane:
'She's not able for to galop o'er the ground,'
Lol the day de ay, the diddell ol the di do.

Now when that they came to the second mile
post Creepin' Jane she was far behind, O;
Then the rider flung his whip around her
bonny little neck
And he said: 'My little lassie nivver mind,'
Lol the day de ay, the diddell ol the di do.

Now when that they came to the third mile post,
Creepin' Jane she looked blithe and smart, O;
Addend then she lifted up her little lily
white foot
And she fleu past them all like a dart,
Lol the day de ay, the diddell ol the di do.

Now Creepin' Janey this race has won and
scarceli sweats one drop, O;
Why she's able for to gallop the ground
o'er again,
While the others is not able for to trot,
Lol the day de ay, the diddell ol the di do.

Now Creepin' Janey she's dead and gone, and
her body lies odden the cold ground, O;
I'll go down to her master, one favor for
to beg;
For to keep her little body from the hounds,
Lol the day de ay, the diddell ol the di do.

Bold William Taylor

[7] I'll sing you a song about two lovers,
O from Lichfeedeled town tha came;
The young man's name was Willyum Taylor,
The maaden's name was Sally Gray.

No for a soldier Willyum 'listed,
For a soldier he 'as gone;
He's gone and left sweet loveli Sally
Foer to sigh adden foer to mourn.

Sally's parents thae controlled 'er –
Filled 'er 'eart foll of greef and woe;
And then at last she vowed an' said
For a soldier she would go.

She dressed herseddelf idden man's apparil,
Man's appariddel she pot on;
Adden for to seek bold Willyum Taylor,
And for to seek him she 'as gone.

Won day as she was exercisin',
Exercisin' amongst the rest;
With a silver chean hung down
her waastcoat,
And there he spied her lily-white breast.

And then the capten he stepped up to her,
Ast her what had brought her there;
'I've come te seek my own treo lover,
He has proved to me sover.'

'If you've come te seek yer own true lover,
Pray tell to me his name.'
'His name it is boldeld Willyum Taylor,
O from Lichfeeddeld town he came.'

'If his name it is bold Willyum Taylor,
And he has proved to you sover,
He's got married to adden Irish lady,
He got married the other yeer.'

'If you rise earli in the mornin',
Early by the brek of day,
There you will spy bold Willyum Taylor,
Walkin' with this lady gay.'

Then she rose earli in the mornin',
Early by the brek of day,
And there she spied bold Willyum Taylor,
Walking with this lady gay.

And then she called for a brace of pistils,
A brace of pistils at her comand,
And there she shot bold Willyum Taylor,
With his bride at his right hand.

And then the capten he was well pleezed,
Was well pleezed what she had done;
And there he made her a gret comaddender
Aboard of a ship, aver al his men.

Leezie Lindsay

[8] Will ye gang to the Hielands, Leezie Lindsay?
Will ye gang to the Hielands wi me?
Will ye gang to the Hielands, Leezie Lindsay?
My bride and my darling to be?

To gang to the Hielands wi you, sir?
I dinna ken how that may be,
For I ken na the land that ye live in,
Nor ken I the lad I'm gaun wi.

Leezie lassie 'tis little that ye ken,
If sae be ye dinna ken me,
For my name is Lord Ronald Macdonald,
A chieftain o high degree.

She has kilted her coats o green satin,
 She has kilted them up to the knee,
 And she's aff wi Lord Ronald Macdonald,
 His bride and his darling to be.

Bonnie George Campbell

⁹ High upon Hielands and laigh upon Tay,
 Bonnie George Campbell rade out on a day,
 Wi' saddle and bridle sae gallant to see;
 Hame cam' his guid horse but never cam' he.

Doun cam' his mithr dear greetin' fu' sair
 [crying severe],

And out ran his bonnie bride rivin' [tearing]
 her hair;

'My meadow lies green and my corn is unshorn,
 My barn is to bigg and my babe is unborn.'

Saddles and bridled and booted rade he,
 A plume in his helmet, a sword at his knee;
 But toom [empty] cam' his saddle a' bluidy
 to see,

Hame cam' his guid horse but never cam' he.

Drowned

¹⁰ No wonder my heart is sore,
 No wonder the tears that I weep;
 My true love I'll see him no more,
 He lies fathoms down in the deep.

He lies fathoms down in the deep,
 Where the cold clammy seaweeds abound:
 How cruel thy wild waves to me,
 O sea that my true love hast drowned!

O sea that my true love hast drowned,
 Thou hast reft me of joy evermore;
 Thy waves make me shudder with fear
 As I listen and hear their wild roar.

My true love and I, hand in hand,
 Often wandered the uplands among,
 Where the wild flowers are freshest to see,
 And the wild birds are freest of song.

But alas for the days that are gone,
 Alas for my sorrow and me!
 Alas that my true love is drowned
 Fathoms down in the depths of the sea!

Willie's Gane to Melville Castle

¹¹ O Willie's gane to Melville Castle,
 Boots and spurs an' a',
 To bid the leddies a' farewell
 Before he gaed awa'.
 Willie's young and blithe and bonnie,
 Lo'ed by ane an' a',
 O what will all the lasses do
 When Willie gangs awa'?

The first he met was Lady Kate,
 She led him through the ha',
 And wi' a sad and sorry heart
 She loot the tear-drop fa'.
 Beside the fire stood Lady Grace,
 She ne'er a word ava [said];
 She thoct that she was sure o' him
 Before he gaed awa'.

Then ben [through] the house cam' Lady Bell,
 'Gude troth ye need na craw,
 Maybe the lad will fancy me,
 And disappoint ye a'.'
 Doun the stair tripped Lady Jean,
 The flower amang them a',
 'O lasses trust in Providence
 An' ye'll get husbands a'.'

When on his horse he rade awa'
 They gathered round the door,
 He gaily waved his bonnet blue,
 They set up sic a roar,
 Their cries, their tears brocht Willie back,
 He kissed them ane an' a',
 'O lasses bide till I come hame
 And then I'll wed ye a'.'

Lukannon

¹² I met my mates in the morning (and oh, but I
 am old!)

Where roaring on the ledges the summer
 groundswell rolled.
 I heard them lift the chorus that drowned the
 breakers' song,
 The Beaches of Lukannon two million
 voices strong!

The song of pleasant stations beside the
 salt lagoons,
 The song of blowing squadrons that shuffled
 down the dunes.
 The song of midnight dances that churned the
 sea to flame
 The Beaches of Lukannon before the sealers came!

I met my mates in the morning (I'll never meet
 them more!)
 They came and went in legions that darkened
 all the shore.
 And through the foam-flecked offing as far as
 voice could reach,
 We hailed the landing parties and sang them up
 the beach.

The Beaches of Lukannon the winter wheat
 so tall
 The dripping, crinkled lichens, the sea fog
 drenching all!
 The platforms of our playground, all shining
 smooth and worn!
 The Beaches of Lukannon the home where we
 were born!

I met my mates in the morning, a broken,
 scattered band.
 Men shoot us in the water and club us on
 the land;
 Men drive us to the Salt House like silly sheep
 and tame,
 And still we sing Lukannon before the
 sealers came.

Wheel down, wheel down to southward! Oh,
 Gooverooska, go!
 And tell the Deep Sea Viceroy's the story of
 our woe;
 Ere, empty as the shark's egg the tempest
 flings ashore,
 The Beaches of Lukannon shall know their
 sons no more!

Rudyard Kipling from 'The Second Jungle Book'

Merciful Town

13 Over the edge of the purple down,
Where the single lamplight gleams,
Know ye the road to the Merciful Town
That is hard by the Sea of Dreams
Where the poor may lay their wrongs away,
And the sick may forget to weep?
But we pity us! Oh, pity us!
We wakeful; ah, pity us!
We must go back with P'liceman Day
Back from the City of Sleep!

Weary they turn from the scroll
and crown,
Fetter and prayer and plough
They that go up to the Merciful Town,
For her gates are closing now.
It is their right in the Baths of Night
Body and soul to steep,
But we pity us! Ah, pity us!
We wakeful; oh, pity us!
We must go back with P'liceman Day
Back from the City of Sleep!

Over the edge of the purple down,
Ere the tender dreams begin,
Look, we may look, at the Merciful Town,
But we may not enter in!
Outcasts all from her guarded wall
Back to our watch we creep:
We pity us! Ah, pity us!
We wakeful; ah, pity us!
We that go back with P'liceman Day
Back from the City of Sleep.

Rudyard Kipling from 'The City of Sleep'

Ride with an Idle Whip

14 Ride with an idle whip, ride with an
unused heel,
But, once in a way, there will come a day
When the colt must be taught to feel
The lash that falls, and the curb that galls, and
the sting of the rowelled steel.

Rudyard Kipling from 'Plain Tales from the Hills'

Northern Ballad

15 There were three friends that buried the fourth,
The mould in his mouth and the dust in
his eyes.

And they went South, and East and North,
The strong man fights but the sick man dies.

There were three friends that spoke of the dead.
The strong man fights but the sick man dies.
'And would he were here with us now',
they said,

'The sun in our face and the wind in our eyes.'
Rudyard Kipling from 'The Light That Failed'

The Men of the Sea

16 'Ye that bore us, O restore us!
She is kinder than ye;
For the call is at our heart-strings!
Said the men of the sea.

'Ye that love us, can ye move us?
She is dearer than ye;
And your sleep will be the sweeter'
Said the men of the sea.

'Oh our Fathers, in the churchyard,
She is older than ye,
And our graves will be the greener,'
Said the men of the sea.

Rudyard Kipling from 'The Light That Failed'

Soldier, Soldier

17 'Soldier, soldier come from the wars,
Why don't you march with my true love?'
'We're fresh from off the ship an' 'e's maybe,
give the slip,

An' you'd best go look for a new love.'
New love! True love!

*Best go look for a new love,
The dead they cannot rise, an' you'd better dry
your eyes,
An' you'd best go look for a new love.*

'Soldier, soldier come from the wars,
What did you see o' my true love?'
'I seen 'im serve the queen in a suit o'
rifle green,

An' you'd best go look for a new love.'
New love! True love!...

'Soldier, soldier come from the wars,
Did aught take 'arm to my true love?'
'I couldn't see the fight, for the smoke it lay
so white
An' you'd best go look for a new love.'
New love! True love!...

'Soldier, soldier come from the wars,
I'll up an' tend to my true love?'
'E's lying on the dead with a bullet through
'is 'ead,

An' you'd best go look for a new love.'
New love! True love!...

Soldier, soldier come from the wars,
Do you bring no sign from my true love?'
I bring a lock of 'air that 'e allus used to wear.'
An' you'd best go look for a new love.'
New love! True love!

*Best go look for a new love,
The dead they cannot rise, an' you'd better dry
your eyes,
An' you'd best take me for your new love.*

Rudyard Kipling from 'Barrack-Room Ballads'

Hard Hearted Barb'ra (H)Ellen

18 In Scotland I was bred adden born,
In Scotland was e my dwellin';
And there I courted a pretty mäd,
And her name was Bahbre (H)Ellen.

I courted her for a month or two,
Thinkin' I should gan her favor;
But never to me did she prove kind,
For all the coort I paid 'er.

Then I sent a servant to er e house,
The house that she did dwellin;
Said: 'My master want te speak with you,
If your name be Bahbre (H)Ellen.'

Aw slowly, slowly she got up,
And slowly she came nigh him;
And all she said, when she came there;
'Yoong man, I think you're dyin.'

Then he stretched out his lily-white arms,
Thinkin' to pull her to him;
She turned her back and went awaa.
Then he cried: 'Hard hearted Bahbre
(H)Ellen.'

As she was walkin' the 'igh church-yard.
She heard his death bell tollin';
And every toll it seemed to sa
'Hard hearted Bahbre (H)Ellen.'

As she was walkin' the streets along
She met his curpse a-comin'.
'La doan, la doan this curpse of cla [clay],
That I may gaze epun 'im.'

And e when she saw his lily-white face,
She could not forbeer smilin';
Then her parents cried, they cried and said:
'Hard hearted Bahbre (H)Ellen.'

She ceried and said: 'O mother dear,
Make me a bed both soft and shaller;
For my true love has died tedaa
And I'll die for him temorrer.'

Her mother dear she made her a bed,
Both soft and fit for dyin'.
'For O I ree-oo, for O I ree-oo,
I ree-oo that I denied him.'

Her mother dear, she made her a bed,
She made it both soft and shaller.
She turned her pale white face to the wall
Addend death came creepin' on her.

The won was buried in the 'igh church-yard,
And the other in the kwier;
The won sprung up a red rose-bud,
And the other a green brier.

Then they gree-oo and they gree-oo to the high
church top
And could not get any higher.
And they met and they tied of a tree-oo
lovers knot
Fower all the wurruld to admiyer.

The Secret of the Sea

[19] Ah! What pleasant visions haunt me
As I gaze upon the sea!
All the old romantic legends,
All my dreams, come back to me.
Sails of silk and ropes of sendal,
Such as gleam in ancient lore;
And the singing of the sailors,
And the answer from the shore!
Most of all, the Spanish ballad
Haunts me oft, and tarries long,
Of the noble Count Arnaldos
And the sailor's mystic song.

Like the long waves on a sea-beach,
Where the sand as silver shines,
With a soft monotonous cadence,
Flow its unrhymed lyric lines; –

Telling how the Count Arnaldos,
With his hawk upon his hand,
Saw a fair and stately galley,
Steering onward to the land; –

How he heard the ancient helmsman
Chant a song so wild and clear,
That the sailing sea birds slowly
Poised upon the mast to hear,

Till his soul was full of longing,
And he cried with impulse strong,
'Helmsman! for the love of heaven,
Teach me, too, that wondrous song!'

'Wouldst thou', so the helmsman answered,
'Learn the secret of the sea?
Only those who brave its dangers
Comprehend its mystery!'

In each sail that skims the horizon,
In each landward blowing breeze,
I beheld that stately galley,
Hear those mournful melodies;
Till my soul is full of longing
For the secret of the sea,
And the heart of the great ocean
Sends a thrilling pulse through me.

*Henry Wadsworth Longfellow from
'By the Seaside'*

Sailor's Chanty

[20] A trader sailed from Stepney town
Wake her up! Shake her up!
Try her with the mainsail!
A trader sailed from Stepney town,

With a keg full of gold and a velvet gown:
Ho, the bully rover Jack,
Waiting with his yard aback,
Out upon the lowland sea!

The trader had a daughter fair,
Wake her up! Shake her up!
Try her with the foresail!
The trader had a daughter fair,
She had gold in her ears, and gold in her hair:
All for bully rover Jack,
Waiting with his yard aback,
Out upon the lowland sea!

'Alas the day, oh daughter mine!'
Shake her up! Wake her up!
Try her with the topsail!
'Alas the day, oh daughter mine!
Yon red, red flag is a fearsome sign!'
Ho, the bully rover Jack,
Reaching on the weather tack,
Out upon the lowland sea!

'A fearsome flag!' the maiden cried,
Wake her up! Shake her up!
Try her with the jibsail!
'A fearsome flag!' the maiden cried,
'But comelier men I have never spied!'
Ho, the bully rover Jack,
Reaching on the weather tack,
Out upon the lowland sea!

Where is the trader of Stepney town?
Wake her up! Shake her up!
Ev'ry stick a-bending!
Where is the trader of Stepney town?

There's gold on the capstan, and blood on
the gown:
Ho, for bully rover Jack,
Waiting with his yard aback,
Out upon the lowland sea!

Where's the maiden who knelt at his side?
Wake her up! Shake her up!
Ev'ry stitch a-drawing!
Where's the maiden who knelt at his side?
We gowned her in scarlet, and chose her
our bride:

Ho, the bully rover Jack,
Reaching on the weather tack,
Right across the lowland sea!

So it's up and it's over to Stornoway Bay,
Pack it on! Crack it on!
Try her with the stunsails!
It's off on a bowline to Stornoway Bay,
Where the liquor is good and the lasses
are gay:

Waiting for their bully Jack,
Watching for him sailing back,
Right across the lowland sea.

*Sir Arthur Conan Doyle from
'The Voyage of Copley Banks'*

Shallow Brown

[21] Shaller Brown, you're goin' ter leave me,
Shaller, Shaller Brown;
Shaller Brown, you're goin' ter leave me,
Shaller, Shaller Brown.

Shaller Brown, don't ne'er deceive me,
Shaller, Shaller Brown;
Shaller Brown, don't ne'er deceive me,
Shaller, Shaller Brown.

You're goin' away accrost the ocean,
Shaller, Shaller Brown;
You're goin' away accrost the ocean,
Shaller, Shaller Brown.

You'll ever be my heart's devotion,
Shaller, Shaller Brown;
You'll ever be my heart's devotion,
Shaller, Shaller Brown.

For your return my heart is burning,
Shaller, Shaller Brown;
For your return my heart is burning,
Shaller, Shaller Brown.

Shaller Brown, you're goin' ter leave me,
Shaller, Shaller Brown;
Shaller Brown, don't ne'er deceive me,
Shaller, Shaller Brown.

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GRAINGER EDITION VOL. 2: SONGS FOR BARITONE - Varcoe/Thwaites



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Percy Grainger (1882–1961)

	Trad.	
1	Willow Willow	3:55
2	Six Dukes Went Afishin'	2:19
3	British Waterside	1:41
4	The Pretty Maid Milkin' her Cow	1:22
5	The Lost Lady Found†	2:44
6	Creepin' Jane*	4:08
7	Bold William Taylor	3:39
8 - 11	Four settings from <i>Songs of the North</i> *	8:38
12 - 17	Six settings of Rudyard Kipling (1865–1936)*	16:34
	Trad.	
18	Hard Hearted Barb'ra (H)Ellen	6:45
	Henry Wadsworth Longfellow (1807–1882)	
19	The Secret of the Sea*	3:30
	Arthur Conan Doyle (1859–1930)	
20	Sailor's Chanty*	3:06
	Trad.	
21	Shallow Brown	5:08
		TT 64:50

* premier recording
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