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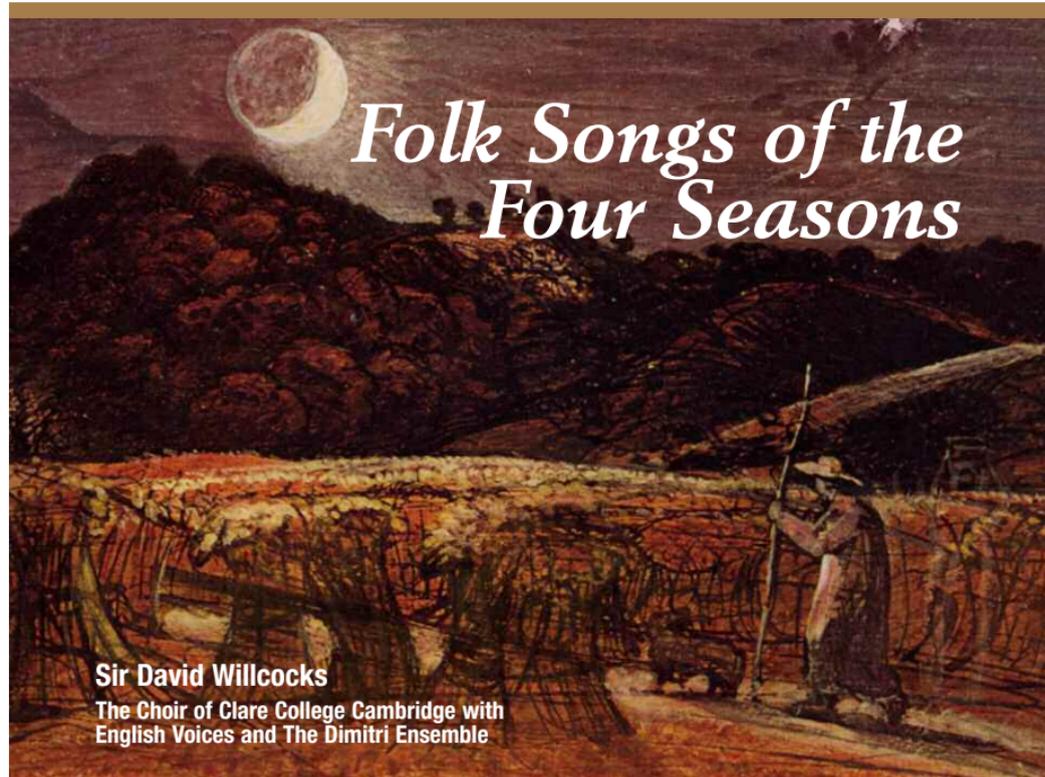
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ALBION RECORDS

RALPH VAUGHAN WILLIAMS

Folk Songs of the Four Seasons



Sir David Willcocks

The Choir of Clare College Cambridge with
English Voices and The Dimitri Ensemble

RALPH VAUGHAN WILLIAMS (1872 – 1958)

ALB CD 010

Folk Songs of the Four Seasons (world première recording)

[1] Prologue (Full chorus with semi-chorus descant)	3'03
Spring	
[2] Early in the Spring (For three voices, unaccompanied)	3'11
[3] The Lark in the Morning (For two voices)	2'14
[4] May Song (Full chorus with semi-chorus)	1'44
Summer	
[5] Summer is a-coming in and The Cuckoo (Full chorus)	1'13
[6] The Sprig of Thyme (Full chorus)	2'42
[7] The Sheep Shearing (For two voices, unaccompanied)	2'24
[8] The Green Meadow (Unison, all voices)	3'38
Autumn	
[9] John Barleycorn (Full chorus with semi-chorus)	3'02
[10] The Unquiet Grave (For three voices, unaccompanied)	2'19
[11] An Acre of Land (Unison, all voices)	2'54
Winter	
[12] Children's Christmas Song (In two-part harmony)	1'56
[13] Wassail Song (Unison, with descant)	3'29
[14] In Bethlehem City (For three voices, unaccompanied)	2'07
[15] God Bless the Master (Unison, with descant)	3'07

In Windsor Forest (world première recording of this arrangement for women's voices by Guthrie Foote)

[16] The Conspiracy (Sigh no more, ladies)	2'02
[17] Falstaff and the Fairies (Round about in a fair ring-a)	2'52
[18] Wedding Chorus (See the Chariot at hand)	2'55
[19] Epilogue (Whether men do laugh or weep)	2'36
<i>Total time</i>	
62'18	

The Choir of Clare College Cambridge (Director of Music ~ Timothy Brown)
The Dmitri Ensemble (Director ~ Graham Ross; Leader ~ Alexandra Reid)
Sir David Willcocks

Folk Songs of the Four Seasons

Prologue I Spring II Summer III Autumn IV Winter

This *Cantata for Women's Voices* brought together two vital elements in Vaughan Williams' musical character: his strong support for amateur music making and his life-long love for English folk-songs and folk-carols. The work was commissioned by the National Federation of Women's Institutes for their first Singing Festival in 1950. It was the first time the National Federation had commissioned a work for a special occasion and Vaughan Williams was their preferred choice of composer. He knew that the amateur forces to be performing this work would consist of a large number of women divided into three classes – a lower body for unison singing, a group for part-singing and a smaller more technically skilled ensemble for unaccompanied passages. The work was conceived with these three groups in mind.

Composing a 'Folk-Song Cantata' enabled Vaughan Williams to draw on his deep knowledge of English folk-song. He found in the calendar the necessary unifying roles to bind the work together. As Vaughan Williams put it 'The subject of our folk-songs, whether they deal with romance, tragedy, conviviality or loyalty, have a background of nature and its seasons'. He chose folk-songs from his own collection, gathered over forty years earlier - between 1904 and 1910 - as well as folk-songs collected by his friends such as Lucy Broadwood, Cecil Sharp and George Butterworth. Vaughan Williams thoroughly enjoyed reminding himself of these lovely tunes – melodies which had so deeply changed the contours, colour and texture of his own music, providing him with a characteristic and immediately recognisable personal style.

The first performance took place at the Royal Albert Hall on 15 June 1950, with the Women's Institute forces joined by the London Symphony Orchestra, under Sir Adrian Boult. As Ursula Vaughan Williams remembered "the audience seemed far fewer than the performers". She also remarked on the 'freshness and sweetness' of the voices.

The folk-songs used in the *Cantata* are as follows:

Prologue:

[1] *To the Plough Boy* (All voices with semi-chorus)
Collected by Vaughan Williams in 1904, this is a lively opening song as the chorus exclaim that we should 'sing and be merry withal'.

I. Spring

- [2] *Early in the Spring* (For three voices, unaccompanied)
A sweetly lyrical love-song, delicately orchestrated.
- [3] *The Lark in the morning* (For two voices)
A gracious folk-ballad confirming that there is "no life like the plough-boys in the month of May". The orchestration is reminiscent of the Flower-Girls passages in *The Poisoned Kiss*.
- [4] *May Song* (For full chorus with semi-chorus)
A lovely folk-song, from Lucy Broadwood's collection *English County Songs*, also used to memorable effect by Vaughan Williams in his ballad-opera *Hugh the Drover*.

II Summer:

- [5] *Summer is a-coming in* and *The Cuckoo* (Full chorus and semi-chorus)
Vaughan Williams enjoyed the inclusion of *Summer is a-coming in*. He described it as supposedly by a 13th century monk – John of Fornsete – 'but in its freedom and grace it was really a folk-tune'. *The Cuckoo* is from Cecil Sharp's collection, providing a gentle contrast with the boisterous *Summer is a-coming in*.
- [6] *The Sprig of Thyme* (Full chorus, with descant)
Collected by Vaughan Williams in 1904 this is a lyrical song full of flower symbolism – let no-one steal your thyme (virginity).
- [7] *The Sheep Shearing* (For two voices, unaccompanied)
A sweet, plaintive melody, from Cecil Sharp's collection, also used most evocatively by Holst in his *Somerset Rhapsody*. Holst said it was his favourite folk-song.

- [8] *The Green Meadow* (Unison - all voices)
Also known as *The Lawyer*, it is taken from George Butterworth's collection and has this *tranquillo* closing verse:

*And now she is a poor man's wife
Her husband dearly loves her
She lives a sweet contented life
No lady in town is above her*

III Autumn:

- [9] *John Barleycorn* (Full chorus and semichorus)
A ballad of the corn-spirit, celebrating the rebirth of the corn the following Spring. Vaughan Williams quoted this folk song in his *English Folk Song Suite* for military band in 1924 as well as in the music to the film *The People's Land* (1943).
- [10] *The Unquiet Grave* (For three voices unaccompanied)
A most moving and poignant folk-song which Vaughan Williams included within *Autumn* for the reason, as he put it, that "The young maiden meets her dead lover among the storms and cold winds of Autumn".
- [11] *An Acre of Land* (All voices, unison)
A harvest ballad, marked *allegro commoda*, lovingly orchestrated by Vaughan Williams.

IV Winter:

- [12] *Children's Christmas Song* (In two-part harmony)
An orchestral introduction leads to the plea that at Christmas: 'Pray think of us, poor children, who wander in the mire'.
- [13] *Wassail Song* (Unison, with descant)
A Gloucestershire drinking song to encourage a good crop of corn next season. Vaughan Williams included this carol in his *Five English Folk Songs* of 1913.

3. [14] *In Bethlehem City* (For three voice, unaccompanied)
Vaughan Williams was to return to this folk-carol in his last work, *The First Nowell*. It is adapted from *A Virgin most pure*.
4. [15] *God Bless the Master* (Unison, with descant)
From the *Sussex Mummer's Carol*, a firm favourite of Vaughan Williams:

*God bless your house
Your children, too*

This uplifting and noble carol ends Vaughan Williams' labour of love.

In Windsor Forest

Ursula Vaughan Williams always said the *The Merry Wives of Windsor* was Vaughan Williams' favourite Shakespeare play. He had known the play since arranging music for a production in Stratford in 1913 as part of Frank Benson's company. He had included English folk-songs in his arrangements, most notably *Greensleeves* in both *Richard II* and *The Merry Wives of Windsor*. Vaughan Williams began to compose his own Falstaff opera – *Sir John in Love* – based on *The Merry Wives of Windsor* in 1924 and the work was completed by 1928. It was first performed in 1929 at the Royal College of Music, conducted by Malcolm Sargent. Vaughan Williams interpolated into the text various lyrics from Elizabethan poets as well as from other Shakespeare plays. His poetry source was Norman Ault's book of *Elizabethan Lyrics* (1925). He considered a wide range of poems for chorus or as solo songs, searching in particular for lyrics for 'sweet Anne Page'. Thus in the opera we have, for example, settings of Ben Jonson (*See the Chariot at hand here of love*) and Thomas Middleton (*Weep eyes, break heart*) alongside the Shakespeare. It provides a rich and expressive libretto of which Vaughan Williams felt proud.

Sir John in Love is a wonderfully lyrical and heart-warming opera, marking an advance on *Hugh the Drover* (1924) in depth and character development without losing the vitality and romance of the earlier ballad-opera. Believing, rightly as it turned out, that there would be few performances of the opera, Vaughan Williams adapted the Cantata *In Windsor Forest* from the opera in order to

provide a practical alternative for mixed chorus and orchestra, thus (hopefully) avoiding complete neglect. The Cantata was first performed in 1931. The arrangement on this recording, for women's voices, was made by Guthrie Foote, Production Manager at the Oxford University Press, in 1954 in collaboration with the composer. Whereas Vaughan Williams own arrangement had five songs, Foote omitted the second – *Drinking Song* – presumably on the grounds that the words (Back and side go bare etc) did not suit the women's only setting!

The four songs are as follows:

- (16) *The Conspiracy (Sigh no more, ladies)*
With words by Shakespeare, from Act 2 of *Much Ado about Nothing*, this is a delightfully fresh and vital chorus with the telling final line: 'Men were deceivers ever'.
- (17) *Falstaff and the Fairies (Round about in a fair ring-a)*
Falstaff is deep in the forest, surrounded by the chorus disguised as fairies. The solo soprano (Anne Page in the opera) exhorts the fairies to 'pinch him to your time', to a jaunty *Allegro*
- (18) *Wedding Chorus (See the Chariot at hand)*
Arranged for three-part chorus, this is a ravishing setting of the Ben Jonson lyric. The setting fits the poem so well that it is hard, once heard, to read the poem without hearing Vaughan Williams glorious melody.
- (19) *Epilogue (Whether men do laugh or weep)*
With words from Campion and Rosseter's *Book of Airs*, this is an uplifting conclusion to both the opera and to the Cantata as the chorus sing 'And the world is but a play'.

Stephen Connock

Chairman, Albion Records and Vice-President, RVW Society

Folk Songs of the Four Seasons

Prologue

[1] *To the Ploughboy*

Come all you young plough-boys and help me to sing,
I'll sing in the praise of you all,
For if we don't labour how can we get bread?
Lets sing and be merry withal.

Lets sing and be merry withal

Here's April, here's May, here's June and July,
What pleasure to see the corn grow,
In August we moil it, we reap, sheath and tie,
And go down with our scythes, for to mow

Lets sing and be merry withal

And when we have laboured and reaped every sheaf,
And gleaned up every ear,
We'll make no more ado but to plough we will go,
To provide for the very next year.

Lets sing and be merry withal

I. Spring

[2] 1. *Early in the Spring*

O early, early in the Spring,
The cuckoo and the nightingale,
So sweetly were singing, singing

As I walked out one May morning,
O, there I did two lover see,
O, they were taking of the air, O.

Then this young couple they walked along,
And this young man he sang a song,
Thinking to gain her favour.

'Since you have gained my heart', said she,
'And stolen away my liberty,
Pray grant to me your name, Sir'.

To church then this young couple went,
And married were in sweet content,
She and her own true lover.

[3] 2. *The Lark in the Morning*

As I was a-walking one morning in the Spring,
I heard a pretty damsel most sweetly to sing,
And as she was singing, these words did she say,
'There's no life like a ploughboy's all in the month of May!'

The lark in the morning does rise from her nest,
She mounts in the air with the dew round her breast,
Its all day long she will whistle and sing,
And at night she will return to her own nest again.

And when the pretty plough-boy his day's work is done,
He trips down to the meadows where the grass is all cut down,
And there with his sweetheart he'll dance and he'll sing,
And at night he will return with his lass home again.

[4] 3. *May Song*

O we've been rambling all this night
And some part of this day,
And now we have returned again
And have brought you a branch of may.

A branch of may we've brought to you,
And at your door it stands,
It is but a spray, but its bright and gay,
By the work of our Lord's hands.

The fields they are so green,
So green as any leaf,
Our Lord, our God, has watered them
With heavenly dew so sweet.

Awake, awake, you pretty maid,
Out of your rosy dream,
And step into your dairy below
And fetch us a bowl of cream.

Our song is done and we must be gone,
No longer can we stay,
So, God bless you all, both great and small,
And we wish you a joyful May.

II Summer

[5] 1. *Summer is a-coming in and The Cuckoo*

Summer is a-coming in,
Loudly sing cuckoo,
Loudly sing cuckoo,
Loudly sing cuckoo,
Growth seed and bloweth mead
And spring'th the wood anew,
Sing cuckoo, merry sing cuckoo.

O, the cuckoo she's a pretty bird,
She singeth as she flies;
She bringeth glad tidings,
She telleth no lies,
She sucketh white flowers
For to keep her voice clear;
And the more she singeth 'cuckoo',
The summer draweth near.

[6] 2. *The Sprig of Thyme*

Come all ye pretty maidens all

And young men in your prime,
I would have you keep your gardens clean,
And let no one steal your thyme.

My garden was planted full,
Of flowers ev'ry where;
But for myself I would not choose,
The flower I held so dear.

The primrose I did refuse,
Because it came too soon;
The lily and pink I overlooked
And vowed I would wait till June.

In June came the rose so red,
And that's the flower for me:
But when I gathered the rose so dear
I gained but the willow tree.

My garden is now run wild,
When shall I plant it new?
My bed that once was filled with thyme
Is all overrun with rue.

Green willow it will twist,
Green willow it will twine;
And I wish I was in that young man's arms
That once had the heart of mine.

[7] 3. *The Sheep Shearing*

It's a rosebud in June and violets in full bloom,
And the small birds singing love-songs on each spray,
We'll pipe and we'll sing, love,
We'll dance in a ring, love,
When each lad takes his lass

All on the green grass,
And its all to plough
Where the fat oxen grazes low,
And the lads and the lasses to sheep-shearing go.

[8] 4. *The Green Meadow*

It's of a lawyer fine and gay,
As he rode through the city,
O there he spied on a lovely maid,
She was handsome, fair and pretty.

'Good morning unto you fair maid,
And where are you a-going?'
'Down in yonder green meadow, green meadow' said she,
'Where my father is a-mowing'.

'So now you come to London', he says,
It's there a fine lady I'll make you,
And you shall enjoy a silken gown,
Diamond rings, gold chains and gold laces'.

'I'd rather be a poor man's wife
And sit at my wheel a-spinning,
Than I would be a lawyer's jade
In my laces and fine linen'.

And now she is a poor man's wife,
Her husband dearly loves her;
She lives a sweet contented life,
No lady in town is above her.

III Autumn

[9] 1. *John Barleycorn*

There came three men from out the West
Their victory to try,

And they have taken a solemn oath
John Barleycorn should die.

*Sing right follol the diddle at the dee
Right folleero dee.*

They took a plough and ploughed him in,
Laid clods upon his head:
And they have taken a solemn oath,
John Barleycorn is dead.

So then he lay for three long weeks
'Till the dew from heaven did fall:
John Barleycorn sprang up again
And that surprised them all.

There he remained till midsummer
And looked both pale and wan,
For all he had a spiky beard
To show he was a man.

But soon came men with their sharp scythes
And chopped him to the knee,
They rolled and tied him by the waist
And served him barbarously.

We'll tip white wine in three long weeks
Till the dew from heaven did fall:
John Barleycorn sprang up again
And that surprised them all.

[10] 2. *The Unquiet Grave*

Cold blows the wind to my true love,
And a few small drops of rain;
I never had but one true love
And in greenwood he was slain.

I'll do as much for my true love
As any a young girl may,
I'll sit and weep down by his grave
For twelve months and a day.

But when twelve months were come and gone,
This young man he arose
'What makes you weep down by my grave?
I can't take my repose'.

'One kiss, one kiss of your lilywhite lips,
One kiss is all I crave,
One kiss of your lips
And return back to your grave'.

'My lips they are as cold as clay,
My breath is earthy and strong,
If you were to kiss my lilywhite lips,
Your days would not be long'.

'My time be long, my time be short,
Tomorrow or today,
Sweet Christ in heaven have all my soul
And take my life away'.

[11] 3. *An Acre of Land*

My father left be an acre of land
Ivy sing lvery
My father left me an acre of land
And a bunch of green holly and lvery.

I ploughed it with a ram's horn
I sowed it with a thimble...

I harrowed it with a bramble bush,
I reaped it with a penknife...

I sent it home in a walnut shell,
I threshed it with my needle and thread...

I winnowed it with a handkerchief,
I sent it to mill with a team of great rats...

The carter brought a curly whip,
The whip did pop and the wagon did stop...

IV Winter

[12] 1. *Children's Christmas Song*

We've been a while a-wandering
Amongst the leaves so green,
But now we come a-wassailing,
So plainly to be seen.

*For its Christmas time, when we travel far and near;
May God bless you and send you a happy new year.*

We are not daily beggars
That beg from door-to-door;
We are your neighbour's children,
Whom you have seen before.

Good Master and good Mistress,
While your sitting by the fire,
Pray think of us poor children
That wander in the mire.

We've got a little purse
Made of leather ratchin skin,
We want a little of your money
To line it well within.

Bring us out a table,
And spread it with a cloth,

Bring us out a mouldy cheese
And some of your Christmas loaf.

[13] 2. *Wassail Song*

Wassail, wassail, all over the town,
Our bread it is white and our ale it is brown,
Our bowl it is made of the white Maple tree;
In the Wassail bowl we'll drink unto thee.

Here's a health to the horse and to his right eye,
Pray God send our Master a good Christmas pie,
A good Christmas pie as ever I did see,
In the Wassail bowl we'll drink unto thee.

Here's a health to the ox and to his broad horn,
Pray God send our Master a good crop of corn,
A good crop of corn as ever I did see;
In the Wassail bowl we'll drink unto thee.

Here's a health unto the cow and to her long tail,
Pray God send our Master a good cask of ale,
A good cask of ale as ever I did see;
In the Wassail bowl we'll drink unto thee.

Come butler, come fill us a bowl of the best,
Then I pray your soul in heaven may rest,
But if you do bring us a bowl of the small,
May the devil take butler, bowl and all!

Then here's to the maid in the lilywhite smock,
Who tripped to the door and slipped back the lock,
Who tripped to the door and pulled back the pin,
For to let these jolly Wassailers walk in.

[14] 3. *In Bethlehem City*

In Bethlehem City in Judea it was
That Joseph and Mary together did pass,
All for to be taxed when thither they came,
For Caesar Augustus commanded the same.

*Then let us be merry, cast sorrow aside,
Our Saviour Christ Jesus was born on this tide.*

But Mary's full time being come as we find,
She brought forth her first born to save all mankind;
The inn being full for the heavenly guest
No place could she find to lay him to rest.

Then they were constrained in the stable to lie,
Where horses and asses they used for to tie,
Their lodging so simple they took in no scorn,
Our Saviour, our Saviour was born.

Then God sent an angel from Heaven so high,
To certain poor shepherds in fields where they lie,
And bade them no longer in sorrow to stay,
Because that our Saviour was born on this day.

Then presently after the shepherds did spy,
Vast numbers of angels did stand in the sky;
So merry were talking, so sweetly did sing,
All glory and praise to our heavenly King.

[15] 4. *God bless the Master*

God bless the Master of this house
With happiness beside;
Where e'er his body rides or walks,
Lord Jesus be his guide.

God bless the Mistress of this house
With gold chain round her breast,
Where e'er her body sleeps or wakes,
Lord send her soul to rest.

God bless your house, your children too,
Your cattle and your store,
The Lord increase you day by day
And send you more and more.

In Windsor Forest

[16] *The Conspiracy (Sigh no more ladies)*

Sigh no more, ladies,
Ladies sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never...

*Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe into...
Hey hey, nonny, nonny, nonny, nonny*

Sing no more ditties, sing no more, no more
Of dumps so dull and heavy,
The fraud of man was ever so
Since Summer first was leavy...

(Shakespeare)

[17] *Falstaff and the Fairies (Round about in a fair ring-a)*

Round about in a fair ring-a,
Thus we dance and thus we sing-a,
Trip and go, to and fro, over this green-a,
All about, in and out, over this green-a.

*Fairies, black, grey, green and white,
You moonshine revellers and shades of night,
You orphan heirs of fixed destiny,
Attend your office and your quality.*

But till 'tis one o'-clock, our dance of custom
Round about the oak of Herne the hunter let us not forget,
Lock hand in hand, yourselves in order set,
And twenty glow-worms shall our lanterns be
To guide our measure round about the tree.
About fairies, about, about...

But stay! I smell a man of middle earth,
Vile worm, thy wast o'er looked even in thy birth,
A trial, come, corrupt, corrupt, and tainted in desire!
Come, will this wood take fire, take fire?

*About him, fairies, sing a scornful rhyme;
And, as you sing, pinch him to your time,*

Pinch him, pinch him, black and blue,
Saucy mortals must not view
What the Queen of stars is doing,
Nor pry into our fairy wooing.
Pinch him blue, and pinch him black,
Let him not lack sharp nails to pinch him blue and red
Till sleep has rocked his addle head,
Pinch him, fairies, mutually, pinch him and burn him,
Pinch him for his villainy, pinch him and turn him about,
Till candles and starlight and moonshine be out.

(Shakespeare, Ravenscroft and Lyly)

[18] *Wedding Song (See the Chariot at hand)*

See the chariot at hand here of love
Wherein my Lady rideth,
Each that draws is a swan or a dove,
And well the car, Love, guideth.
As she goes, all hearts do duty
Unto her beauty;
And enamoured do wish,
So they might but enjoy such a sight,
That they still were to run by her side through swords,
Through seas, whither she would ride.
Do but look on her eyes,
They do light all that Love's world compriseth,
Do but look on her hair,
It is bright as Love's star when it riseth.
Do but mark her forehead's smoother
Than words that soothe her;
And from her arched brows
Such a grace sheds itself
Through the face, as alone
There triumphs to the life,
All the gain, all the good
Of the elements strife.

Have you seen but a bright lily grow
Before rude hands have touched it?
Have you marked but the fall of the snow
Before the soil have smutched it?
Have you felt the wool of the beaver or swan's down
ever?
Or have smelt of the bud of the briar or the nard in the
fire?
Or have tasted the bag of the bee?

*O so white, O so soft,
O so sweet is she.*

(Ben Jonson)

[19] *Epilogue (Whether men do laugh or weep)*

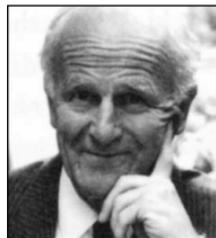
Whether men do laugh or weep,
Whether they do wake or sleep,
Whether they die young or old,
Whether they feel heat or cold,
There is underneath the sun nothing in true earnest done.

Grief and joy and hope and fear,
Play their pageants ev'rywhere,
Vain opinion all doth sway,
And the world is but a play.

(attributed Thomas Campion)

Sir David Willcocks

Born on 30 December, 1919 in Newquay, Cornwall, David Willcocks began piano lessons when he was six and added the cello to his studies when he was just seven. In 1929, he was successful in his application to the Song School at Westminster Abbey and spent a very happy five years as a chorister at this prestigious school. In 1934 he won a musical scholarship to Clifton College, Bristol where he studied under Douglas Fox. A period at the Royal College of Music, under R.O. Morris was all excellent preparation for his election to an organ scholarship at King's College, Cambridge. Thus began his long and illustrious association with King's College Choir. He played the organ in the *Christmas Eve Service of Nine Lessons and Carols* in 1939.



David Willcocks joined the infantry in 1940 and was quickly commissioned as a second lieutenant in Duke of Cornwall's Light Infantry. He received the Military Cross in November, 1944.

He returned to King's as an Organ Scholar in November, 1945. His conducting career was launched with Purcell's *Dioclesian* in 1947, and he was then invited to succeed Sir Walter Alcock as organist of Salisbury Cathedral. He conducted the Salisbury Musical Society and guest-conducted the Bournemouth Symphony Orchestra, conducting Elgar's *The Dream of Gerontius* for the first time in 1949. His success in Cambridge and Salisbury led to an invitation to succeed Sir Ivor Atkins at Worcester Cathedral. The opportunity to conduct in the Worcester Three Choirs Festival in 1950 was too good to turn down, and David directed three Festivals – in 1951, 1954 and 1957.

His reputation spread, and he was appointed conductor of the Bradford Festival Choral Society (1956 – 74) before returning to King's College as Organist in 1957, succeeding Boris Ord. He remained in this post until 1974, when he became Director of the Royal College of Music for ten years. He was also Conductor of The Bach Choir from 1960 to 1998. He succeeded Sir Adrian Boult as President of the Leith Hill Music Festival, a post he retained until 2005. He was appointed CBE in 1971 and received his knighthood in 1977.

Famous for his arrangements of Christmas carols, Sir David edited with Dr. Reginald Jacques *Carols for Choirs Vol.1*. As this was so successful he went on to co-edit with John Rutter many volumes, which are established throughout the world as essential playing or listening at Christmas. No Christmas would be the same without them.

David Willcocks first met Vaughan Williams in 1950 and worked closely with him at the Three Choirs Festival, particularly in preparing *Hodie*, a work he commissioned, in 1954. His recordings for EMI of Vaughan Williams are superb, including *Hodie*, *Sancta Civitas*, *Five Tudor Portraits*, *Five Mystical Songs* and *Epithalamion*. Beyond VW, his recordings of music from Bach, Tye, Taverner and Tallis to Fauré, Howells and Mathias, will remain his enduring musical legacy.

The RWW Society presented Sir David with a Lifetime Achievement Award in August, 2008, in Worcester Cathedral, and it was at this event that Stephen Connock of Albion Records approached him to conduct the world première recording of Vaughan Williams *Folk Songs of the Four Seasons*, to mark his 90th birthday on December 30th, 2009.

Clare College Choir Cambridge

Clare College Choir enjoys an international reputation as one of the leading Oxbridge college choirs. Under the direction of Timothy Brown it tours regularly and has made a number of highly acclaimed recordings. Its repertoire is extensive and includes much contemporary music; most recently it commissioned Sir John Tavener's *Ex Maria Virgine*, and composers such as John Rutter and Giles Swayne have written several works for the choir. Clare Choir often works with guest conductors including Ivor Bolton, Sir John Eliot Gardiner and Sir Roger Norrington. This recording, by the women's only voices of Clare Choir, marks the first collaboration with Sir David Willcocks.

The women members of the choir singing for this recording are as follows:

<i>Soprano 1</i>	<i>Soprano 2</i>
Jennifer Ashworth	Claire Cockcroft
Eleanor Caine	Harriet Colley
Olympia Hetherington	Eleanor Cramer
Maud Millar	Eleanor Helps
Catharine Rogers* +	Antonia Lyne
Cressida Sharp	Rapahaela Papadakis
Josephine Stephenson	Naomi Scott
Rosemary Taylor	Lucy Taylor +

<i>Alto 1</i>	<i>Alto 2</i>
Frances Burn	Rachel Beaumont
Imogen Carr	Helena Daffern +
Elisabeth Fleming** +	Grace Durham
Jessica Wallington	Fiona Mackay

* solo in *The Conspiracy and Falstaff and the Fairies, In Windsor Forest*

** solo in *The Cuckoo, in Summer is a-coming in, Folk Songs of the Four Seasons*

+ English Voices

Timothy Brown

Timothy Brown trained as a chorister at Westminster Abbey and later as a member of King's College Choir, Cambridge, where he first met Sir David Willcocks. He conducted the Cambridge University Chamber Choir for many years and now conducts the professional chamber choir English Voices. He has edited choral volumes for Faber Music and is contributing Editor to the complete edition of music by William Walton. He has many successful CDs to his credit, including the Penguin Rossette Award for his Naxos recording of Rutter's *Requiem* and other sacred music, with the Choir of Clare College.

The Dmitri Ensemble

Formed in 2004, The Dmitri Ensemble is a performing group based around the central core of a string ensemble, committed to presenting both unjustly neglected and newly-penned works. Under their Principal Conductor, Graham Ross, the group has worked alongside contemporary composers and has given a number of world premières in such venues as Norwich Cathedral, St. John's, Smith Square and St. Paul's Cathedral. The Ensemble's first recording for Naxos of works by James MacMillan was released in 2009 to great critical acclaim. The group takes its name from its debut performance in the Chapel of Trinity College, Cambridge, where the programme concluded with Rudolf Barshai's arrangement of Dmitri Shostakovich's *Eighth String Quartet*, the so-called *Chamber Symphony*. See www.dmitriensemble.co.uk



Clare Choir

Production Credits

Executive Producer - **Stephen Connock**
A and R Manager - **Charles Padley**
Producer/Engineer - **Michael Ponder**
Artistic Adviser - **Timothy Brown**
Fulfillment - **Mark Hammett**

Cover Picture - *Cornfield by Moonlight, with the Evening Star* by Samuel Palmer

Recorded at West Road Concert Hall, Cambridge on 9 January, 2009 (*Folk Songs of the Four Seasons*) and 10 January, 2009 (*In Windsor Forest*)

Both *Folk Songs of the Four Seasons* and *In Windsor Forest* are published by Oxford University Press who have kindly given permission to reproduce the texts in this recording.

The following publishers are also acknowledged and thanked: Boosey and Hawkes Ltd. for *God bless the Master* (from *English Traditional Songs and Ballads* edited by Lucy Broadwood); Cramer and Co. Ltd. (London) for *In Bethlehem City* and *May Day Song* (from *English Country Songs*) and Novello and Co. Ltd. for *The Lark in the Morning*, *The Cuckoo*, *Sheep-Shearing*, *John Barleycorn* and *The Unquiet Grave*.



Rosy Guest

Dedication

**This CD is dedicated by Bob Turner to the memory of Rosy Guest.
She will never be forgotten.**

With thanks...

Albion Records and the Ralph Vaughan Williams Society would like to thank the following members without whose financial support this CD would not have been possible:

David Betts	David Dunkley	Robert Jones	Peter Pocilvyko
David Breed	Tatyana Egorova	William Llewellyn	Tony Richardson
Stuart Breed	Bernhard Eiser	Trevor Lockwood	Philip Robson
Cathy Bryant	Len Evans	Elizabeth Luder	Roberta Rood
Peter Bull	John Francis	Roger Maitland	Kevin Schutts
Margaret Burton	R.N. Freeman	Anthony Mason	Christopher Seller
Clive Carpenter	Mr and Mrs Michael Gainsford	William Moreing	R. Sharp
Mr and Mrs John Clark	Michael Goodbee	Dermot Murphy	J.M.Y. Simpson
(in loving memory of their son Ian James Clark 13.6.1990 - 13.12.2006)	Roger Graham	Martin Murray	J.M. Taylor
Simon Coombs	Michael Greenwald	Andrew Neill	John Treadway
Cynthia Cooper	Michael Grey	Julian Ochrymowych	Bob Turner
Marcus DeLoach	Patricia Hurst	Malcolm Osborne	Joy Turner
	Michael Landsberg	Charles Paterson	Hector Walker
	Milton Herring	Colin Pendrill	Jim Williams

About Albion Records

Since its formation in 1994, The Ralph Vaughan Williams Society - a registered charity - has sought to raise the profile of the composer through publications, seminars and sponsorship of recordings. Amongst the Society's successes are the publication of Ursula Vaughan Williams' autobiography with its main focus on her relationship with Ralph and the sponsorship of the Albion Opera Festival in London in 1997. With almost 1,000 members, the Society launched its new record label, Albion Records, in 2007 devoted to recordings of rare RVW. Indeed, our vision is that each Albion CD will contain at least one world premiere recording. Our first CD, *The Sky shall be our roof*, contained eleven such world premieres! Albion's second CD, *Kissing her hair*, contained rare songs, including the world premiere recording of *Rondel*.

The third CD, *Music in the Heart* was released to mark the 50th anniversary of the death of Vaughan Williams in 1958 and includes Vaughan Williams conducting his *Serenade to Music* (ALB CD 009).

Five more CDs are planned for 2009-10.

For further information see www.albionrecords.org or www.rvwsociety.com