

Meridian

Granville Bantock Songs Of The Isles
The Elysian Singers Director: Sam Laughton

CDE 84570

Meridian

A Natural Sound Recording

CDE 84570

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Recorded by Richard Hughes
Produced by Susanne Hughes
Assistant Producer: Joseph Watson
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GRANVILLE BANTOCK SONGS OF THE ISLES

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THE ELYSIAN SINGERS
DIRECTOR: SAM LAUGHTON

The
ELYSIAN
SINGERS
of London

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GRANVILLE BANTOCK
SONGS OF THE ISLES

THE ELYSIAN SINGERS
DIRECTOR: SAM LAUGHTON



'the most fertile imaginative brain of our Time'
(Elgar on Bantock)

'the arch-experimentalist amongst British composers'
(Herbert Antcliffe, writing in *The Musical Quarterly*, 1918)

'If the work of Granville Bantock is to be appreciated at its true value, it must not be forgotten that he was one of the earliest pioneers of contemporary British music, which but for his early and passionate contest on behalf of artistic freedom, might possibly have taken a very different turn. When, in the early [eighteen-]nineties, he began to devote himself seriously to composition, England as a productive musical country was only just emerging very timidly from the slough of a neo-classicism which had not even the redeeming feature of any strikingly powerful representatives. Musicians in those days were still considered as sufficiently abreast with the times if they had succeeded in freeing themselves from the sway of Mendelssohn and come, by turn of the wheel, under the no less destructive dominion of Brahms. It was Bantock who dared to turn his back on all such influences which, healthy as they might have been in moderation, he justly resented as an intolerable fetter to an artist's individual expression.'
(from an anonymous miniature essay on Bantock, 1922)



'Sir Granville Bantock was a man of immense vitality and zest, so much in love with the world round him, its near and far, its present and past, that he reflected it back overflowing and sometimes indiscriminately in his music.'
(*Birmingham Post*, from a review of a concert 12 days after Bantock's death in 1946)

Sir Granville Bantock was born to a Scottish father and English mother in Notting Hill, London in 1868: and inherited from his mother, a woman of vivacious temperament, a taste for the theatrical, the lavish and the passions of life. Accordingly, Bantock's first musical passions were for the high Romanticism of Wagner and Liszt, which he combined with a fascination for Orientalism (albeit seen through western eyes), in a series of works based on Indian, Japanese, Chinese, Iranian and Egyptian sources. But by the 1910s this proclivity was largely supplanted by an equally passionate relationship with the folklore of Scotland (in particular the culture of the Hebrides), and the Celtic lands more generally.

At the same time, Bantock was becoming deeply involved in the Competitive Festivals Movement, which resulted in an improved technique in choral singing, especially in the industrial cities of the North. The older style of music represented by the ordinary Victorian part-songs and the choruses of Handel and Mendelssohn became too limited for the competing choirs, and so something new was needed: and among the first pioneers in this field were Elgar and Bantock. Bantock, indeed fell completely under the spell of a *cappella* singing, and the selection presented here is but a snapshot of the large number of works he produced. Many were composed for the Glasgow Orpheus Choir, founded in 1901 by a seventeen-year-old Glaswegian named Hugh Robertson. Originally the Toybee House Choir, it became one of the most important musical institutions in Scotland for several decades. Bantock enjoyed an enduring friendship with Robertson for some 35 years, and became the choir's president.

If there is a connecting theme to the works on this recording (or at least those which owe something to the folk tradition), and to Bantock's artistic approach more generally, it is his attraction to impure, or even downright inauthentic, sources. In this he was far from alone: for some 200 years there had been a succession of groundbreaking but often controversial literary productions where the boundary between the collected and the composed was deliberately blurred. James Macpherson's collections of poetry attributed to Ossian (published from 1760 onwards) are perhaps the archetype. The authenticity of these so-called translations from the works of a 3rd century bard was immediately challenged in England, particularly by Samuel Johnson. Macpherson never produced his originals, which he refused to publish on the grounds of expense, and the literary controversy continued into the twentieth century. Similarly, it remains impossible to be categorical as to how truly traditional were the folksongs collected by William Thomson in his *Orpheus Caledonius*; as to the extent of Robert Burns' poetic licence in the supposed folk poems *A Red, Red Rose* and *O can ye sew cushions?*; as to the degree to which Bantock's friend Marjory Kennedy-Fraser recomposed some of her *Songs of the Hebrides*; and Lady Gregory's personal contribution to the folk epic *Cuchulain of Muirthemne*.

In a more honourable category are the poets (Thomas Moore, W.B. Yeats, Harold Boulton), upon whom the folk traditions weighed so heavily that some of their truly original poems have almost entered 'folklore' on their own account. But even in the case of Bantock's musical settings, it has sometimes proved difficult to be sure when he has merely arranged existing material, or when he produced a truly original composition (after all he himself contributed some of the arrangements to Kennedy-Fraser's *Songs of the Hebrides*). But unless indicated below, it is assumed that all the works are wholly original.

1. Death of Morar (1917)

Words from *Fragments of Ancient Poetry*, collected in the *Highlands of Scotland*, and translated from the *Galic or Erse Language* by James Macpherson

Macpherson's *Fragments of Ancient Poetry*, published in 1760, were the first of a series of poems later collected together and ascribed to Ossian, a character from Gaelic mythology. Little is known about Morar, beyond his identity as a legendary warrior 'swift ... as a doe on the hill; terrible as a meteor of fire'. This lament is expressed by Alpin ('the son of the song') towards Morar's father, 'whose head is white with age, whose eyes are red with tears, who quakes at every step'.

'Scene: A wild, rocky glen in the West Highlands. Midnight. The folk of the Clan with torch-lights are gathered round the dead body of the chief after the battle.'

Weep, thou father of Morar! weep; but thy son heareth thee not.

Deep is the sleep of the dead,

Low their pillow of dust.

No more shall he hear thy voice; no more awake at thy call.

When shall it be morn in the grave, to bid the slumberer awake?

Farewell, thou bravest of men, thou conqueror in the field!



Two Irish Folksongs

2. Arranmore (1910)

Words by Thomas Moore

(From Irish Melodies, Vol. 10)

Irish melody, arranged by Granville Bantock

Widely regarded as the national poet of Ireland, Thomas Moore published collections of Irish Melodies throughout much of his life, the tenth and last dating from 1846. Most (as here) are original poems set to traditional Irish tunes. Arranmore is the largest inhabited island in County Donegal.

*Oh! Arranmore, lov'd Arranmore,
How oft I dream of thee,
And of those days when, by thy shore,
I wander'd young and free.
Full many a path I've tried since then,
Thro' pleasure's flowery maze,
But ne'er could find the bliss again
I felt in those sweet days.*

*How blithe upon thy breezy cliffs
At sunny morn I've stood,
With heart as bounding as the skiffs
That danc'd along thy flood;
Or when the western wave grew bright
With daylight's parting wing,
Have sought that Eden in its light
Which dreaming poets sing.*

*That Eden where th' immortal brave
Dwell in a land serene
Whose bow'rs beyond the shining wave
At sunset oft are seen.
Ah! dream too full of sadd'ning truth!
Those mansions o'er the main
Are like the hopes I built in youth
As sunny and as vain!*

3. Emer's Lament for Cuchulain (1909)

Words paraphrased by Helen Bantock from Lady Gregory's 'Cuchulain of Muirthemne'

Irish melody, arranged by Granville Bantock

Born into a class that identified closely with British rule, it was only after the death of her elderly husband in 1892, that Lady Augusta Gregory immersed herself (with W.B. Yeats) in the collection of Irish folklore and the promotion of the Gaelic language. Her 1902 collation of the traditional saga, *Cuchulain of Muirthemne*, was described by Yeats as 'the best book that has ever come out of Ireland; for the stories which it tells are a chief part of Ireland's gift to the imagination of the world'. Cuchulain, 'the Hound of Ulster', was a mighty warrior, and hero of the Red Branch, a band of elite fighters of ancient Ireland. According to the legend, after Cuchulain is finally killed his enemy Lugaid cut off his head, before Cuchulain's death was swiftly avenged by his ally Conall Cernach. This powerful lament is delivered by Cuchulain's widow Emer as she holds her hero's head to her breast. Lady Gregory's text was paraphrased by Bantock's wife Helen: described by Hugh Robertson as 'serene and beautiful, poetess, dreamer'.

*'Tis fair and good the beauty of this head was,
Altho' it lies so low this mournful day.
'Tis many lords and ladies would be keening,
If they but knew the way that things are now.
Ochone, ochone! O hand that once was gentle,
Ochone, ochone! Dear mouth of sweet-voiced tales,
Ochone, ochone! Thy cold bright hair so gleaming,
Dear, dear the man that never, never more shall be.*

*O glad am I, Cuchulain of Muirthemne,
That never shame was on your face for me;
'Tis happy they will never see the springtide,
Now that the Hound has from us died away.
Ochone, ochone! I hear the women keening,
Ochone, ochone! The men of Ulster cry;*



*Ochone, ochone! My hair I'll not be binding,
A branch am I the stream bears fast away.*

*Come, Conall, come, make wide the grave for Emer,
To death I go thro' sorrow for the Hound,
O lift me now, and lay me by Chuchulain,
I'll not stay living after you, my love.
Ochone, ochone! My love, my friend, my sweetheart,
Ochone, ochone! No vengeance more to find,
Ochone, ochone! 'Tis now my heart is breaking,
In one deep grave, 'tis low, my love, we'll be.*

ochone = an expression of regret or grief
keening = lamenting

Three Settings of Alfred Hayes

In 1900, Bantock was appointed the first paid Principal of the Birmingham School of Music (now the Birmingham Conservatoire), a position he held for 33 years. The secretary, and later head of the education department, of the Birmingham & Midland Institute (of which the School was a part) was a local poet, Alfred Hayes. The two men shared an interest in literature and a fondness for geological expeditions, largely undertaken on bicycles: and they became firm friends.

4. Nocturne (1911)

*The nightingale is silent,
And the wind
Sleeps on the forest's bosom;
Silv'ry mist enfolds the vale
And woodland glades behind the distant mere;
The leaves have fainted - hist!
'Twas but a dewdrop that a moonbeam kiss'd;
One spirit holds its peace between the trees,
The mountains and the stars; and in my soul
Swells, like the mingling of a thousand seas,
Lulled into calm by their own melodies,
The vast harmonious silence of the whole.*

5. O what a lovely magic hath been here (1905)

*O what a lovely magic hath been here,
Silently weaving through a winter night
Its most exquisite influences.
The air is clear, almost past breathing;
Woods and rocks are robed in dazzling rime,
By Heaven! it seems a world of crystal.*

*'Tis as if the moon,
Who gazed so lingeringly on all that lay
Last night beneath her tenderness, had breathed
All her full silver heart over the land -
And left it frozen there, so wan her cheek,
Her wasted cheek fast fading from the sky.*

6. In the silent west (1909)

*Sadly in the silent west,
The moon, worn out with watching all the night
Over the sleeping earth,
Hollow and white her cheek,
Wan with a sorrow that she may not speak,
Sinks to her lonely rest.*

*Like a love-deserted maid,
That dare not meet her lord awake, but steals
By night to his bedside, to mourn
Her loss, and feels
Him waking in the sunlight of his scorn,
Triumphantly array'd.*



Three Songs of the Hebrides

Melodies and words from *Songs of the Hebrides*, collected and arranged by Marjory Kennedy-Fraser and Kenneth Macleod
Arranged by Granville Bantock

From her first visit to the Outer Hebrides in 1905, Marjory Kennedy-Fraser developed a leading position in promoting interest in the Gaelic songs of the islands. Her published arrangements aroused controversy as being too free, but she defended them on the ground of the variability of the songs according to time, place and singer.

7. The Mermaid's Croon (1915)

(Crònana na Maighdinn-Mhara)

Air as photographed from the singing of Penny O'Henley, South Uist, and traditional words from Eigg
Solo: Geraldine Mynors

According to notes in *Songs of the Hebrides*, the mermaid in question was married to a mortal. Furthermore, the swan is 'the daughter of the twelve moons', the seals are 'the children of the King of Lochlann under spells', and the mallard is under the Virgin's protection: 'hence all three are "sacred", and not even the reivers would meddle with the "tenderling" left under such protection.'

Refrain

*Ho! mo nigh'n dubh,
He! mo nigh'n dubh,
mo nighean dubh,
'Stu mo chuachag.*

*Sleep beneath
The foam o' the waves
On reefs of sleep,
Dreaming in dew-mist.*

Refrain

*Thy sea-bed
The seals o'erhead
From reivers dread
Securely guarding.*

Refrain

*While I croon,
White swan of the moon,
Wild duck of the sound,
By thee are resting.*

Refrain

reivers = robbers

8. Milking Song (1915)

(Oran Buaile)

Old Hebridean Melody, with 'lowland words' by Marjory Kennedy-Fraser
Solo: Laura Taylor

'The Milking Songs or Cow's Lullabies are among the quaintest of the old croons. [This one] is of historical interest, referring, as it does, to the doings of a noted sea-reiver, or pirate from Mull. Touching the use of the *taladh* or soothing croon by the people of the Isles 200 years ago, Martin, in his most entertaining account of the Western Isles, published in 1703, says of these lullabies: - "When a calf is slain, it's an usual custom to cover another calf with its skin to suck the cow whose calf hath been slain, or else she gives no milk, nor suffers herself to be approached by anybody, and if she discover the Cheat, then she grows enraged for some days, and the last remedy to pacifie her is to use the Sweetest Voice and sing all the time of milking her."' (Kenneth Macleod, from *Songs of the Hebrides*)

*Oh! the handsome lad frae Skye,
That's lifted a' the cattle, a' oor kye;
He's ta'en the dun, the black, the white,
An' I hae mickle fear he's ta'en my heart forbye.*

*The handsome lad frae Skye
That's lifted a' oor cattle, a' oor kye,
That's ta'en the dun, the black, the white,
An' lifted i' the byegaun my ain heart forbye.*

kye = cattle
dun = dark
forbye = besides, in addition to
byegaun = passing by

9. The Death Croon (1913)

(An Cronan Bais)

Solos: Heather Devine, Lucy Budd,
Deirdre Hollingsworth

'In the days of the old Celtic church, the Death-croon was chanted over the dying by the *anam-chara*, the soul-friend, assisted by three chanters. Later on, the rite passed into the hands of *seanairean a' bhaile*, the elders of the township, and the *mnathan-tuiridh*, the mourning-women, the latter developing into a professional class, whose services could always be obtained for a consideration. In more recent times, the *bean-ghluin*, the knee-woman, the midwife, was also the *bean-tuiridh*, the mourning-woman, and as the friend of the folk in the coming and the going of life, was regarded with the greatest veneration both by young and old.' (Kenneth Macleod, *Songs of the Hebrides*)

Herbert Antcliffe, writing in *The Musical Quarterly* of 1918, accurately described the effect of Bantock's arrangement of *The Death Croon* as 'weird, extremely weird, but it is wonderfully beautiful and pathetic'.

*Home thou'rt going tonight to the Winter Everhouse;
The Autumn, Summer, and Springtide Everhouse;
Home art going tonight on music of cantors,
White angels thee wait on the shores of the Avon.*

*God the Father with thee in sleep,
Jesus Christ with thee in sleep,
God the Spirit with thee in sleep,
Softly sleep, softly sleep.*

*Sleep, O love on Mother's bosom,
Sleep while she sings soft lullings to thee,
The sleep of the Son on Mary's bosom,
Sleep, and put off from thee ev'ry woe.*

*Youth-sleep of Jesus,
Life-sleep of Jesus,
Glory-sleep of Jesus,
Sleep and put from thee thy ev'ry woe.*

*Love-sleep of Jesus,
Joy-sleep of Jesus,
Peace-sleep of Jesus,
Sleep and put from thee thy ev'ry woe.*

*Sleep of seven virtues on thee.
Sleep of seven moons upon thee.
Sleep of seven slumbers on thee.*

Softly sleep, softly sleep, free from woe.

*Dream of Mary and God in her side,
Dream of Columba in sainted Isle,
Dream of the one that was ever a child:
All these dreamings, dear love, be thine.*

*The dusk of the Death-sleep is, love, in thine eye,
But softly thou't sleep, softly thou't sleep.*

*In name of the Three in One, Peace to thy pain.
The Christ is come, thou'rt at Peace from all pain.
Oh the Christ is come, thou'rt at Peace from all pain.*

Softly to sleep, softly to sleep.



Two Scottish Folksongs

10. O can ye sew cushions? (1913)

An Old Scottish Cradle Song
Arranged by Granville Bantock

Inspired in part by *Orpheus Caledonius*, Robert Burns spent many of his latter years in collecting Scottish folk song and poetry. This lullaby, traditionally sung by a mother whose husband is away at sea, was one of the many which Burns published, sometimes with his own embellishments. Bantock has set just the first two verses.

*O can ye sew cushions, and can ye sew sheets?
And can ye sing baluloo when the bairn greets?
And hee and ba, birdie, and hee and ba, lamb!
And hee and ba, birdie, my bonnie wee lamb!*

Chorus

*Hee O, wee O, what will I do wi' you?
Black's the life that I lead wi' you!
Mony o' you, little for to gi'e you -
Hee O, wee O, what will I do wi' you?*

*I've placed my cradle on yon holly top;
And aye as the wind blew my cradle did rock.
And hushaba, baby, O ba lilly loo!
And hee and ba, birdie, my bonnie wee doo!*

Chorus

greet = cries
doo = dove

11. Dumbarton's Drums (1914)

Words from *Orpheus Caledoneus, A Collection of Scots Songs set to music by William Thomson* (1733)
Traditional Scottish melody arranged by Granville Bantock

*Dumbarton's drums beat bonny, O,
When they mind me of my dear Jonny, O,
How happy am I
When my Soldier is by,
While he kisses and blesses his Annie, O!
'Tis a soldier alone can delight me, O,
For his graceful Looks do invite me, O;
While guarded in his arms,
I'll fear no war's alarms,
Neither danger nor death shall e'er fright me, O.*

*My Love is a handsome Laddie, O,
Genteel, but ne'er foppish nor gaudy, O,
Tho' commissions are dear,
Yet I'll buy him one this year,
For he shall serve no longer a caddie, O.
A soldier has honour and bravery, O,
Unacquainted with rogues and their knavery, O,
He minds no other thing
But the Ladies or the King,
For ev'ry other care is but slavery, O.*

*Then I'll be the Captain's Lady, O,
Farewell all my Friends and my Daddy, O,
I'll wait no more at home,
But I'll follow with the drum,
And whene'er that beats, I'll be ready, O.
Dumbarton's drums sound bonny, O,
They are sprightly, like my dear Jonny, O,
How happy shall I be,
When on my soldier's knee,
And he kisses and blesses his Annie, O!*



Two Poems of W.B. Yeats (1928)

These poems are placed next to one another in Yeats' early collection *The Rose*, published in 1893 at a time when the poet was immersing himself in ancient Irish culture. Indeed the very title is a homage to his homeland, known in mythology as 'the dark rose'.

12. A Faery Song

Solos: Naomi Sadler, Soo-Lin Lui,
Nick Richmond-Smith

In a famous love-triangle story from Irish mythology, Diarmuid Ua Duibhne belonged to a band of warriors known as the Fianna, led by the ancient hero Fionn mac Cumhaill. The king promised his daughter Grania in marriage to Fionn, but at their betrothal party, repulsed by the latter's age, she falls in love with Diarmuid. Diarmuid and Grania flee and eventually settle in Kerry. Yeats envisages the song as 'Sung by the people of Faery over Diarmuid and Grania, in their bridal sleep under a Cromlech'.

*We who are old, old and gay,
O so old!
Thousands of years, thousands of years,
If all were told:*

*Give to these children, new from the world,
Silence and love;
And the long dew-dropping hours of the night,
And the stars above:*

*Give to these children, new from the world,
Rest far from men.
Is anything better, anything better?
Tell us it then:*

*Us who are old, old and gay,
O so old!
Thousands of years, thousands of years,
If all were told.*

cromlech = stone chamber

13. The Lake Isle of Innisfree

Solo: Jo Miles

Innisfree is one of many islands in Lough Gill, County Sligo. Yeats described Sligo, where he spent much of his childhood, as his spiritual home. Its landscape became, over time, both literally and symbolically, his 'country of the heart'.

*I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles
made:
Nine bean-rows will I have there, a hive for the
honeybee,
And live alone in the bee-loud glade.*

*And I shall have some peace there, for peace comes
dropping slow,
Dropping from the veils of the morning to where the
cricket sings;
There midnight's all a glimmer, and noon a purple
glow,
And evening full of the linnets' wings.*

*I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements
grey,
I hear it in the deep heart's core.*



Two Scottish Poems

14. Song to the seals (1930/1941)

Poem by Harold Boulton

Sir Harold Boulton's main claim to fame is as the author of the words to the Skye Boat Song, which somewhat surprisingly were not written until 1884. Of the *Song to the seals*, Bantock noted that 'The refrain of this song was actually used on an Hebridean Island by a singer, who thereby attracted a number of seals to gather round and listen intently to the singing.'

*A sea-maid sings on yonder reef,
The spell-bound seals draw near;
Her lilt that lures beyond belief
Mortals enchanted hear.*

Refrain

*Hoiran, oiran, oiran, oiro,
Hoiran, oiran, oiran, eero,
Hoiran, oiran, oiran, eelaleuran,
Hoiran, oiran, oiran, eero.*

*The wond'ring ploughman halts his plough,
The maid her milking stays,
While sheep on hillside, birds on bough,
Pause and listen in amaze.*

Refrain

*Was it a dream? were all asleep?
Or did she cease her strain?
For the seals with a splash! dive into the deep,
And the world goes on again,
But lingers the refrain.*

Refrain

15. My Luve is like a red, red rose (1913)

Words adapted from the traditional by Robert Burns

This famous poem appeared in 1794: but despite Burns's own reference to it as a 'simple old Scots song which I had picked up in the country', it is hard to be sure how much he contributed towards its final form. In any event, no single tune was ever settled on, and Bantock has produced his own original composition, which unusually owes almost nothing to the folk tradition, but is rather a classic example of an Edwardian parlour song.

*My Luve is like a red, red rose
That's newly sprung in June;
My Luve is like the melody
That's sweetly play'd in tune.*

*As fair thou art my bonnie lass,
So deep in luve am I;
And I will luve thee still, my Dear,
Till a' the seas gang dry.*

*Till a' the seas gang dry, my Dear,
And the rocks melt wi' the sun;
I will luve thee still, my Dear,
While the sands o' life shall run.*

*And fare thee weel, my only Luve!
And fare thee weel a while!
And I will come again, my Luve,
Tho' 'twere ten thousand mile.*

THE ELYSIAN SINGERS

Director: **Sam Laughton**

SOPRANOS

Jo Miles, Harriet Campbell, Soo-Lin Lui, Tracy Smith, Naomi Sadler, Helly Seeley, Louisa Worsam

ALTOS

Geraldine Mynors, Lucy Budd, Laura Taylor, Anne Webster,
Deirdre Hollingsworth, Lucy Swanson, Heather Devine, Antoinette Scales

TENORS

Richard Warren, Ben Finn, Stephen Cviic, Nick Richmond-Smith, Chris Snow, Stephen Jones

BASSES

Paul Kiang, Joe Dodson, Ben Driver, Phillip Williams, Andrew Daws,
Christopher Whitehouse, Andrew Cruise, Mike Smith

Founded in 1986 by Matthew Greenall, **the Elysian Singers** has established a national reputation as a young and lively chamber choir. It is particularly known for its adventurous programming and has won awards for commissioning new music. The choir has appeared at St John's Smith Square, Christchurch Cathedral Dublin, The Wigmore Hall, Pamplona, Windsor Castle, Kenwood House and the Royal Albert Hall, and has performed with the BBC Concert Orchestra, Lesley Garrett, the City of London Sinfonia, the English Chamber Orchestra. The Elysian Singers were named as runner-up in the adult section of Sainsbury's Choir of the Year 2000, and winner of the adult section of the BBC's Let the Peoples Sing in 2003. The choir has broadcast several times on radio and television in the UK and the USA, including the first broadcast performance of Henryk Gorecki's Miserere and Three Lullabies. It has also made several commercial recordings, most notably Delius' complete part-songs, and choral works by James MacMillan. The Elysian Singers have forged relationships with a number of contemporary composers, (including Alan Bullard, Geoffrey Burgon, Andrew Hugill, Tarik O'Regan, Howard Skempton and John Tavener), and have regularly premiered and commissioned works by British composers.

Sam Laughton read music at Cambridge University, where he was organ scholar at Sidney Sussex College. He founded the Cambridge Baroque Singers, and has since become Director of the Craswall Players and the Shipton Festival. He now combines a career as a barrister with a busy musical life as a freelance conductor and keyboard player. He became the director of the Elysian Singers in 2000.





Photograph - Linda Dawson

www.elysiansingers.com

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