

Gods, Ghosts and Monsters

Conceptus

Gods, Ghosts and Monsters

Performed by Conceptus

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|-----|--|-------|
| 1. | Sea Song | 10:05 |
| | <i>Timothy Collins (b. 1967)</i> | |
| | Six Songs From A Shropshire Lad | |
| | <i>George Butterworth (1885-1916), arranged for Conceptus by Timothy Collins</i> | |
| 2. | Loveliest of Trees | 2:50 |
| 3. | When I Was One and Twenty | 1:18 |
| 4. | Look not in my eyes | 2:07 |
| 5. | Think No More, Lad | 1:19 |
| 6. | The Lads in Their Hundreds | 2:05 |
| 7. | Is My Team Ploughing? | 3:41 |
| 8. | The Curlew | 22:08 |
| | <i>Peter Warlock (1894-1930), arranged for Conceptus by Timothy Collins</i> | |
| | Hymns From The Rig Veda Op. 24 | |
| | <i>Gustav Holst (1874-1934), arranged for Conceptus by Timothy Collins</i> | |
| 9. | Ushas (Dawn) | 2:59 |
| 10. | Varuna I (Sky) | 2:57 |
| 11. | Maruts (Storm Clouds) | 1:48 |
| 12. | Indra (God of Storm and Battle) | 3:15 |
| 13. | Varuna II (The Waters) | 2:04 |
| 14. | Song of the Frogs | 1:56 |
| 15. | Vac (Speech) | 2:26 |
| 16. | Creation | 3:25 |
| 17. | Faith | 2:20 |
| | Three Songs by Frank Bridge (1879-1941) | |
| | <i>Arranged for Conceptus by Timothy Collins</i> | |
| 18. | Come To Me In My Dreams | 3:40 |
| 19. | When You Are Old | 3:49 |
| 20. | Love Went A-Riding | 2:07 |

Total playing time: 78:46

Artistic Director Foreword

Like my solo album “The English Tenor”, this title has its origins in the Pandemic. For a good while it was less than certain if live music had a future, and it produced a period of soul searching and discussion about what would come next, if anything at all. Thankfully, whilst many of the worst predictions turned out to be premature, some of this thinking led to interesting outcomes, and new ways of looking at how classical music should manifest.

Conceptus, as the name might suggest, was formed almost as an abstract idea, a possible answer to and way around some of the challenges we were facing. It seemed possible, if not likely, that large-scale projects would be difficult to produce for at least awhile, and short of performing requiems, choral masses and operas to backing tracks, other solutions would need to be found. My brains trust of fellow Australians, composer Timothy Collins and my then manager Brett Goulding, considered whether we could form an ensemble that could be flexible enough to play music originally intended for larger forces, and to bring a larger, more orchestral feel to smaller-scale works.

We also discussed the practical and financial challenges of Coronavirus-compromised travel and decided to establish multiple groups in multiple countries. I formed a trio of players in The Netherlands where I had lived and studied previously, and a German trio in Cologne, closer to my home of Düsseldorf. Both of these groups perform on the album. A British ensemble was also considered briefly, but by that time the doors opened again and we realised that all of these contingency plans might not actually be necessary!

By this stage the abstract had already met reality and I had commissioned Timothy Collins to compose and arrange an extensive list of works for piano trio plus tenor. Tim was free to make his own choices of which pieces he wanted to set and very quickly we had access to an absolute treasure trove of works, several of which I had never heard of. In many ways, Conceptus owes its very existence to Tim’s excellent taste and encyclopaedic knowledge of vocal and chamber music works.

We had also recorded his 2018 work “Sea Song”, which we made into the subsequent film that acts as our single and music video, neither of which are ideas that are normally associated with classical music. Because of that work and particularly the film, which explores the themes

of death, loss and “beyond the veil” contact, I decided to continue with those ideas in the rest of the release. We subsequently recorded his arrangements of the Bridge songs and Butterworth’s “Six Songs from A Shropshire Lad”, Warlock’s “The Curlew” and Holst’s “Hymns from the Rig Veda” in May, July and October 2023 respectively, all with our good friend Jan Maarten van den Boom in Yoursonics Studio in Rijswijk, Netherlands.

We hope you enjoy the album.

Scott Robert Shaw, tenor and artistic director
Düsseldorf, February 2024

Programme Notes

SEA SONG – TIMOTHY COLLINS

Australian composer and arranger Timothy Collins has had a distinguished international career as a singer, composer and pianist. He has enjoyed particular success as a composer in the USA, where his works have been performed and premiered in the John F. Kennedy Center for the Performing Arts in Washington D.C., and in the Aspen Music Festival, where his work "Desdemona", a chamber piece for string quartet and mezzo-soprano was performed by triple Grammy award winner Michelle DeYoung to universal acclaim in 2017. He also received world premieres of the song cycle "Love's Crusade" and "Buch des Sängers", a large-scale symphonic work for voice and orchestra, at the Colorado Music Festival in 2018, where he had previously worked as a singer, performing the baritone solo in Beethoven's Ninth Symphony in 2017.

He has composed or arranged the lion's share of Conceptus' music, and played a significant part in the establishment of the group. His Sea Song was composed in 2018 and is set to the poetry of celebrated New Zealand author Katherine Mansfield, which deals with the themes of ageing, sorrow, loss and loneliness. The film can be viewed online and on the Conceptus website.

SIX SONGS FROM A SHROPSHIRE LAD – GEORGE BUTTERWORTH

Arranged for Conceptus by Timothy Collins

English composer George Butterworth's renowned song cycle, although often associated with World War I, was actually written in 1911 and set to selections of Alfred Edward Housman's 1896 poetry collection "A Shropshire Lad". Housman's cycle in turn reflects upon themes of nostalgia, youth and the English countryside, and refers to the Boer War when discussing the tragedy of lost youth in military conflict. This is seen most particularly in "The Lads in Their Hundreds" and "Is My Team Ploughing", a discussion between the ghost of a dead soldier and his still living friend at home.

Butterworth was a decorated soldier as well as composer, and was awarded the Military Cross in 1916 for "conspicuous gallantry in action". Renowned for his bravery, particularly during the Somme campaign, he was a fearless leader under pressure. He was shot and killed by a sniper in August 1916 after taking a German position, and his body was never recovered.

Given both the subject material and the story of its composer, Six Songs From A Shropshire Lad remains one of the most famous and tragically poignant works in the English song canon.

THE CURLEW – PETER WARLOCK

Arranged for Conceptus by Timothy Collins

Often considered to be one of English composer Peter Warlock's finest works, although through-composed and performed without breaks, "The Curlew" is actually considered to be a song cycle rather than one individual piece. Written between 1920 and 1922 it contains four distinct songs spread throughout its duration, with text taken from four William Butler Yeats poems, "He Reproves the Curlew", "The Lover Mourns for the Loss of Love", "The Withering of the Boughs" and "He Hears the Cry of the Sedge". Warlock enjoyed a close association with Irish poet Yeats and evidence of their strong mutual interest in the occult can be heard here. Full of macabre and desolate imagery, the piece was originally scored for the unusual setting of string quartet, cor anglais and flute and won the Carnegie Award in 1923. In awarding it, the trustees wrote: "A most imaginative setting of Mr Yeats's poems, of which, indeed, it may be regarded as the musical counterpart. It is pervaded by a keen feeling for harmonic colour, which is here used to most appropriate effect".

HYMNS FROM THE RIG VEDA OPUS 24 – GUSTAV HOLST

Arranged for Conceptus by Timothy Collins

Like many of his contemporaries in the early twentieth century, English composer Gustav Holst had a fascination with Indian philosophy and culture, and several of his works in the period 1900-1914 bear witness to this, including his operas "Sita" and "Savitri", the Ode "The Cloud Messenger" and the violin/piano piece "Maya". Both the choral "Hymns from the Rig Veda" and solo cycle are further evidence of this significant period in his compositional life.

The Rig Veda Hymns themselves, written in Ancient Sanskrit, are amongst the oldest known texts in any Indo-European language and were believed to have been written in the northwest Indian subcontinent between 1500 and 1000 BCE. Consisting of ten books called "Mandalas", they form the foundation of Hindu religious philosophical thought. To that end "Hymns from the Rig Veda" can almost be seen as an oratorio or at least sacred text. Holst composed his cycle in 1907-08 using his own translation, and together with the later choral "Hymns to the Rig Veda" these works can be seen as a significant moment in his development as a composer. Most of the pieces are serious and reverent in nature, although the sixth piece in the cycle "Song of the Frogs" with its 7-4 time signature offers some moments of humour.

THREE SONGS BY FRANK BRIDGE

English composer, violist and conductor Frank Bridge composed these three individual songs "Come To Me In My Dreams (1906), "When You Are Old" (1919) and "Love Went A-Riding" (1914), in three disparate periods in his career, but they remain amongst his most famous songs. Set to the poetry of Matthew Arnold, William Butler Yeats and Mary E. Coleridge respectively, they touch on similar themes; ageing, reflection, memory, and in the case of Love Went A-Riding, the mythological. This last piece is often a favourite in Lied duo competitions for its challenging and stirring piano line.

Vorwort des künstlerischen Leiters

Wie mein Soloalbum "The English Tenor" hat auch dieser Titel seinen zeitlichen Ursprung in der Pandemie. Es war zeitweilig alles andere als sicher, ob Live-Musik weiterhin eine Zukunft haben würde. Es war eine Zeit der intensiven Analyse der Gesamtsituation und der eigenen musikalischen Bedürfnisse und Intentionen; was sollte, was könnte weiterhin durchführbar, und wie könnten wir als Musiker in Zukunft in der Öffentlichkeit präsent sein? Viele der schlimmsten Prognosen traten nicht ein, doch einige der entwickelten kreativen Ideen führten glücklicherweise zu interessanten Ergebnissen und neuen Sichtweisen, wie sich klassische Musik weiterhin manifestieren könnte.

Der Name lässt es schon vermuten: "Conceptus" wurde zunächst als fiktive Idee entwickelt, als mögliche Antwort auf einige der Herausforderungen, mit denen wir konfrontiert waren. Groß angelegte Projekte würden zumindest temporär schwer zu realisieren sein. Abgesehen von der Aufführung von Requiems, Chor Messen und Opern, instrumental begleitet durch Tonaufnahmen, mussten andere Lösungen gefunden werden. Ich vertraute dem Vorschlag australischer Landsleute, dem Komponisten Timothy Collins und meinem damaligen Manager Brett Goulding. Es war der Gedanke, ein Ensemble zu etablieren, das flexibel genug wäre, Musik größerer Besetzung zu spielen und andererseits, um kleineren Werken einen voluminösen, orchestralen Klang zu verleihen.

Wir diskutierten auch über die praktischen und finanziellen Herausforderungen des durch die Pandemie beeinträchtigten Reisens. So beschlossen wir, einige Gruppen in unterschiedlichen Ländern zu gründen. Ich bildete ein Trio in den Niederlanden, wo ich zuvor gelebt und studiert hatte und ein deutsches Trio in Köln, näher an meiner Heimatstadt Düsseldorf. Beide Gruppen sind auf dem Album zu hören. Auch ein britisches Ensemble wurde kurzzeitig in Betracht gezogen. Doch lockerten sich die Gegebenheiten, und wir stellten fest, dass all diese Notfallpläne hoffentlich gar nicht nötig waren!

Zu diesem Zeitpunkt war das "Abstrakte" bereits Realität geworden. Ich hatte Tim Collins beauftragt, einige Werke für Klaviertrio und Tenor zu komponieren, bzw. zu arrangieren. Tim konnte selbst entscheiden, welche Stücke er vertonen wollte. Sehr schnell hatten wir Zugang zu einem absoluten Schatz an Kompositionen, von denen ich noch nie gehört hatte. In vielerlei Hinsicht verdankt "Conceptus" seine Existenz Tims exzellentem Geschmack und seinem

enzyklopädischen Wissen über Vokal- und Kammermusikwerke.

Sein 2018 erschienenes Werk "Sea Song" integrierten wir als Besonderheit in unser Musikvideo, als unsere ganz persönliche, unübliche Darstellung klassischer Musik. Aufgrund dieser Arbeit, insbesondere des Films, der sich mit den Themen Tod, Verlust und Kontakt "jenseits des Schleiers" beschäftigt, entschied ich mich, diese Ideen im Rest der Veröffentlichung fortzusetzen. Anschließend haben wir seine Arrangements der Bridge-Songs, Butterworths "Six Songs from A Shropshire Lad", Warlocks "The Curlew" und Holsts "Hymns from the Rig Veda" im Mai, Juli bzw. Oktober 2023 mit unserem guten Freund Jan Maarten van den Boom im Yoursonics Studio in Rijswijk, Niederlande aufgenommen.

Wir hoffen, dass Ihnen/Euch das Album gefällt.

Scott Robert Shaw, Tenor und künstlerischer Leiter
Düsseldorf, Februar 2024

Programmhinweise

SEA SONG – TIMOTHY COLLINS

Der australische Komponist und Arrangeur Timothy Collins blickt auf eine bedeutsame internationale Karriere als Sänger, Komponist und Pianist zurück. Als Komponist feierte er exzellente Erfolge in den USA, wo seine Werke im John F. Kennedy Center anlässlich der Performing Arts in Washington D.C. aufgeführt und uraufgeführt wurden. Ebenfalls wurde er beim Aspen Music Festival gefeiert, wo sein Opus "Desdemona", ein Kammerstück für Streichquartett und Mezzosopran, von der dreifachen Grammy-Preisträgerin Michelle DeYoung präsentiert wurde und beeindruckenden Anklang fand. 2018 erreichte er großen Erfolg mit der Uraufführung des Liederzyklus "Love's Crusade" und dem groß angelegten symphonischen Werk für Gesang und Orchester "Buch des Sängers" beim Colorado Music Festival, wo er zuvor 2017 als Bariton-Solist in der 9. Symphonie von Beethoven gesungen hat.

Er hat einen umfangreichen Teil der Musik für Conceptus komponiert oder arrangiert und war maßgeblich an der Gründung des Ensembles beteiligt. Sein Sea Song wurde 2018 komponiert und basiert auf Gedichten der gefeierten neuseeländischen Autorin Katherine Mansfield, die sich mit den Themen Altern, Trauer, Verlust und Einsamkeit auseinandersetzen.

Der Film kann online und auf der Conceptus-Website angesehen werden.

SECHS LIEDER VON EINEM JUNGEN AUS SHROPSHIRE – GEORGE BUTTERWORTH

Arrangiert für Conceptus von Timothy Collins

Der berühmte Liederzyklus des englischen Komponisten George Butterworth, wird oft mit dem Ersten Weltkrieg in Verbindung gebracht, obwohl er 1911 geschrieben und mit einer Auswahl von Alfred Edward Housmans Gedichtband "A Shropshire Lad" aus dem Jahr 1896 vertont wurde. Housmans Zyklus wiederum reflektiert Themen wie Nostalgie, Jugend und die englische Landschaft, verweist so auf den Burenkrieg, auf die Tragödie der verlorenen Jugend durch militärische Konflikte. Das zeigt sich vor allem in "The Lads in Their Hundreds" und "Is My Team Ploughing", einem Gespräch zwischen dem Geist eines toten Soldaten und seinem noch lebenden Freund in der Heimat.

Butterworth war sowohl ein mit Militärorden versehener Soldat als auch Komponist. Er wurde 1916 mit dem Militärkreuz für "auffällige Tapferkeit in Aktion" ausgezeichnet. Für seine Tap-

ferkeit war er bekannt, insbesondere während des Feldzuges an der Somme. Er bewies sich als furchtloser Anführer auch in strategisch brisanten Konflikten. Im August 1916 wurde er von einem Scharfschützen erschossen, nachdem eine er deutsche Stellung eingenommen hatte. Seine Leiche wurde nie geborgen. „Six Songs From A Shropshire Lad“ ist nach wie vor eines der berühmtesten und tragischsten Werke im englischen Liedkanon.

THE CURLEW – PETER WARLOCK

Arrangiert für Conceptus von Timothy Collins

“The Curlew” wird als eines der besten Werke des englischen Komponisten Peter Warlock angesehen. Es ist ein durchkomponiertes Opus, das aus einem mehrteiligen Liederzyklus besteht, der vereint ist zu einer Gesamtkomposition. Es wurde zwischen 1920 und 1922 geschrieben und enthält vier verschiedene Lieder, die über die gesamte Dauer verteilt sind. Die Texte stammen aus vier Gedichten von William Butler Yeats: “He Reproves the Curlew”, “The Lover Mourns for the Loss of Love”, “The Withering of the Boughs” und “He Hears the Cry of the Sedge”. Warlock pflegte eine intensive Verbindung mit dem irischen Dichter Yeats. Beide hatten ein starkes Interesse an okkulten Phänomenen. Die Komposition voller makaberer, trostlos - hoffnungsloser Bilder wurde ursprünglich für die ungewöhnliche Besetzung von Streichquartett, Englischhorn und Flöte komponiert und gewann 1923 den Carnegie Award. Bei der Preisverleihung schrieben die Treuhänder: “Eine höchst phantasievolle Vertonung von Mr. Yeats’ Gedichten. Sie kann in der Tat als musikalisches Gegenstück angesehen werden. Die Musik ist durchdrungen von feinem Gespür für harmonische Farben, die hier höchst wirkungsvoll eingesetzt werden.”

HYMNEN AUS DEM RIG VEDA OPUS 24 – GUSTAV HOLST

Arrangiert für Conceptus von Timothy Collins

Im frühen 20. Jahrhundert hatte der englische Komponist Gustav Holst eine Faszination für die indische Philosophie und Kultur, wie so viele seiner Zeitgenossen. Mehrere seiner Werke aus der Zeit von 1900 bis 1914 zeugen davon, darunter seine Opern “Sita” und “Savitri”, die Ode “Der Wolkenbote” und das Violin-/Klavierstück “Maya”. Sowohl der Choral “Hymns from the Rig Veda” als auch der Solozyklus sind weitere Zeugnisse dieser bedeutenden Periode in seinem kompositorischen Leben.

Die Rig Veda Hymnen selbst, die in altem Sanskrit verfasst wurden, gehören zu den ältesten bekannten Texten in einer indoeuropäischen Sprache und wurden vermutlich zwischen 1500 und 1000 v. Chr. auf dem nord west indischen Subkontinent geschrieben. Sie bestehen aus

zehn Büchern, die Mandalas genannt werden und bilden die Grundlage des hinduistischen religiös-philosophischen Denkens. Zu diesem Zweck kann "Hymns from the Rig Veda" fast als Oratorium oder zumindest als heiliger Text angesehen werden. Holst komponierte seinen Zyklus 1907/08 mit eigener Übersetzung. Zusammen mit dem späteren Choral "Hymns to the Rig Veda" können diese Werke als bedeutende Momente seiner kompositorischen Entwicklung angesehen werden. Die meisten Stücke sind ernst und andächtig, wobei das sechste Stück des Zyklus "Das Lied der Frösche" mit seiner 7/4-Taktart einige humoreske Momente bietet.

DREI SONGS VON FRANK BRIDGE

Arrangiert für Conceptus von Timothy Collins

Der englische Komponist, Bratschist und Dirigent Frank Bridge komponierte diese drei einzelnen Songs "Come To Me In My Dreams" (1906), "When You Are Old" (1919) und "Love Went A-Riding" (1914) in drei unterschiedlichen Perioden seiner Karriere. Sie gehören zu seinen bekanntesten Liedern. Die Gedichte von Matthew Arnold, William Butler Yeats und Mary E. Coleridge berühren ähnliche Themen: Altern, Reflexion, Erinnerung und im Fall von Love Went A-Riding das Mythologische. Letzteres wird wegen seines herausfordernden und mitreißenden Klavierparts oft bei Liedduo-Wettbewerben aufgeführt.

1. Sea Song

Timothy Collins (b.1967)

Text: Katherine Mansfield (1888-1923)

I will think no more of the sea !
Of the big green waves
And the hollowed shore,
Of the brown rock caves
No more, no more
Of the swell and the weed
And the bubbling foam.

Memory dwells in my far away home,
She has nothing to do with me.

She is old and bent
With a pack
On her back.
Her tears all spent,
Her voice is cracked
With an old thorn stick
She hobbles along,
And a crazy song
Now slow, now quick
Wheeks in her throat.

And every day
While there's light on the shore
She searches for something,
Her withered claw
Tumbles the seaweed;

She pokes in each shell
Groping and mumbling
Until the night
Deepens and darkens,
And covers her quite,
And bids her be silent,
And bids her be still.

The ghostly feet
Of the whispery waves

Tiptoe beside her.
They follow, follow
To the rocky caves
In the white beach hollow ...
She hugs her hands,
She sobs, she shrills,
And the echoes shriek
In the rocky hills.
She moans : "It is lost!
Let it be! Let it be !
I am old. I'm too cold.
I am frightened ... the sea
Is too loud ... it is lost,
It is gone ..." Memory
Wails in my far away home.

**original text reads "Her voice, just a crack"*

Six Songs from A Shropshire Lad:

George Butterworth (1885-1916)

*All poems from A Shropshire Lad by A.E. Housman
(1859-1936)*

2. Loveliest of trees

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy [springs]1 a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

2. When I was one-and-twenty

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

4. Look not in my eyes

Look not in my eyes, for fear
They mirror true the sight I see,
And there you find your face too clear
And love it and be lost like me.
One the long nights through must lie
Spent in star-defeated sighs,
But why should you as well as I
Perish? Gaze not in my eyes.

A Grecian lad, as I hear tell,
One that many loved in vain,
Looked into a forest well
And never looked away again.
There, when the turf in springtime flowers,
With downward eye and gazes sad,
Stands amid the glancing showers
A jonquil, not a Grecian lad.

5. Think no more, lad

Think no more, lad; laugh, be jolly;
Why should men make haste to die?
Empty heads and tongues a-talking

Make the rough road easy walking,
And the feather pate of folly
Bears the falling sky.

Oh, 'tis jesting, dancing, drinking
Spins the heavy world around.
If young hearts were not so clever,
Oh, they would be young for ever;
Think no more; 'tis only thinking
Lays lads underground.

6. The lads in their hundreds

The lads in their hundreds to Ludlow come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old.

There's chaps from the town and the field and the till and the cart,
And many to count are the stalwart, and many the brave,
And many the handsome of face and the handsome of heart,
And few that will carry their looks or their truth to the grave.

I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish them farewell
And watch them depart on the way that they will not return.

But now you may stare as you like and there's nothing to scan;

And brushing your elbow unguessed-at and
not to be told
They carry back bright to the coiner the
mintage of man,
The lads that will die in their glory and never be old.

7. Is my team ploughing

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

"Is football playing
Along the river-shore,
With lads to chase the leather,
Now I stand up no more?"

Ay, the ball is flying,
The lads play heart and soul;
The goal stands up, the keeper
Stands up to keep the goal.
"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.

8. The Curlew:

Peter Warlock (1894-1930)

*Poetry from "He Reproves the Curlew",
"The lover mourns for the loss of love",
"The Withering of the Boughs",
"He Hears the Cry of the Sedge",
all by W.B. Yeats (1865-1939)*

O, curlew, cry no more in the air,
Or only to the waters in the West;
Because your crying brings to my mind
Passion-dimmed eyes and long heavy hair
That was shaken out over my breast:
There is enough evil in the crying of wind.

Pale brows, still hands and dim hair,
I had a beautiful friend
And dreamed that the old despair
Would end in love in the end:
She looked in my heart one day
And saw your image was there;
She has gone weeping away.

I cried when the moon was murmuring to the birds,
"Let peewit call and curlew cry where they will,
I long for your merry and tender and pitiful words,
For the roads are unending, and there is no place to
my mind."
The honey-pale moon lay low on the sleepy hill,
And I fell asleep upon lonely Eichtge of streams.
No boughs have withered because of the wintry wind;
The boughs have withered because I have told them
my dreams.

I know of the leafy paths the witches take,
Who come with their crowns of pearl and their

spindles of wool,
And their secret smile, out of the depths of the lake;
I know where a dim moon drifts, where the
Danaan kind
Wind and unwind their dances when the light
grows cool
On the island lawns, their feet where the pale foam
gleams.
No boughs have withered because of the wintry
wind;
The boughs have withered because I have told them
my dreams.

I know of the sleepy country, where swans fly round
Coupled with golden chains, and sing as they fly.
A king and a queen are wandering there, and the
sound
Has made them so happy and hopeless, so deaf
and so blind
With wisdom, they wander till all the years have
gone by;
I know, and the curlew and peewit on Echtge of
streams.
No boughs have withered because of the wintry
wind;
The boughs have withered because I have told them
my dreams.

I wander by the edge
Of this desolate lake
Where wind cries in the sedge:
Until the axle break
That keeps the stars in their round,
And hands hurl in the deep
The banners of East and West.
And the girdle of light is unbound,
Your breast will not lie by the breast
Of your beloved in sleep.

Hymns from the Rig Veda

Gustav Holst (1890-1937)
All English texts translated from the ancient Sanskrit
texts by Gustav Holst. Original authorship unknown.

8. Ushas (Dawn)

Behold the Dawn, the fairest of all visions,
Day's glory now appears.
Arise! For the night hath fled!
Arise and greet the Dawn.
Welcome her! Unveiled she now appeareth,
All things greet her radiant smile.
Borne by wingèd horse and car
She steals across the sky.
Child of heav'n arrayed in shining garments,
Blushing maiden draw thou near:
Sovran lady of earth and sky,
We hail thee as our queen.
Heav'n's breath awakeneth creation,
The sky is all aflame,
Th' eastern Portals open wide.
The Sun draws nigh.
Greeting thee, the holy fire ascendeth,
Greeting thee, our hymns arise,
Greeting thee, the Sun appeareth,
Greeting thee, thy worshippers
Bow down and bless and adore.

10. Varuna I (Sky)

Oh thou great judge, Varuna,
Day after day we break thy holy laws.
Oh let us not be yielded up to Death to be destroyèd,
To be destroyèd in thy wrath.

To gain forgiveness, Varuna,
In deepest woe I raise to thee my chant:
Behold, it riseth up towards thy holy throne to beg
for mercy,
As flies the bird unto his nest.

Thou knowest all, Varuna,
Thou knowest the pathway of the moon and wind,

Thy laws throughout eternity endure, thou mighty ruler,
And to thy judgement all must come.

He doth appear! My cry is answered!
I am delivered from my sin.

11. Maruts (Stormclouds)

Mighty Warriors,
Children of Thunder,
Glorious Maruts,
Heralds of storm!
Through the gloom
Gathering round us
Ye and your horses
Appear in the sky;
Glowing like flames
From the holy fire
That springs from the altar,
Rising to God.

Flashing sword blades,
Tramping of horses,
Shouting of riders
Fill the sky!
Ye are seen
Spreading a mantle,
Cov'ring the heavens
And hiding the sun.
Then from above 'midst
The lightning's bright gleam,
Rejoicing in freedom,
Falleth the rain.

Rushing onward
Hurling your weapons,
Chanting your war songs
Nearer ye come!
We would fan
Welcome you fitly,
But faint are our voices
And feeble our lays.

Come then, dwell within us,
With your power inspire our hearts,
Then shall our songs,
Like clouds expanding,
Carry your glory
Throughout the world.

12. Indra (God of Storm and Battle)

Noblest of songs for the noblest of Gods!
A song that shall reach to the throne of Indra,
The Lord of the sky!
Radiant with light, thou dost ride through the
heav'ns.
The Holy Ones rush forth to greet the monarch,
Who ruleth the sky!

Lo! to thy shrine we come, pouring libations.
Swelling like mighty floods, our hymns rise to heav'n,
Yoking thy steeds to thy swift flying chariot,
Bringing thee earthward to aid us in battle,
Filling our hearts with valour and strength,
With strength as of heroes!

Like to the river expanding the sea,
Our loud swelling song shall increase
Thy glory o'er earth and sky.
Lover of sacrifice, lover of singing,
Loud-voiced Thunderer,
Shaker of mountains and Lord of the sky.

13. Varuna II (The Waters)

'Fore mine eyes,
Yawning and hungry,
Looms the grave.
Spare me, O great Varuna.
Tossed by winds,
Trembling and faint,
I come to thee.
Spare me, O great Varuna!
Mighty God!
Waters o'erwhelm me
Swiftly rising.

Spare me, O great Varuna!
Yet within,
Thirst fiercely burning
Gnaws my heart.
Spare me, O great Varuna.

14. Song of the Frogs

Throughout the summer they were lying,
Their skins were scorching in the sun,
Now the rain hath awakened their voices,
Their singing hath begun,
And welcoming each other,
They rise and quench their thirst.
And one repeats another's greeting,
In courtly words polite and mild,
As a scholar learning a lesson,
A father teaching his child.
With eloquence and wisdom
They swell and seem to burst.
"Brothers rise and join the throng
Our throats are moist and ripe for song.
So pray you bellow like a cow,
Or bleat like goat, or grunt like sow."

Like Brahmins sitting round the altar,
Who loudly talk of holy rite,
Round the pool the frogs are ranging
With speech and song and fight.
Their year-long vow of silence
Hath ended with the Rain.
The joyous earth is now reviving,
The trees and flowers now arise,
And our hearts go forth in gladness
To greet the noisy cries.
The singing of the Frogs
Hath brought wealth to us again.
"Brothers rise and join the throng
Our throats are moist and ripe for song.
So pray you bellow like a cow,
Or bleat like goat, or grunt like sow."

15. Vac (Speech)

I, the queen of all,
First of those that mankind worship,
Worthy of all praise,
I proclaim aloud my wisdom.
Hearken unto me,
My word is true:
Unto God and Man
I bring blessing,
Pouring forth my wealth,
Making wise the man I cherish.
Through me each one lives,
Each one breathes and sees and hearkens.
All unite in me,
I alone sustain creation,
Compassing the earth
I reach t'ward heav'n.
In the water's depth
I have my dwelling,
On the summit of the universe
I bring forth the Father.
Beyond the earth and sky
I reign in my mystic grandeur.

16. Creation

Then, Life was not!
Non-life was not!
No vast expanse of air,
Nor vaster realm of sky that lies beyond.
Was water there, the deep abyss of ocean?
Then, Death was not!
Non-death was not!
No change of day and night.
And, cov'ring all, the gloom was lost in gloom.
All was unseen, One universe unknown.
Then there was One! One alone!
Calm and self-existing:
Beyond and apart was naught.
Then up rose Desire,
Fierce glowing Desire.
The seed of spirit,
The germ of mind,

The source of life,
Begetting mighty forces,
All heaved in restless motion.
Who then knows,
Who can now declare
Whence cometh creation?
He the Primal One whose
Eye controlleth all things,
He alone doth know it,
Or perchance even
He knoweth it not!

17. Faith

By Thee the fire doth shine
Upon the sacred altar:
To Thee we raise our song of joy and homage,
Most Holy Faith!
By Thee the gen'rous heart
Is blessed with wealth and wisdom:
To Thee he giveth all in humble gladness,
Most Holy Faith!

By Thee the prayers are heard
That rise in silent worship:
To Thee mankind and God are drawing nearer,
Most Holy Faith!
By Thee inspired, our song
Ascendeth ever higher
To Thee at early morn, at noon, at even,
Most Holy Faith!

Three songs by Frank Bridge (1879-1941)

18. Come to me in my dreams

Matthew Arnold (1822-1888)
Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

Come, as thou cam'st a thousand times,
A messenger from radiant climes,
And smile on thy new world, and be
As kind to all the rest as me.

Or, as thou never cam'st in sooth,
Come now, and let me dream it truth;
And part my hair, and kiss my brow,
And say: My love! why suff'rest thou?
Come to me in my dreams, and then
By day I shall be well again!
For then the night will more than pay
The hopeless longing of the day.

When you are old and grey and full of sleep
WB Yeats (1865-1939)
When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false [or] true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

20. Love went a-riding

Mary E. Coleridge (1861-1907)
Love went a-riding over the earth,
On Pegasus he rode ...
The flowers before him sprang to birth,
And the frozen rivers flowed.

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

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DEDICATION

This album is for Jan Maarten van den Boom of Yoursonics. Jan Maarten, it has been a great pleasure working with you on this album. You've been a great host and friend, and the quality of your work is second to none. You have made as much of a personal contribution to this album as anyone and have understood the labour of love it has taken to produce it, which made all the difference in the end. We can't thank you enough.

Conceptus Performers

Sea Song

Eva De Vries (violin), Laura Roura Foixà (cello), Luba Podgayskaya (piano)

Six Songs from a Shropshire Lad

Eva De Vries (violin), Laura Roura Foixà (cello), Luba Podgayskaya (piano)

The Curlew

Asia Weissmann (violin), Hugo Eedle (cello), George Warren (piano)

Hymns from the Rig Veda

Klara Gronet (violin), Hugo Eedle (cello), George Warren (piano)

Three Songs by Frank Bridge

Eva De Vries (violin), Laura Roura Foixà (cello), Luba Podgayskaya (piano)

Scott Robert Shaw: tenor in all tracks



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Cover still from Sea Song film

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