

# Song Settings



Graham Waterhouse

Recording Venues:



The Purcell School for Young Musicians, Bushey, Hertfordshire, England, November 2019 (1-7, 10)  
Recording and Editing: Tom Bell [www.purcell-school.org](http://www.purcell-school.org)

Tonstudio RichArt, Munich, December 2019 (8,9)

Recording and Editing: Wolfgang Obrecht [www.pilgrims-of-sound.com](http://www.pilgrims-of-sound.com)



St Michael's Church, Highgate, London August 2018 (11-18)

Recording and Editing: Paul Arden-Taylor ([www.dinmore-records.co.uk](http://www.dinmore-records.co.uk))

***Emerald Spring*** - Song Cycle for Soprano Flute and Piano

***Apple Picking*** - Soprano, Piano

***Over Hill, over Dale*** - Soprano, Piano

***Fergus*** -Soprano, Flute, Cello and Piano

***De Natura*** -Song Cycle for Tenor and String Quartet

Simon Blendis	Violin (11-15)
Colin Howard	Tenor (11-15)
Joe Ichinose	Viola (11-15)
Anna Karmasin	Soprano (8,9)
Yuki Osedo	Piano (1-7, 10)
Clare Treacey	Soprano (1-7, 10)
Celia Waterhouse	Violin (11-15)
Graham Waterhouse	Piano (8,9), Cello (10-15)
Emma Williams	Flute (3,10)

#### Track List

<b><i>Emerald Spring</i></b> (2017) Song-cycle for Soprano, Piano, Flute		
1.	Eve (anon, 8th century)	[4:01]
2.	News (Colette Nic Aodha, c 1997)	[1:33]
3.	The Spring (Katherine Tynan, 1859-1931)	[4:36]
4.	Song (Rebecca Scott, 1870)	[5:37]
5.	Small Breaths (Eileen Carney Hulme, c 1990)	[2:48]
6.	The Poetry Bug (Colette Bryce, 21st century)	[2:28]
7.	The Phoenix (anon., 18th century)	[3:04]
8.	<b><i>Apple Picking</i></b> (Geoffrey Shakespeare) (1979) Soprano, Piano	[3:21]
9.	<b><i>Over Hill, over Dale</i></b> (William Shakespeare) (2016) Soprano, Piano	[3:24]
10.	<b><i>Fergus</i></b> (WB Yeats 1892) (2018) Soprano, Flute, Cello, Piano	[4:23]
<b><i>De Natura</i></b> (2015) Song-cycle for Tenor, String Quartet		
11.	Hymn to Helios (1 <sup>st</sup> Century BC)	[4:44]
12.	The Moon (Charles Best, c.1615)	[3:15]
13.	On a Nightingale in April (William Sharp, 1890)	[3:25]
14.	The Amphisbaena (A.E. Housman, ca 1930)	[3:19]
15.	Saint Hugh (Thomas Dekker, 1630)	[4:19]
	Total Playing Time	[54.13]

# Emerald Spring



## ***Emerald Spring* (2017)**

*Song-cycle for Soprano, Piano, Flute and Cello*

### *Composer's Note*

*Emerald Spring* was composed in response to a request from the soprano Clare Treacey and her family for a song which might reflect experiences of Irish women. In searching for words to set I examined verse stretching back to the earliest centuries after the birth of Christ, witness to an immensely rich heritage of literature. Enthused by my findings, I set seven texts dating from 9th century to the present day. The poems cover a wide range of subjects and sensibilities, from the sadness and desperation of Eve, through Victorian sentiments of "Spring" to the upbeat, maverick, contemporary proselytising of "News" and "Poetry Bug". The vocal part expresses a multitude of different moods and affectations. In *Emerald Spring* there are shared themes of reflection, waiting, becoming, humour, and poetic inspiration.

## 1. Eve (anon, 8th century)

### Background



This poem, based on an anonymous Irish text, was written by Thomas Mc Donagh who was executed for his part in the Easter Rising of 1916. He was the Headmaster of St Enda's, a bi-lingual progressive school, founded by Patrick Pearse who led the rebellion that ultimately led to Irish Independence.

### Composer's Note

- In the first song, *Eve* (wife of Adam) shows remorse for the consequential decisions she made in her life.

I am Eve, great Adam's wife,  
I that wrought my children's loss,  
I that wronged Jesus of life,  
Mine by right had been the cross.

I a kingly home forsook,  
Ill my choice, my disgrace,  
Ill the counsel that I took  
Withering me and all my race.

I that brought the winter in  
And the windy glistening sky,  
I that brought sorrow and sin,  
Hell and pain and terror, I.

## 2. News (Colette Nic Aodha, c 1997)

### Background



Colette Nic Aodha, born in [Shrule](#), Co. Mayo, teaches, lives and writes in both English and Irish. Most of her work is Irish language poetry although she has at least one collection of poetry in English and several in both. She has also completed an academic review of the blind poet [Antoine Ó Raifteiri](#). Her work is used on the syllabus for primary, secondary and third level students. Nic Aodha is on the Board of directors for [Poetry Ireland](#) and works on IMRAM, the Irish Language Festival. Her work has been in multiple anthologies.<sup>[9]</sup>

### Composer's Note

- In the second song, the *News* is that the beloved has been in touch and all is "go": Love is required.

Since I happened to hear from you  
every machine in the house shouts,  
the ink in my pen pulses,  
the computer runs by itself.

The floor is swept,  
children's clothes cleaned,  
roses grow in the garden  
even though it's winter out

and there's no sign of the sun  
I saw a fish swimming in the kitchen sink,  
white birds swim overhead,  
a red squirrel climbing in the trees,

swallows returning –  
they can't help it –  
coloured balloons shooting out of chimneys,  
the earth thronged with gods.

Love required.

### 3. The Spring (Katherine Tynan, 1859-1931)

#### Background



Katharine Tynan explored issues of feminism, her Catholic faith, Irish nationalism and the First World War. She wrote on issues such as children in poverty women's suffrage and the appalling conditions endured by women working in industry. Renowned by her mid-20s, she collaborated closely with WB Yeats. She moved to London with her English barrister husband until moving to Co Mayo in 1912 where he became a local magistrate with reduced means and her publications provided income, essential when he died in 1919. With both sons serving, she expressed concern about the psychological damage done to the soldiers returning home. "Let them go unhaunted, Lord," she wrote, "By the sights that they have seen". In her later years, Katharine toured Europe where she worked as a journalist.

#### Composer's Note

- The flute joins for the third song, *The Spring*, with bird-song motives heralding the coming "slowly" of spring while the piano has heavy chords representing the cold, hard earth.

The Spring comes slow,  
The Spring comes slowly up this way,  
Under a snood of hodden grey,

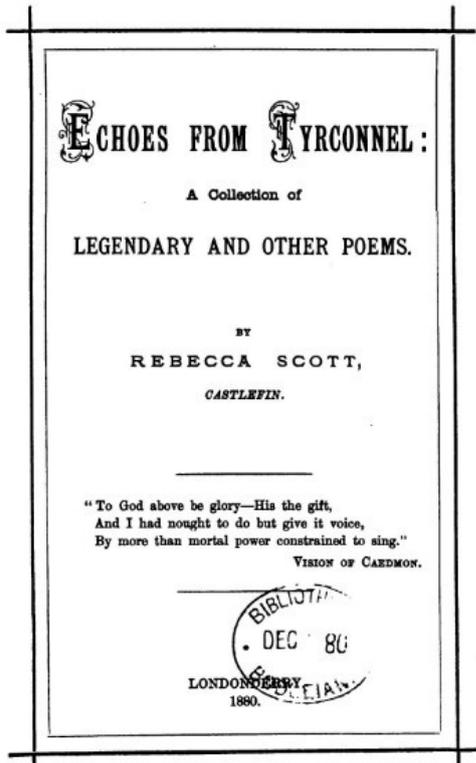
The black and white for her array,  
Slowly, slowly,  
The Spring comes slowly up this way.  
Where is her green that was so gay?  
Slowly, slowly,  
The Spring comes slowly up this way.

Unto a world too sick for May,  
Slowly, slowly,  
The Spring comes slowly up this way.  
She has no heart for holiday,  
Slowly, slowly,  
The Spring comes slowly up this way.

The trees are out in Heaven, so they say.  
Slowly, slowly,  
The Spring comes slowly up our way.

#### 4. Song (Rebecca Scott, 1870)

##### Background



Rebecca Scott's family owned a large weaving factory in Castlefin County Donegal. She published two volumes of poetry, *A Glimpse of Spring* (Dublin, 1870) and [Echoes from Tyrconnel](#) (Derry, 1880).

##### Composer's Note

- In *Song* a substantial narrative describes the delightful aspects of a dream in which a tall majestic person appears to the poet.

I cannot tell if ever love  
Has dwelt within this wayward breast,  
But if he did, he has not been  
A frequent nor abiding guest.

But once, I dreamt a gorgeous dream  
Of some far off delightsome land;  
Wherein a tall majestic form  
Moved by my side and held my hand,

And mingling with the joyous strains  
Of myriad birds, from countless trees.  
Of cooing doves, and murmuring brooks.  
And soft, harmonious hum of bees,

The summer zephyr's soft sweet sigh,  
The dancing fountains tinkling fall,  
Came the clear accents of a voice,  
More dear, more musical, than all.

And from a cloudless, deep blue sky  
A glorious summer sun beamed fair.  
And luscious fruits, and fadeless flowers,  
And rich, resplendent gems were there:

A land of deep, bewildering bliss.  
Of melody and light and bloom,  
Whose every scene was loveliness.  
Whose zephyrs' odorous with perfume.

But brighter, dearer, sweeter far  
Than fadeless flowers and cloudless skies,  
Than summer sun, or evening star,  
Beamed forth the light of soft brown eyes.

Though that radiant dream has passed,  
Since then has never ceased to shine  
Upon my path the 'wilder light  
Of soft brown eyes resembling thine.

Though from my slumber rudely waked,  
When thou art near me, still I seem  
To see the tall, majestic form  
That walked beside me in my dream.

And when upon my waking sense  
The accents of thy sweet voice fall,  
I seem to recognise the tones  
Which made my dreamland musical.

## 5. Small Breaths (Eileen Carney Hulme, c 1990)

### Background



Award-winning Eileen Carney Hulme lives in the North of Scotland. She has published three collections. Her poems are intimate, precise and assured at locating places where love and other emotions make themselves felt.

More info available here: <https://www.indigodreams.co.uk/echo-tsm/4589983025>

### Composer's Note

- In *Small Breaths* the poet has retreated into a state of minimal interaction with the world while her heart sinks and sighs.

No matter that my heart sinks,  
sighs, with the weight of skeletons -

paths I forgot to follow  
have slowly, slowly sealed

rooms go unrecognised  
for fear of change

and I cry at the uncertainty of rainbows.

All the daydreams I stole,  
refusing to give them back

are stored as silver dust  
and each day is a small breath.

## 6. The Poetry Bug (Colette Bryce, 21st century)

### Background



**Colette Bryce** (born 1970) is a poet, freelance writer, and editor.

Bryce was born 1970 in [Derry, Northern Ireland](#). She moved to the North East of England in 2005.

Amongst other awards, her 2014 collection "The Whole & Rain-domed Universe", which draws on the author's experience of growing up in Derry during the Troubles, was awarded a special Christopher Ewart-Biggs Award in memory of Seamus Heaney. In 2019 she became editor of [Poetry Ireland Review](#).

### Composer's Note

- In *The Poetry Bug*, we are treated to a minute description of an insect - the poetry bug - with its translucent skin, with eight root-like tentacles - which loves to live on the bed or couch.

The Poetry Bug  
Is a moon-pale, lumpish creature  
parcelled in translucent skin  
papery as pastry  
patterned faint as a fingerprint  
is quite without face or feature  
ear or eye or snout  
has eight root-like  
tentacles or feelers, rough  
like knuckly tusks of ginger  
clustered at the front.

The Poetry Bug  
Invisible to the naked eye  
monstrous in microscopy  
it loves the bed or couch  
pillow, quilt or duvet  
and feeds, or *thrives* I should say  
on human scurf and dander  
indeed, is never happier  
than feasting on the dust  
of love's shucked husk  
the micro-detritus of us.

## 7. The Phoenix (anon., 18th century)

### Background



This the first verse of The Irish Phoenix – sold around the countryside in chapbooks of three or four songs with popular themes.

“though Irish was the language of the countryside, the hedge schoolmasters who taught English – the language of commerce and the future- might have heard few native English speakers: thus their knowledge of English could

have been directed from books and grammars and quaintly old-fashioned and stilted. It is worth noting that the metrical and rhyming patterns in “The Irish Phoenix” are those of the Irish song or “Amhrán”

(A History of Irish Working Class Poetry, ed. Michael Pierce, Cambridge University Press 2018)

### Composer’s Note

- Finally, in *The Phoenix*, the poet invokes the Muses to infuse them with sublime verses.

Once more, kind Muses, it is your duty  
For to infuse me with verse sublime,  
My subject surely is now amusing,  
As you have chose me for to repine;

Ye mangling poets, don’t dare oppose me,  
For now my notions are raised on high,  
King Gods, support me through these my posies,  
In you I glory and still rely.

# Individual Song Settings

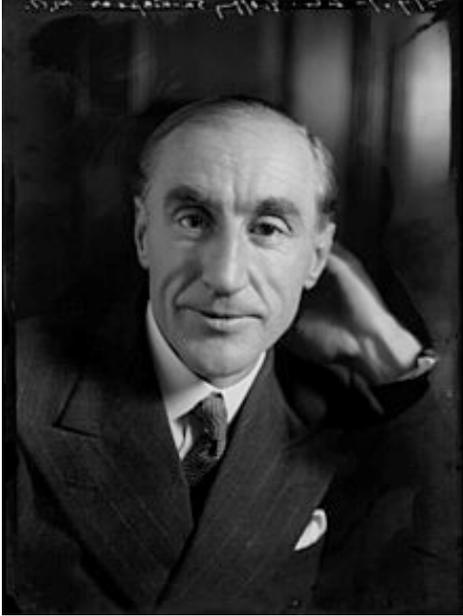


"A Meeting" stained glass panel (1918) by Harry Clarke, based on the poem by Heinrich Heine. National Museum of Ireland, Collins Barracks, Dublin

## 8. *Apple Picking* (Sir Geoffrey Shakespeare)

Soprano, Piano

Background



A former pupil and governor of Highgate School in London, Geoffrey Shakespeare (1893-1981), was private secretary to David Lloyd George. He wrote a valuable account of the Anglo-Irish peace negotiations which he attended in 1921. He later served in government as a Liberal MP

### *Composer's Note*

- Composed while a pupil at Highgate in 1979.

Diana of the apple trees,  
Grant me a small favour please,  
Smile and turn your graceful head,  
Pretty as a "Summer Red"

Leave your golden fruited boxes,  
Laxton, Fortune, Grieves and Coxes,  
What a wind-fall it would be  
If you dropped a smile for me.

I am getting blind and old  
And the weather's black and cold,  
Could you spare a little while  
To warm me with a radiant smile.

I'm December you are May,  
You're another's so they say,  
But how blessed would it be,  
If you kept a smile for me.

9. **Over Hill, over Dale** (William Shakespeare – A Midsummer Night's Dream (c.1594), Act 2 Scene 1

Soprano, Piano

Background



Arthur Rackham (1867-1939)

*In the forest, Robin Goodfellow, a puck (elf) and servant of Oberon, King of Fairies, meets a fairy servant of Titania, Oberon's estranged Queen, and asks "How now, spirit, whither wander you?". The fairy replies,*

**Composer's Note**

- Composed in 2016

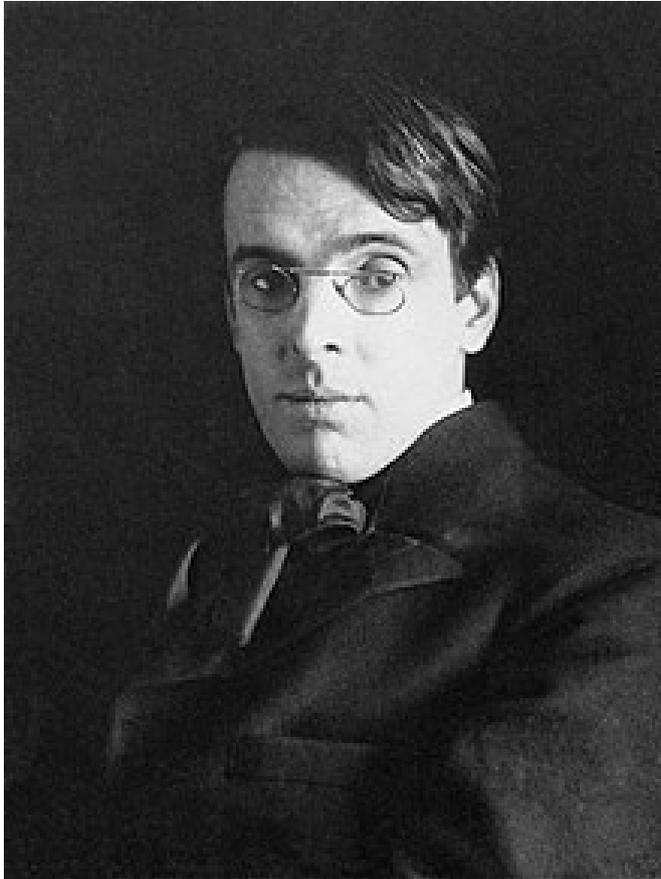
Over hill, over dale,  
Thorough bush, thorough brier,  
Over park, over pale,  
Thorough flood, thorough fire:  
I do wander everywhere,  
Swifter than the moon's sphere;  
And I serve the Fairy Queen,  
To dew her orbs upon the green.

Farewell, .....I'll be gone.

## 10. *Fergus* (WB Yeats 1892)

Soprano, Flute, Cello, Piano

### Background



**William Butler Yeats**<sup>[a]</sup> (13 June 1865 – 28 January 1939) was a driving force behind the [Irish Literary Revival](#). In “Who Goes With Fergus?” Yeats references the mythical Irish king and poet Fergus in order to encourage people to focus on the mystical beauty of the universe. In Yeats’s play *The Countess Cathleen*, this song is sung to soothe the title character after she sells her soul to the devil to save her tenants during a famine. James Joyce’s character Stephen Dedalus repeatedly thinks of this poem, which he sang to his mother on her deathbed. He especially remembers the lines, “And no more turn aside and brood / Upon love’s bitter mystery.”

### *Composer’s Note*

- Composed in 2016

Who will go drive with Fergus now,  
And pierce the deep wood’s woven shade,  
And dance upon the level shore?  
Young man, lift up your russet brow,  
And lift your tender eyelids, maid,  
And brood on hopes and fear no more.

And no more turn aside and brood  
Upon love’s bitter mystery;  
For Fergus rules the brazen cars,  
And rules the shadows of the wood,  
And the white breast of the dim sea  
And all dishevelled wandering stars.

# De Natura



'A land of Infinite Choice' by David Marl (b.1942), who taught art to children before retiring to become a priest, leading services in country churches in SW England. He attributes the small size of his paintings to his training as a stained glass artist.

## ***De Natura* (2015)**

*Song-cycle for Tenor, String Quartet*

### *Composer's Note*

*De Natura* is a song cycle for tenor and string quartet by Graham Waterhouse, commissioned by the tenor Colin Howard. The two musicians have known each other and collaborated in musical projects since the late 1970s, when Colin Howard was appointed Director of Music at Highgate School, where Graham Waterhouse was pupil and music scholar.

The idea for writing a song cycle first came to light in Summer 2014 during discussions at the annual *National Chamber Music Course* <http://ncmc.org.uk>. The express wish was for a cycle with poems linked by a common theme, contrasted in style, a vehicle for showing off the many different facets of the human voice in combination with stringed instruments. The five poems selected for cover a wide span (between 1st century BC and the 20th century); each broadly describes a connection to Nature or to a natural phenomenon. In common with several of the composer's other recent works, the vocal part shares the leading role with the instrumentalists, each part creeping in and out of the spot-light, as the musical emphasis passes between all five parts in a continual state of flux.

Parts of *De Natura* were tried out at the 2015 NCMC course; the first performance of the entire work was at Gasteig, Munich on 1st November 2015. The song-cycle is dedicated to the memory of the pianist Anna Roberts.

## 11. Hymn to Helios (1st Century BC)

### Background



The 33 anonymous ancient Greek "**Homeric**" **Hymns** which celebrate individual gods are "Homeric" in the sense that they employ the same rhythmic scheme as the Iliad and the Odyssey.

### Composer's Note

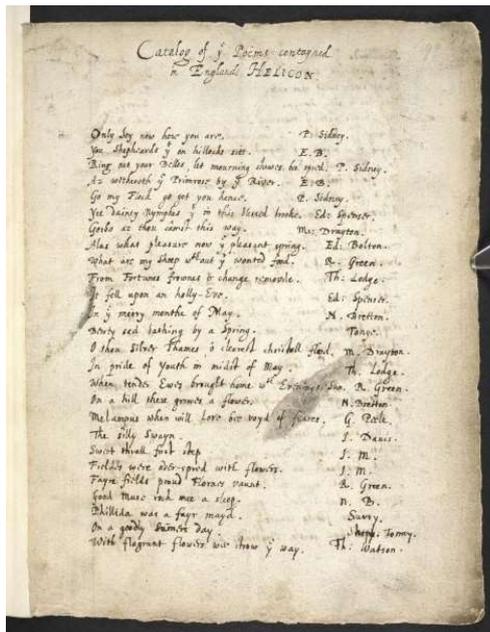
- The work opens with a brief instrumental introduction dominated by the intervals of sevenths, fifths and thirds, setting the mood for what follows. The opening song, *Hymn to Helios* is a declamatory paean to the ancient Greek god of the sun and to the muse Kalliope.

Helios the blazing sun. Sing of him, muse Kalliope, daughter of Zeus.  
How he was born to ox-eyed Euryphaessa and the son of Gaia and starry Ouranos.  
Riding his chariot of horses he shines upon all things,  
on mortals and immortal gods the same.  
Bright rays flash from him brilliantly, and from his temples the bright cheek pieces around  
his head. Farewell, Lord, freely grant me a life my heart loves.  
And now I have begun with you I shall celebrate the race of beings with the power of  
speech who are half divine and whose works have been shown to mortals by the  
Muses.

## 12. The Moon (Charles Best, 1608)

### Background

Charles Best (1570-1627). Best was a contributor to Francis Davison's *Poetical Rapsodie* (1608). The first edition of that anthology contains two pieces by Best, *A Sonnet of the Sun* (eighteen lines) and *A Sonnet of the Moon*. *A Poetical Rhapsody*, like *A Phoenix Nest* is an example of a gentleman's miscellany. It was compiled by [Francis Davison](#), the eldest son of [William Davison](#), (a diplomat and Secretary of State to Elizabeth until his disgrace in 1587). Many of the lyrics of the 1602 edition had already been printed in songbooks. Davison's miscellany also provided musicians with texts for settings. The final 1621 edition was made up of 250 poems



In preparation for editing "A Poetical Rhapsodie", Francis Davison notes W.Shakepeare when cataloguing poems in the earlier "England's Helicon" collection. (British Library)

### Composer's Note

- *The Moon*, invokes the "pale queen of the silent night", a hushed and other-worldly tones.

Look how the pale queen of the silent night  
Doth cause the ocean to attend upon her,  
And he, as long as she is in his sight,  
With her full tide is ready her to honour;  
But when the silver waggon of the moon  
Is mounted up so high he cannot follow,  
The sea calls home his crystal waves to moan,  
And with low ebb doth manifest his sorrow:  
So you, that are the sov'reign of my heart,  
Have all my joys attending on your will,  
My joys, low ebbing when you do depart,  
When you return, their tide my heart doth fill.  
So as you come, and as you do depart,  
Joys ebb and flow within my tender heart.

### 13. On a Nightingale in April (William Sharp, 1890)

#### Background



William Sharp (1855-1905) A poet, writer and biographer, was born in Paisley, Scotland. He had a dual identity, also writing under the pseudonym Fiona McLeod, whose poems were set by the likes of Barber, Delius and Howells. He edited the poetry of Walter Scott, Matthew Arnold and others and was also involved in the Belgian Revival. He had a complex and ambivalent relationship with WB Yeats during the Celtic Revival.

#### Composer's Note

- *On a Nightingale in April*, continues the imagery of the moon, referring to it as "a shining phantom". There is a quicker, spectral central section in which the moon is depicted as "a dancing blade" and "a crescent warrior".

The yellow moon is a dancing phantom  
Down secret ways of the flowing shade;  
And the waveless stream has a murmuring whisper:  
Where the alders wade.

Not a breath, not a sight, save the slow stream's whisper:  
Only the moon is a dancing blade  
That leads to a host of the Crescent warriors  
To a phantom raid.

Out of the lands of Færie a summons,  
A long strange cry that thrills thro' the glade.  
The grey-green glooms of the elm are stirring,  
Newly afraid.

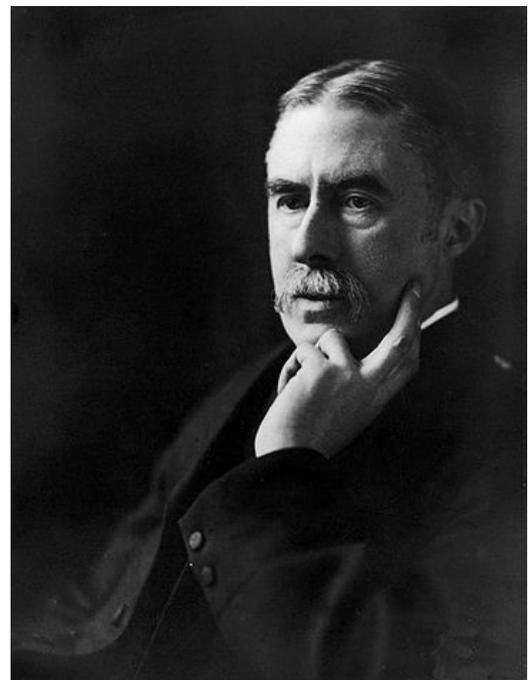
## 14. The Amphisbaena (A.E. Housman, 1906)

### Background



An ant-eating serpent with a head at each end, the amphisbaena was spawned from the blood that dripped from the Gorgon Medusa's head as Perseus flew, with it in his hand, over the Libyan desert.

AE Houseman, (1859-1936), classical scholar, was particularly famous for his poetry volume "A Shropshire Lad" (1896).



### Composer's Note

- *The Amphisbaena* describes the outlandish, imaginary creature with heads at each end (like a "push-me-pull-you"), which cannot decide which direction to take. The ingenuity of the words is met with a wide-ranging vocal part and dextrous, virtuosic quartet-writing.

If you should happen to descry  
An amphisbaena drawing nigh,  
You may remain upon the spot,  
But probably had better not.  
The prudent its approach avoid  
And do not stop to be annoyed,  
For all who see it are perplexed  
And wonder what will happen next.

Both ends unfortunately are  
So singularly similar.  
It has indeed a head in front  
(As has the Indian elephant),  
But then, to our alarm, we find  
It has another head behind;  
And hence zoologists affirm  
That it is not a Pachyderm.

The question which bereaves of bliss  
My finite intellect is this:  
Who, who, oh who will make it clear  
Which is the front and which the rear?  
Whether, at any given date,  
The reptile is advancing straight,  
Or whether it is hind-before,  
Remains obscure for evermore.

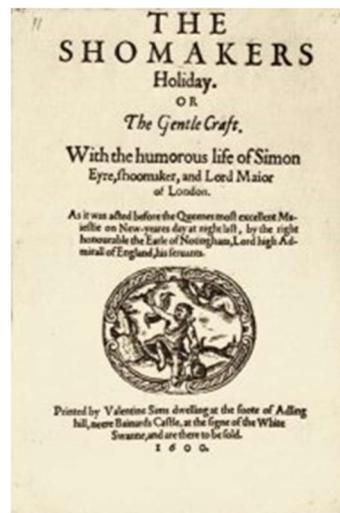
Philosophy with head of snow,  
Confesses that it does not know:  
Logicians have debated long,  
Which is the right end, which the wrong;  
But all their efforts are in vain.  
They will never ascertain.

## 15. Saint Hugh (Thomas Dekker, 1630)

### Background



Hugh (c.1135-1200), from Avalon by the Chartreuse Mountains in the French PreAlps, was recruited to lead the first Charterhouse priory in England as part of Henry II's penance for the murder of Thomas Becket. He won concessions from Henry with tact and charm, becoming bishop of Lincoln in 1186. He was canonised in 1220 and is the patron saint of the sick, shoemakers and swans.



Thomas Dekker (1572-1632) was an English dramatist and pamphleteer. His "Golden Slumbers" features in the Beatles "Abbey Road" (1969). Saint Hugh appears in his comedy "The Shoemaker's Holiday"

*St Hugh of Lincoln with his swan* [Altarpiece](#) showing the saint in the Carthusian [habit](#) from the [Charterhouse](#) of Saint-Honoré, Thuisson, near [Abbeville](#), France (c. 1490-1500)

### Composer's Note

- *Saint Hugh* invokes the legendary 12th century Bishop of Lincoln. In keeping with the somewhat brusque text and its varied imagery, the music is variously direct and brash, or shimmering and withdrawn. Towards the end, the repeated semiquaver motive plays itself out and the opening music of the cycle re-appears, bringing the work full circle, a symbol for perpetual renewal within the natural world.

Cold's the wind, and wet's the rain,  
Saint Hugh be our good speed!  
Ill is the weather that bringeth no gain,  
Nor helps good hearts in need.  
Troll the bowl, the jolly nut-brown bowl,  
And here, kind mate, to thee!  
Let's sing a dirge for Saint Hugh's soul,  
And down it merrily.  
Down-a-down, hey, down-a-down,  
Hey derry derry down-a-down!  
Ho! well done, to me let come,  
Ring compass, gentle joy!

# Musicians

Simon Blendis

Violin (11-15)



**Simon Blendis** enjoys an international career as a chamber musician, soloist and orchestral leader. He was the violinist with the Schubert Ensemble for 23 years, from 1995 until it finished in 2018. With the Ensemble he performed over 1000 concerts in over thirty different countries, recorded over twenty CDs, made frequent broadcasts for BBC Radio 3, and created an extensive library of live performances on YouTube which is still available. He now regularly collaborates as a chamber musician in festivals and with other notable artists.

Simon has been leader of the London Mozart Players since 2014 and is in constant demand as a guest leader. Last season he guest-led the LSO, RPO, Halle, Royal Northern Sinfonia and BBC Philharmonic, and guest-directed the Academy of St. Martin in the Fields and the Scottish Ensemble. He has also shared the position of first concertmaster with Orchestra Ensemble Kanazawa in Japan since 1999, with whom he has recorded Vivaldi's Four Seasons for the Warner Japan label.

A keen exponent of new music, Simon has had works for solo violin written for him by, amongst others, Tansy Davies, Stuart Macrae, John Woolrich and jazz legend Dave Brubeck, and new violin concertos by David Knotts and Jeff Moore. Simon is a professor of violin at the Guildhall School of Music and Drama. [www.simonblendis.com](http://www.simonblendis.com) [www.schubertensemble.com](http://www.schubertensemble.com)

Colin Howard

Tenor (11-15)



**Colin Howard** was a chorister at Christ Church Cathedral, Oxford and a scholar at the Royal College of Music, where he studied conducting under Vernon Handley and piano with Angus Morrison. He has been Director of Music at Canford, Highgate and The Purcell School, and has sung in Germany, South Africa, and the U.S. with the Cathedral Choirs of Salisbury & Winchester.

Colin's conducting work has included the Finchley Children's Music Group, the Farrant Singers, Salisbury Orchestral Society, the Two Moors Festival and, currently, Dorchester Choral Society.

As a solo singer he has given the first performance of songs by Barry Ferguson and Graham Waterhouse, as well as première recordings with the pianist Anna Roberts of songs by Madeleine Dring & Roger Lord.

Joe Ichinose

Viola (11-15)



Born in 1984, into a family of string players, Joe started playing the violin and viola from an early age, and grew up playing chamber music with his siblings.

Graduating from the Royal Northern College of Music in 2006, and a former member of the Galitzin Quartet, Joe now leads a varied freelance career, playing with orchestras such as The Orchestre Révolutionnaire et Romantique, the Orchestra of The Royal Opera House, Covent Garden and The London Mozart Players.

He plays a viola by Joseph Hill, circa 1780.

Anna Karmasin

Soprano (8,9)

BS Photography



Munich soprano **Anna Karmasin** studied opera and concert singing at the [Tyrolean State Conservatory](#) in Innsbruck' the [University of Music and Theater Munich](#) and the Bavarian Theater Academy, obtaining a master's degree in song design in 2018.

With scholarships and competitive success (Richard Strauss: finalist, Munich 2018), (Grand Prix Virtuoso: winner, Vienna 2019) Anna's operatic roles have included Euridice (Monteverdi, Gluck), Pamina (Magic Flute), Adele (Fledermaus), Susanna (Marriage of Figaro), Peri (Das Paradies and die Peri) Kunigunde (Candide) and Röschen (Faust - L Spohr).

She has sung with numerous orchestras, given concerts across Europe accompanied by Rie Kimura, Liese Klahn-Albrecht, Berno Scharpf Gerold Huber and others, sung new music with Ensemble Blauer Reiter and Matthias Pintscher and performed with the Bayerische Filmfonikern, and Thomas Gottschalk at the Munich Film Festival.

Yuki Osedo

Piano (1-7, 10)



Yuki studied piano from early age and entered the Toho Music Conservatory at 15. After winning the National Piano Competition Special Prize aged 13, she made her debut with Beethoven's first piano concerto at 14 with the Tokyo City Philharmonic Orchestra.

Following a primary degree and diploma of ensemble playing from Toho University Tokyo, Yuki obtained a Masters in Piano in Antwerp and later studied with Prof. Max Cooke at Monash, Melbourne.

Having performed concertos, solo recitals, chamber groups and accompanied all over the world, including touring Europe with the Antwerp Conservatoire Orchestra and a concert recital series in Australia in 1999, she remains a well-known performer in Japan. Based in London since 2000, she performs regularly both as a soloist and an accompanist including recent multiple performances with clarinettist Luca Luciano and singers Rachel Weston and Alison Fisher. Yuki premiered "Emerald Spring" with Clare Treacey in Munich.

Clare Treacey

Soprano (1-7, 10)



Clare is an Irish soprano based in Berlin. She made her professional European debut with the Estonian National Symphony Orchestra, singing the role of Despina in *Così fan tutte* at the Birgitta Festival. She has previously worked with Alison Wells and Liz Rowe in London, as well as completing a Masters in Vocal Studies at the Royal Welsh College of Music and Drama in 2014.

Clare has appeared as a soloist on the concert platform singing works by Bach, Mozart, Haydn, Beethoven, Vaughan Williams and Jenkins.

Clare has performed at the First Night of the Proms in the Royal Albert Hall, in the Wales Millennium Centre and in Ireland's National Concert Hall.

She is a multiple prize winner and has sung in the presence of the Prince of Wales and two Presidents of Ireland.

Opera highlights include the roles of Pamina, *The Magic Flute* (Hampstead Garden Opera); Susanna, *Le nozze di Figaro* (Dulwich Opera); Susan, *A Dinner Engagement* (Bute Park Opera); Frasquita, *Carmen* (Opera'r Ddraig); and Poppet, *Paul Bunyan* (Welsh National Youth Opera).

Celia Waterhouse Violin (11-15)



Celia enjoys a busy career as a chamber and orchestral musician, soloist and violin teacher.

She plays with the first violins of the BBC Symphony Orchestra, playing in the Proms during the summer and touring widely.

Celia is a regular leader and soloist with the Tallis Chamber Orchestra and Arco Strings, coaches on annual chamber music course in England and Germany and teaches privately at home.

Emma Williams Flute (1,4)



Emma is a freelance flute and piccolo player based in London.

Her work takes her all over the UK, Europe and beyond. As a soloist she has performed in Frankfurt, Vienna, Mannheim and closer to home in London, as flute soloist with dancer Daniel Davidson (Rambert Ballet), for the "Revolution" contemporary dance festival.

As an orchestral player Emma can frequently be heard on BBC Radio 3. Her orchestral work includes the BBC Symphony Orchestra, BBC National Orchestra of Wales, Rambert Ballet and Welsh National Opera.

She has performed with the contemporary group Apartment House in performances at the London Contemporary Music Festival, Wigmore Hall, and over the last year contemporary music festivals in Oslo, Poland, Stockholm, Copenhagen and Berlin.

[www.emmawilliams.co.uk](http://www.emmawilliams.co.uk)

## Graham Waterhouse Piano (8,9), Cello (10-15)



Graham Waterhouse, composer and cellist, was born in London into a musical family and has lived near Munich since 1992.

He was educated at Highgate School, Cambridge University and at the Folkwang University of Arts in Essen, Germany.

In 2018 he was awarded a PhD from Birmingham City University.

Among his works are a cello concerto, three cantatas, a string sextet, four string quartets and music for solo instruments.

His works have been published by Schott Music since 2019.

He considers composing and instrumental playing to be mutually beneficial and draws inspiration for his works from the creative processes of rehearsing and performing.

© Copyright for all the music belongs to Graham Waterhouse

© 2021 Composers notes : Graham Waterhouse

© 2021 Compilation of Recordings, CD and Booklet Editing and Production: Stephen Corcoran

Photo Credits

- Unless otherwise stated, the performers provided their own photographs
- BS Photography (Anna Karmasin)
- © 2021 Stephen Corcoran (Colette Nic Aodha, Yuki Osedo, Joe Ichinose, Purcell School rehearsal, Front and Back Covers)
- 'A land of Infinite Choice' by David Marl (by kind permission of the artist)
- Illustrations and other background information were mostly obtained from Wikipedia, to which we are profoundly indebted.
- Thanks to all who helped with this project, particularly all the performers, our families and friends, the Purcell School and Tom Bell and St Michael's Church, Highgate. Thanks also to Elisabeth Waterhouse, founder of the [National Chamber Music Course](#), the seed from which this project has grown. Without the inspiration, help and support of all these people, none of this would have happened.

Track List

<b><i>Emerald Spring</i></b> (2017) Song-cycle for Soprano, Piano, Flute		
1. Eve (anon, 8th century)		[4:01]
2. News (Colette Nic Aodha, c 1997)		[1:33]
3. The Spring (Katherine Tynan, 1859-1931)		[4:36]
4. Song (Rebecca Scott, 1870)		[5:37]
5. Small Breaths (Eileen Carney Hulme, c 1990)		[2:48]
6. The Poetry Bug (Colette Bryce, 21st century)		[2:28]
7. The Phoenix (anon., 18th century)		[3:04]
8. <b><i>Apple Picking</i></b> (Geoffrey Shakespeare) (1979) Soprano, Piano		[3:21]
9. <b><i>Over Hill, over Dale</i></b> (William Shakespeare) (2016) Soprano, Piano		[3:24]
10. <b><i>Fergus</i></b> (WB Yeats 1892) (2018) Soprano, Flute, Cello, Piano		[4:23]
<b><i>De Natura</i></b> (2015) Song-cycle for Tenor, String Quartet		
11. Hymn to Helios (1 <sup>st</sup> Century BC)		[4:44]
12. The Moon (Charles Best, ca.1615)		[3:15]
13. On a Nightingale in April (William Sharp, 1890)		[3:25]
14. The Amphisbaena (A.E. Housman, ca 1930)		[3:19]
15. Saint Hugh (Thomas Dekker, 1630)		[4:19]
Total Playing Time		[54.13]

