

**St
Martin
in
the
Fields**

Goodnight Sweetheart

A VALENTINE'S DAY CONCERT
BY CANDLELIGHT

Jocelyn Freeman *Piano*
St Martin's Voices

*Available to watch as many times as you like
until Thursday 11 March 2021*

*St Martin-in-the-Fields
Trafalgar Square
London
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www.smitf.org*

PROGRAMME

Consolation No 3 in D-flat major – Franz Liszt (1811-1886)

Sarabande from *Pour le piano* – Claude Debussy (1862-1918)

Adagio sostenuto from Piano Sonata No 14 in C-sharp minor 'Moonlight'
– Ludwig van Beethoven (1770-1827)

Widmung – Robert Schumann (1810-1856) arr. Liszt

O schöne Nacht – Johannes Brahms (1833-1897)

Lady, when I behold – John Wilbye (1574-1638)

Come away, come sweet love – John Dowland (1563-1626)

Love – Edward Elgar (1857-1934)

The Lover's Ghost from Five English Folk Songs
– Ralph Vaughan Williams (1872-1958)

Gymnopédie No 1 – Erik Satie (1866-1925)

Prelude in E minor 'Beti Bwt' – Morfydd Owen (1891-1918)

Over the Rainbow – Harold Arlen (1905-1986) arr. Robinson

Goodnight Sweetheart – Calvin Carter (1925-1986)
and James Hudson (1934-2007), arr. Shaw

PROGRAMME NOTES

by Sarah Maxted

This special programme for Valentine's Day presents a chocolate box of varied musical treats, filled with sweet nostalgia, indulgent beauty and intoxicating emotion. Bon appetit!

Hungarian composer and virtuoso pianist Franz Liszt wrote two sets of six *Consolations* during the course of his career. ***Consolation No 3 in D-flat major*** is from the second set, published in 1850. With the performance marking 'Lento placido' it creates a mood of beautiful tranquillity, perhaps intentionally reminiscent of Chopin's 1836 *Nocturne in D-flat major*.

Sarabande is the second movement from Claude Debussy's suite *Pour le piano*. It is a delightfully elegant, somewhat formal piece and Debussy said it should be performed "rather like an old portrait in the Louvre", evoking antique loveliness.

The '***Moonlight***' ***Sonata***, or more correctly, the *Adagio sostenuto* first movement of *Piano Sonata No 14 in C-sharp minor*, has become one of Ludwig van Beethoven's most iconic and beloved compositions. However, Beethoven did not use – or even know of – the appellation 'moonlight' and its associations with the ethereal beauty of a moonlit lake. To him, it was a sonata 'quasi una fantasia', written in the style of an improvisational fantasy and in the unusual key of C-sharp minor.

Alongside his own prolific compositions, Liszt was a fruitful transcriber of art songs, including lieder by Franz Schubert, Robert and Clara Schumann. ***Widmung*** (*Liebeslied*) is his transcription of the first song from Robert Schumann's *Myrthen* cycle, composed as a wedding present to his new wife, Clara. Its ternary structure combines a vibrantly exultant recurring melody with a more reverent and mellow middle section.

O schöne Nacht is a work for vocal quartet and piano by Johannes Brahms, setting text by German poet and philosopher Georg Friedrich Daumer. The radiant romance of a starlit night is created in the shimmering piano introduction and the gradual unfolding of the vocal theme in solo phrases from the bass, tenor, alto and lastly soprano.

John Wilbye and John Dowland were two of the finest English madrigal composers of their era. Wilbye is known for his two books of madrigals and his piece ***Lady, when I behold*** was influenced by the playful Italian style of love poetry popularised in the madrigals of Gesualdo and Marenzio. Dowland was especially renowned as a virtuoso singer-lutenist and many of his most famous compositions are mournful, lovelorn songs. However, ***Come away, come sweet love*** is a more optimistic example, enthusiastically inviting the listener to hasten to the pleasures of romance.

Edward Elgar composed part-songs throughout his life, drawing on a wide variety of poetry and styles. Some of his later part-songs were remarkably ambitious in scope, but **Love** is an example of his more intimate style, reportedly written in gratitude for the support and encouragement of his wife Alice.

Ralph Vaughan Williams was a key figure in the early-twentieth century movement to preserve and revive traditional folk songs of the British Isles. **The Lover's Ghost** is from his collection of *Five English Folk Songs* published in 1913 and is one of the most melancholy arrangements, exploring the wistful maritime folk themes of lost love and deep regret.

Erik Satie was an influential French composer and pianist, known for his eccentricity and his sets of piano pieces in the self-invented forms of 'gymnopédies' and 'gnossiennes'. **Gymnopédie No 1** is from his set of three gymnopédies written in 1888. The compositions are brief and intensely pensive, creating an atmosphere of poignancy with their lilting $\frac{3}{4}$ metre and gentle dissonances.

Morfydd Owen lived a tragically short life but made a significant impact on Welsh music through her charismatic performances and compositions. Her **Prelude in E minor** written in 1914 is a wonderful expression of platonic love and admiration, dedicated to her best friend Elizabeth Lloyd (nicknamed Beti Bwt).

To finish, we have two nostalgic romantic classics: Judy Garland's signature ballad **Over the Rainbow**, with music by Harold Arlen and lyrics by E.Y. Harburg, and the 1950s pop hit **Goodnight Sweetheart** by Calvin Carter and James Hudson.



TEXTS & TRANSLATIONS

O schöne Nacht

am Himmel märchenhaft erglänzt
der Mond in seiner ganzen Pracht;
Um ihn der kleinen Sterne liebliche
Genossenschaft.

O schöne Nacht

Es schimmert hell der Tau am grünen Halm;

Mit Macht im Fliederbusche
schlägt die Nachtigall.

Der Knabe schleicht zu seiner Liebsten sacht.

O schöne Nacht!

Georg Friedrich Daumer (1800-1875)

Oh beautiful night!

In the sky, the moon shines

fantastically in all its splendour;

Around it, sweet company of little stars.

Oh beautiful night!

*The dew shimmers brightly on the
green grass;*

In the lilac bush,

the nightingale sings fervently.

The youth steals softly to his sweetheart.

Oh beautiful night!

Lady, when I behold the roses sprouting,
Which clad in damask mantles deck the arbours,
And then behold your lips, where sweet Love harbours,
My eyes present me with a double doubting.
For, viewing both alike, hardly my mind supposes
Whether the roses be your lips or your lips the roses.

Unknown

Come away, come sweet love,

The golden morning breaks.

All the earth, all the air

of love and pleasure speaks:

Teach thine arms then to embrace,

And sweet rosy lips to kiss,

And mix our souls in mutual bliss,

Eyes were made for beauty's grace,

Viewing, rueing love's long pain

Procur'd by beauty's rude disdain.

Come away, come sweet love,

The golden morning wastes,

While the sun from his sphere

his fiery arrows casts,

Making all the shadows fly,
Playing, staying in the grove
To entertain the stealth of love.
Thither, sweet love, let us hie,
Flying, dying in desire
Wing'd with sweet hopes and heav'nly fire.

Come away, come sweet love,
Do not in vain adorn
Beauty's grace, that should rise
like to the naked morn.
Lilies on the riverside
And fair Cyprian flow'rs newblown
Desire no beauties but their own,
Ornament is nurse of pride,
Pleasure, measure love's delight.
Haste then, sweet love, our wished flight!

Anonymous

Love

Like the rosy northern glow
Flushing on a moonless night
Where the world is level snow,
So thy light.

In my time of outer gloom
Thou didst come, a tender lure;
Thou, when life was but a tomb,
Beamedst pure.

Thus I looked to heav'n again,
Yearning up with eager eyes,
As sunflow'rs after dreary rain
Drink the skies.

Oh glow on and brighter glow,
Let me ever gaze on thee,
Lest I lose warm hope and so
Cease to be.

Arthur Maquarie (1874-?)

The Lover's Ghost

Well met, well met my own true love;
Long time I have been absent from thee,
I am lately come from the salt sea,
And 'tis all for the sake, my love, of thee.

I have three ships all on the salt sea,
And one of them has brought me to land,
I've four and twenty mariners on board,
You shall have music at your command.

The ship wherein my love shall sail
Is glorious for to behold,
The sails shall be of shining silk,
The mast shall be of the fine beaten gold.

I might have had a King's daughter,
And fain she would have married me,
But I forsook her crown of gold,
And 'tis all for the sake, my love of thee.

Traditional

Over the Rainbow

Somewhere over the rainbow way up high
there's a land that I heard of once in a lullaby.
Somewhere over the rainbow skies are blue
and the dreams that you dare to dream really do come true

Someday I'll wish upon a star
and wake up where the clouds are far behind me.

Where troubles melt like lemon drops
away above the chimney tops, that's where you'll find me.

Somewhere over the rainbow bluebirds fly.
Birds fly over the rainbow.
why then, oh, why can't I?

If happy little bluebirds fly
beyond the rainbow,
why, oh, why can't I?

Edgar Yipsel Harburg (1896-1981)

Goodnight, sweetheart, well it's time to go,
Goodnight, sweetheart, well it's time to go,
I hate to leave you, but I really must say,
Goodnight, sweetheart, goodnight.

Well, it's three o'clock in the morning,
and baby, I just can't get right.
Well, I hate to leave you, baby,
I don't mean maybe, because I love you so.

Goodnight, sweetheart, well it's time to go,
Goodnight, sweetheart, well it's time to go,
I hate to leave you, but I really must say,
Goodnight, sweetheart, goodnight.

Well your mother and your father,
might not like it if I stay here too long.
Well, I hate to leave you, baby,
I don't mean maybe, you know I love you so.

Goodnight, sweetheart, well it's time to go,
Goodnight, sweetheart, well it's time to go,
I hate to leave you, but I really must say,
Goodnight, sweetheart, goodnight.

Calvin Carter (1925-1986) and James Hudson (1934-2007)

PERFORMERS

Jocelyn Freeman Piano
St Martin's Voices

St Martin's Voices

Hilary Cronin
Helen Stanley
Will Wright
George Cook



Jocelyn Freeman

The award-winning Welsh collaborative pianist and conductor **Jocelyn Freeman** is lauded for her artistry, programming and powers of communication. She is an advocate for diversity in a range of artistic endeavours, and a skilled communicator on the concert platform, and in broadcast, recording and social media. Founder-director and curator of SongEasel, an initiative established to provide a platform for song in South East London, Jocelyn has curated extensive concert and recording projects to wide critical acclaim.

Jocelyn's engagements have taken her to four continents including broadcasts in the UK and Germany; performances in the Wigmore Hall, the Royal Albert Hall, Oxford's Sheldonian Theatre and the Sage, Gateshead; and awards from Internationale Hugo-Wolf-Academie, International Marlow Concerto Competition and Snape Maltings. Notable collaborations feature Jamal Aliyev, Fleur Barron, the Broomwood Ensemble, Paul Carey Jones, Francesca Chiejina, Katharine Dain, Stuart Jackson, Gareth Brynmor John, the Lakewood Sinfonia, Stephan Loges, Joseph Shiner, Elin Manahan Thomas and Julien Van Mellaerts.

A prize-winning graduate of the Royal Academy of Music, Jocelyn's repertoire champions standard song and concerto repertoire alongside lesser-known and contemporary composers. Her discography comprises releases with Kissan Records, Ty Cerdd and Orchid Classics.

Jocelyn is grateful for the support of the Carne Trust, Victor Wood, the Oleg Prokofiev Trust, the Nicholas Boas Foundation and Arts Council England.

St Martin's Voices is an exciting and dynamic professional vocal ensemble, primarily made up of talented past and present choral scholars, who come together to sing concerts and special events at St Martin-in-the-Fields and beyond. Recent concert performances have included Mozart *Requiem* and Vaughan Williams *Serenade to Music* with the Academy of St Martin in the Fields, and Beethoven *Mass in C* with Southbank Sinfonia. In May 2015, they were privileged to perform at the Cenotaph for the 70th anniversary of VE day, and this was followed by singing for the VJ day commemorations in August 2015, in the presence of Her Majesty The Queen, and broadcast live on BBC 1. More recently, they have sung for special services at St Martin's including the April 2018 commemoration of the 25th anniversary of the death of Stephen Lawrence, attended by HRH Prince Harry and the Prime Minister.

St Martin's Voices regularly broadcast on the BBC, including Radio 3 Choral Evensong, Radio 4 Daily Service and Radio 4 Sunday Worship. They have collaborated with celebrated composer Will Todd to record *Christmas in Blue*, a CD of jazz carol arrangements, and most recently his *Passion Music* (Signum Classics). They also record regularly for the Sacred Moments podcast, based on the Great Sacred Music series at St Martin-in-the-Fields, which explores the great classical music of our religious heritage every Thursday at 1pm. Beyond St Martin's, they make regular national and international tours, including recent performances at Greenbelt Festival and visits to the USA – Minneapolis, Washington DC, New York – and Johannesburg, South Africa.



St Martin's Voices (c. Marc Gascoigne)

Our thanks to The National Lottery Heritage Fund, for supporting the online concert series at St Martin-in-the-Fields.

This concert was pre-recorded in the church and edited together before broadcast. The performers and technical crew carefully adhere to all current government regulations for COVID-19.

Other online concerts from St Martin-in-the-Fields:



LUMINOUS NIGHT

Luminous Night: an online concert from the talented musicians of St Martin's Voices and Strings. We understand the uncertain and difficult nature of the current lockdown and invite all ages to be transported, uplifted and inspired through an hour of mood-enriching instrumental and choral music. This musical journey takes us through the course of the day, from dawn to dusk and beyond into the luminous reveries of night-time.

Available to watch until Tuesday 16 March. Tickets £10. www.smitf.org/luminous-night



FRESH HORIZONS

Fresh Horizons is a brand new weekly online concert series from St Martin-in-the-Fields, aiming to put St Martin's at the heart of music-making in the capital. The series of fourteen performances runs from January to April 2021 and features internationally-acclaimed artists including London Mozart Players, Chineke!, Stile Antico, Peter Donohoe, The Gesualdo Six, the Academy of St Martin in the Fields and more.

Tickets for each concert are available for £10. The concerts are streamed through our online platform, StMartins.Digital, and available for 30 days. www.smitf.org/fresh-horizons

Don't miss your chance to **purchase a season ticket** for all 14 concerts in the series and get 30% off – book by Thursday 25 February to save over £40!

As the impact of COVID-19 continues, we need people like you to keep supporting us and helping the musicians we work with.

To help us keep playing on, please consider making a donation today: www.smitf.org/donate

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