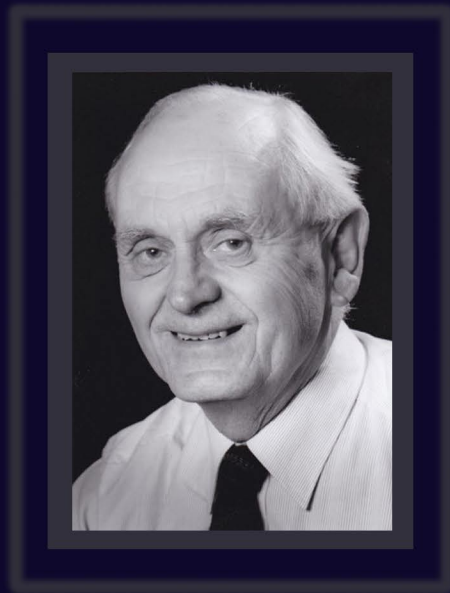


Stephen Dodgson

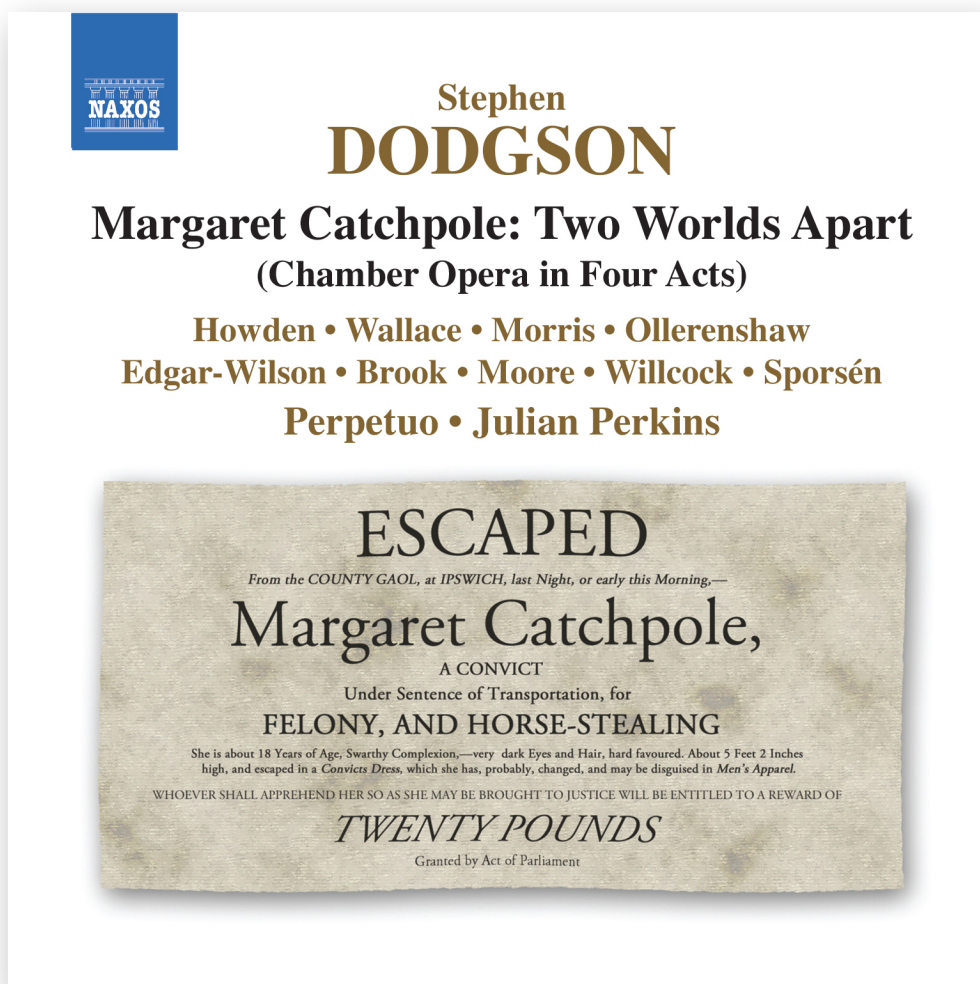
Songs for the Everyman



**Mon 1st February 2021
St Gabriel's, Pimlico**

Out this week

Margaret Catchpole – Two Worlds Apart



Recorded at Snape Maltings in summer 2019, Stephen Dodgson's four-act opera tells the story of Suffolk heroine, criminal and chronicler Margaret Catchpole. With Dodgson's evocative music and vivid characterisation, we are immersed in the internal battle between Margaret's own good character and values, and her heartfelt loyalty to Will Laud, a smuggler – the man she loves.

Available 29th January 2021 at record shops and online via Presto, Amazon and other retailers.

Stephen Dodgson – Songs for the Everyman

Soprano – Ailish Tynan, Tenor – James Gilchrist, Baritone – Marcus Farnsworth, Recorder – Ian Wilson, Guitar – Mark Eden, Piano – Chis Glynn

The Distances Between – April Fool

Slow, Slow Fresh Fount
Inversnaid
The Stone

The Mower to the Glow-worms
A Gypsy Prayer

Riley & Co. – Riley – Timothy Winters

Tideways – Psyche – The Needle – The Gypsy – Doria

The Sunflower

- INTERVAL (with interviews) -

London Lyrics – London is the Milder Curse – Margaret, Maud and Mary
Blake

Three songs by TL Beddoes – Tandaradei – Dirge – The Old Crow of Cairo

The Distances Between – Dreams in Middle Age – Invocation

Riley & Co. – Bamboo dance

Winter Heavens
Lachrymae
The Monk and his Cat
The Lamb

Riley & Co. – Rocco

The text "Stephen Dodgson Charitable Trust" is written on a musical staff. The word "Stephen" is preceded by a treble clef, "Dodgson" by a quarter note, "Charitable" by a half note, and "Trust" by a quarter note.

Tonight's performance is part of a larger project – the recording this year of most of Stephen Dodgson's solo song repertoire with tonight's performers along with Katie Bray and Roderick Williams.

The songs you will hear tonight were written over a span of more than 60 years, from Stephen Dodgson's exploratory youth, the first song composed in 1946, right up to 2009. They represent a fascinating choice of poetry – including settings of poets largely ignored by other song writers, like Ezra Pound (despite the fact he wrote *Cantos*). And the subjects of these poems give us the name of tonight's recital 'Songs for the Everyman' – so many of the characters we meet are those going about their little daily lives in town and country, with their hopes, their loves and their dreams (albeit sometimes darker dreams), and their own takes on nature, life and everything in between. In terms of the sound world you'll encounter, there is often a free-spirited playful and sometimes subversive quality to Stephen Dodgson's music: it never goes quite where you expect it to go – and therein lies the beauty.

We start with *April Fool*, a lively duet from the two-voiced cycle (a real rarity) *The Distances Between* which sets a selection of poems by Louis MacNeice. The soprano and baritone exchange ideas back and forth in this song on the characteristics of the April Fool. The spikey harmonies and almost percussive nature of the piano writing give this song a jester-like energy.

Slow, Slow Fresh Fount is a wonderful setting and a great alternative to the famous setting of the Ben Jonson poem by Quilter. Dodgson uses a musical palette deliberately echoing the age of the poem, with almost lute-like writing for the piano. The stuttering vocal line paints the sobbing of the poem's grief.

In *Inversnaid*, Gerard Manley Hopkins' bursting poem is set quite simply, in a simple major-key treatment with a rolling motif to echo the bubbling of the 'burn' (stream) – an almost Schubertian accompaniment at times. The plea for letting nature alone seems so pertinent today.

With *The Stone* Dodgson sets a much less well-known poet and finds rich fruit in the glorious extended imagery of Hal Summers' poem. A letter has been received, and the effect of its reception is likened to the effect of a stone falling into a still pond, and upon a swan thrown by the ripples. The rippling motif of the piano opening gives way to stasis when we gaze upon the swan; but as we imagine the stone lying at the bottom of the pond, the tension rises, until we are left where we began with the ripples dying away.

Two humble characters, the mower and the gypsy, offer up their most heartfelt desires in *The Mower to the Glow-worms* – the mower can pay no attention to the glow-worms who light his way due to the arrival of 'Juliana' who has 'my mind so displaced' – and in the exquisite miniature *A Gypsy Prayer*, the gypsy in question prays for the simple pleasures in life – nice clothes and a good wife.

The cycle of four songs which make up *Riley & Co.* are settings of the Cornish poet Charles Causley. Dodgson's musical language feels like a great fit for the poetic language of Causley. The poems have a directness and innocence about them, and the almost impish quality of the musical language brings out these characteristics wonderfully. The free-flowing, irregular tempo of *Riley* puts you straight into the mindset of the carefree protagonist and is evocative of his beautiful surroundings. One can sense the open canopy of the sky and the flow of the water in the metre of the music, and the harmony feels very open. *Timothy Winters* is Causley's best-known poem, and the energy of this somewhat feral boy is captured in the rolling 9/8 metre. Timothy is rough round the edges, and so is this song (in a good way)! Dodgson's setting gets the balance between the humour and humanity of this poem brilliantly.

The settings in *Tideways* of Ezra Pound lie in a liminal world, somewhere between myth and reality, between thought and feeling starting with the exquisitely beautiful and uneasy *Psyche*. In *The Needle*, a bleaker setting with an unnerving recurrent piano motif, we are encouraged to seize the moment, to live life fully now before the sea-journey moves into less favourable waters. The needle is perhaps that of a compass. In *The Gypsy*, Pound is remembering a chance meeting with a travelling man looking for his fellows. Dodgson's restless music moves helter-skelter, echoing the brevity of this moment where two worlds meet. *Doria* takes us back to a more subdued, reflective and darker place where the speaker wishes the object of the address to 'be in me ... not as transient things are – gaiety of flowers' but instead as the 'eternal moods of bleak wind' and 'the strong loneliness of sunless cliffs'.

The last piece of the first half, *The Sunflower*, once again sets a lesser-known poet, Peter Quennell, as the speaker addresses the sunflower in only too human terms, having 'bent thee by thy saffron hair' seeing it as an 'almost legendary monster' and seeks to gain 'the mastery' of it.

We start the second half with two of the *London Lyrics*: *London is the Milder Curse* and *Margaret, Maud and Mary Blake*. The first of these wittily weighs up the horrors of London (!) but on reflection concludes they may be less bad than that which awaits him at home in the country. The second song paints a picture of three ladies enjoying a barge journey down the Thames. Stephen's own biography states he was very much a Londoner, someone who lived his life there and connected with its history, places and people. *London Lyrics* is a great example of how Stephen was inspired greatly by poetry, stories, folklore and legend.

In his *Three Songs*, Dodgson has chosen Thomas Lovell Beddoes' translations of the mediaeval poet Walter von der Vogelweide, and each poem takes a skewed and quirky glance at romantic love. *Tandaradei* has a woman remembering with delight a meeting with her beloved in a garden. In *Dirge* we are perhaps remembering a lost love and seeing the impossibility of life without her, Dodgson using slow-moving rhythms in an echo of funereal music. With images of death – fat birds greedily feasting upon Cleopatra's bones – we find ourselves in a world of mirage and shifting image in *The Old Crow of Cairo*. This opaque poem is rendered almost comic in Dodgson's treatment, the striking images of Adam and Eve, Mr and Mrs Carrion Crow, flying fast and wild.

Returning to *The Distances Between*, in the *Dreams in Middle Age*, the poet is grasping for meaning in his dreams and their relevance to life. The dreams are not all pleasant – reflections on man's past follies and sins – and the nightmares become very real and feel almost as if they will overwhelm the writer as we are exhorted not to live our lives, if it can be called living, bursting the seams with petty detail but to be our true selves 'and more'. The song is a broad, expansive setting of this dark and foreboding poem.

In *Invocation*, the soprano and baritone take turns to accompany one another. Despite still being a duet, Stephen Dodgson creates an evocative musical landscape which seems to put huge distance between the two singers. This other-worldly effect is enhanced by the sparse but effective piano writing, making much of the instrument's resonance.

The third *Riley & Co.* song, *Bamboo Dance*, is a beautiful description of the potentially lethal Filipino Bamboo Dance... look it up on YouTube if you haven't seen one. The contrast between the romance of the young couple and the potential danger of putting a foot wrong in this dance is evoked very effectively by Dodgson. The song feels both beautiful and a bit dangerous! You can hear the bamboo pieces snapping together throughout the setting.

The icy stillness of George Meredith's vision of a winter night sky is crisply captured by Dodgson in *Winter Heavens*, with a long vocal line underpinned with clear chords, or icy clicks, or rocking, uncertain rhythms. The piece gathers momentum in the central section as objects seem larger than they really are and arouse in us feelings and thoughts of immortality and the immensity of time. The stellar stillness returns towards the end, as the earth rolls onward in the night.

In *Lachrymae* Dodgson treads back and forth with haunting moments which resolve into warmth in his setting of the David Gascoyne text, which affirms through tears: tears are a purgation and also a gift because they are man's tears mingled with Christ's.

Animals also feature in religious contexts in several works by Dodgson. The idea of *The Monk and his Cat* will be known to many already from Barber's *Hermit Songs*, where the monk and his fellow being go pleasantly about their daily work: study for the monk and hunting mice for his cat. Note the enjoyable interplay between the singer and the recorder including the purring 'miaow' of the recorder's flutter tonguing at the beginning. Ailish Tynan, who performs this tonight, writes, 'I've had to work hard to find Stephen's sound world. It feels totally unique to me. When I felt like I had unlocked the secrets of this sound world and what beauty and joy of singing was revealed to me. The pieces really are so beautiful – a joy to sing. There is a line of text in *The Monk and his Cat* which pretty much encapsulates my relationship with the music of Stephen Dodgson: 'I too rejoice, when I have grasped a problem difficult and dearly loved.'

The beautiful Blake text of *The Lamb* is also well known to many from its choral setting but this sweet and simple solo setting is among Ailish Tynan's favourite of Dodgson's songs. The text has a child speaking to a little lamb, telling him of his creator and affirming that both of them, 'child' and 'lamb', are 'called by his name'.

In *Rocco* the last of the *Riley & Co.* songs, the imagined thoughts of St Roche's dog, as depicted in a famous painting that is now somewhat faded. The dog brought the saint bread in the forest and helped him recover from the plague. He muses that now St Roche lives in a fine house, he is not permitted to share in a meal with him. The dog says "Ask: Do I find it hard to bear?" His "BOW-WOW" says it all!

Programme notes by tonight's performers and
the Stephen Dodgson Charitable Trust

STEPHEN DODGSON (1924–2013)

Stephen Dodgson was a widely respected composer, broadcaster, reviewer, professor of composition and theory at the RCM, and was commissioned to write works for the likes of John Williams among others. He was a household name on the Third Programme/Radio 3 as a broadcaster of reviews and other musical topics. And he was much loved among his fellow musicians both for his music and for his warm and lively friendship and support.

Harpsichordist and conductor Julian Perkins writes: *As a friend, Stephen always radiated goodwill and a sense of mischievous wit. On seeing my apology for a garden, he promptly bought me a bag of manure! In life, as in music, he was ever eager to lend a kind and practical hand to those less skilled and experienced than himself. We must now cherish his wonderfully varied and extensive musical legacy.*

Stephen Dodgson was born in London in 1924 and lived there with few interruptions all his life. He was educated at Stowe and served in the Royal Navy during World War II. He trained at the Royal College of Music, and went on to become a member of its teaching staff in theory and composition for several decades.

Stephen's music has been described as gentle but playful, ambiguously tonal, with independent lively spirit and wit. He wrote idiomatically for many types of instrument, not least children's choirs. His music and soundworld has been likened in different works to Janáček, Martinu, Leighton, Tippett, Britten and Bartók



His compositions cover almost every genre, including opera, seven piano sonatas, nine string quartets and much other chamber music. There is also a substantial body of music for symphony orchestra and many concertos with chamber orchestra. Stephen was also renowned for his vivid word-setting. His large output of vocal music ranges from a *Magnificat* and a *Te Deum* for chorus, soloists and orchestra to music for unaccompanied choir to songs for one or two singers with instrumental accompaniment. For many years Chairman of the National Youth Wind Orchestra, he wrote music for this and other wind orchestras. He is, however, probably best known worldwide for his numerous works for guitar.

Much of this music has now been recorded, including his opera *Margaret Catchpole*, six orchestral essays, all the string quartets, a string sextet, quintets for clarinet, flute and guitar, all the piano sonatas, bagatelles and piano trios, other chamber and vocal music and most of the guitar music and the last five years have seen ten new releases and three reissues of recordings of his output.

AILISH TYNAN – soprano

Irish soprano Ailish Tynan won the 2003 Rosenblatt Recital Song Prize at *BBC Cardiff Singer of the World*. Ailish was a member of the prestigious *Vilar Young Artist Programme* at the Royal Opera House, Covent Garden and a *BBC New Generation Artist*.



Ailish established herself with operatic roles including Gretel *Hänsel und Gretel* (The Royal Opera, Welsh National Opera and Scottish Opera); Madame Cortese *Il viaggio a Reims*, Marzelline *Fidelio* and Madame Podtoshina's Daughter *The Nose* (The Royal Opera); Vixen *The Cunning Little Vixen* (Grange Park Opera); Tigrane *Radamisto* (English National Opera); Papagena *Die Zauberflöte* (Teatro alla Scala and The Royal Opera); Despina *Così fan tutte* (Théâtre du Capitole); Héro *Béatrice et Bénédict* (Houston Grand Opera and Opéra Comique); Sophie *Der Rosenkavalier*, Nannetta *Falstaff* and Atalanta *Xerxes* (Royal Swedish Opera); and Miss Wordsworth *Albert Herring* (Opéra Comique and Opéra de Rouen).

Notable concert appearances include Mahler *Symphony No.8* (Dresdner Philharmonie, Frankfurt Radio Symphony Orchestra, Netherlands Philharmonic Orchestra, London Symphony Orchestra, and Philharmonia Orchestra); Mahler *Symphony No.4* (Prague Symphony Orchestra and the Hallé); Mahler *Symphony No. 2* (Accademia Nazionale di Santa Cecilia and Royal Philharmonic Orchestra); Britten *War Requiem* (RTÉ National Symphony Orchestra); Handel *Messiah* (Academy of Ancient Music); and Haydn *The Creation* (City of Birmingham Symphony Orchestra). She has also appeared regularly at the BBC Proms.

Ailish is a passionate recitalist performing internationally with pianists including Iain Burnside, James Baillieu, Graham Johnson and Simon Lepper. Her numerous recordings include *Fauré Melodies* (Opus Arte), *Nacht und Träume* (Delphian), *An Irish Songbook* (Signum), Mahler *Symphony No.8* (LSO Live), and most recently *Airs from another Planet* with the Hebrides Ensemble (Delphian).

Delayed due to COVID-19, Ailish will perform her first Mimì (*La bohème*) in a much-anticipated return to Grange Park Opera in summer 2021. Further ahead she returns to Garsington Opera in summer 2022.

JAMES GILCHRIST– tenor

Tenor James Gilchrist began his working life as a doctor, turning to a full-time music career in 1996. His extensive concert repertoire has seen him perform in major concert halls throughout the world with renowned conductors including Sir John Eliot Gardiner, Sir Roger Norrington, Bernard Labadie, Harry Christophers, Harry Bicket, Masaaki Suzuki and Richard Hickox.



A master of English music, he has performed Britten's *Church Parables* in St Petersburg, in London and at the Aldeburgh Festival, Nocturne with the NHK Symphony in Tokyo and *War Requiem* with the San Francisco Symphony and the National Youth Orchestra of Germany. Highlights have included singing the role of Rev. Adams in Britten's *Peter Grimes* with Bergen Philharmonic and Edward Gardner with performances at the Edinburgh International Festival, the Royal Festival Hall, Grieghallen and Den Norske Opera, as well as Haydn's *Creation* for a staged production with Garsington Opera and Ballet Rambert, and later with Dallas Symphony Orchestra, *Elijah* with Goteborgs Symfoniker and Masaaki Suzuki, and a return to King's College, Cambridge to perform *St Matthew Passion* as part of Stephen Cleobury's final Easter week as Director of Music. Bach's *Christmas Oratorio* and the *St John* and *St Matthew Passion* feature prominently in his schedule, and he is celebrated as perhaps the finest Evangelist of his generation; as one review noted, "he hasn't become a one-man Evangelist industry by chance".

James' impressive discography includes recordings of *Albert Herring* (title role) and Vaughan Williams' *A Poisoned Kiss*, *Songs of Travel* and solo disc *Solitude* with pianist and long-time collaborator Anna Tilbrook, including a new work by Jonathan Dove, all for Chandos Records. *St John Passion* with the AAM, the Finzi song cycle *Oh Fair To See*, Elizabethan Lute Songs *When Laura Smiles* with Matthew Wadsworth, Leighton *Earth Sweet Earth*, a disc of Schumann song cycles, Vaughan Williams *On Wenlock Edge*, Finzi songs and Britten's *Winter Words* for Linn Records, and the critically-acclaimed recordings of Schubert's song cycles for Orchid Classics.

MARCUS FARNSWORTH – baritone

Marcus Farnsworth was awarded first prize in the 2009 Wigmore Hall International Song Competition and the Song Prize at the 2011 Kathleen Ferrier Competition. He was a chorister at Southwell Minster and went on to study at Chetham's School of Music, the University of Manchester and the Royal Academy of Music.



He has appeared as a principal artist with major opera companies in the UK and abroad. He has performed *Guglielmo Così fan Tutte*, Novice's Friend *Billy Budd* and Strephon *Iolanthe* all for ENO; Lance Corporal Lewis in the world premiere of *In Parenthesis* by Iain Bell for Welsh National Opera, Sid in Britten *Albert Herring* in concert with the BBC SO and Ned Keene *Peter Grimes* at Edinburgh International Festival with Edward Gardner. Other notable roles have included Demetrius *A Midsummer Night's Dream* on tour with the Aix en Provence Festival and Bergen National Opera and Eddy in Turnage *Greek* for Music Theatre Wales and Boston Lyric Opera.

Marcus has given recitals at the Amsterdam Concertgebouw, La Monnaie, the Oxford Lieder Festival, Leeds Lieder and the Wigmore Hall. In concert, he has appeared with the BBC Symphony Orchestra in performances of Turnage's *The Silver Tassie*, the world premiere of Cheryl Hoad's *Last Man Standing* and Hubbard in *Doctor Atomic* conducted by John Adams. With the London Symphony Orchestra Marcus had a great success in *Candide* conducted by Marin Alsop. Outside of the UK Marcus travelled with the Aurora Orchestra and Nick Collon for Gruber's *Frankenstein* in Cologne and made his debut at Teatro Real Madrid in Kurt Weill *Street Scene*.

A strong supporter of contemporary composers, he has sung works by Sally Beamish, John Casken, Thomas Larcher, Stuart MacRae and David Sawer. For the 2017 BBC Proms, Marcus performed Maxwell Davies' *Eight Songs for a Mad King* with the Birmingham Contemporary Music Group, conducted by Sian Edwards. He was subsequently invited to perform the work with the Moscow Contemporary Music Ensemble at the Pushkin Museum of Fine Arts in Moscow.

Marcus is Head of Vocal and Choral Studies at Chetham's School of Music and is the Founder and Artistic Director of the Southwell Music Festival.

IAN WILSON – recorder

Ian Wilson is the principal recorder professor at the Guildhall School of Music & Drama and Head of Woodwind at Eton College. He is also the visiting recorder and clarinet specialist at the North East of Scotland Music School in his hometown of Aberdeen.

In recent years he has performed as a soloist with orchestras including The Dunedin Consort, The Korean Symphony Orchestra, The Bournemouth Symphony Orchestra, Helsinki Baroque Orchestra and The Irish Baroque Orchestra and he performs regularly with The Sixteen, English National Opera, Arcangelo and the Early Opera Company. He is a founding member of the recorder quartet The Flautadors, with whom he has recorded five highly acclaimed albums of repertoire spanning over 500 years.



As a chamber musician, he has performed in many great European festivals including the Bruges and Innsbruck Early Music Festivals, the Edinburgh International Festival and the BBC Proms. Outside classical music, Ian can be heard on the latest albums by the band Paris Motel and the singer-songwriter Vashti Bunyan. He is a Fellow of the Higher Education Academy and in 2016 had the title of Professor conferred upon him by the Guildhall School in recognition of his work within the institution.

MARK EDEN – guitar

Mark Eden is better known as one half of the Eden-Stell Guitar Duo, formed with Chris Stell in 1989 for the sole purpose of performing Stephen Dodgson's *Promenade* for a festival celebrating Stephen's music hosted by the Royal Academy of Music. The Duo continued their partnership and their close connection to Stephen's music with performances of duos *Pastorale* (Park Lane Trust), *River Song* (RAM Festival), and the Concertino for Strings and two guitars; *Les Dentelles* (Presteigne Festival and South Bank Centre). More recently Mark and Chris featured on a recording of Stephen's Chamber Works with guitar for Naxos playing the solo guitars in *The Selevan Story*.



Mark studied at the Royal Academy of Music graduating with DipRAM, Julian Bream Prize, and the Principal's Prize for Achievement. He participated in classes with Julian Bream, John Williams, Peter Maxwell Davies, Leo Brouwer and other acclaimed performers and composers.

Mark features on nine CDs, mostly for BGS Records with the Eden Stell Guitar Duo and the VIDA Guitar Quartet. The Duo were only the second guitarists to be made editor's choice in Gramophone magazine after Julian Bream with their recording of works by Stephen Dodgson.

Mark is artistic director of the Winchester Guitar Festival and the Dillington Festival. He is an Associate of the Royal Academy of Music in recognition of his performing achievements and teaches guitar at the Royal Birmingham Conservatoire.



Mark Eden, Stephen Dodgson and Chris Stell at the Presteigne Festival in 2001 – the day that Eden-Stell premiered his *Concertino for strings and guitars*

CHRIS GLYNN – piano

Chris is a Grammy award-winning pianist and accompanist, praised for his 'breathtaking sensitivity' (*Gramophone*), 'irrepressible energy, wit and finesse' (*The Guardian*), 'perfect fusion of voice and piano' (*BBC Music Magazine*) and as 'an inspired programmer' (*The Times*). He is also Artistic Director of the Ryedale Festival (nominated in 2020 for a Royal Philharmonic Society Award), where he programmes around sixty events each year in beautiful and historic venues across North Yorkshire.



He has performed in recital with many leading artists, including Sir Thomas Allen, John Mark Ainsley, Mary Bevan, Sophie Bevan, Julian Bliss, Claire Booth, Ian Bostridge, Adrian Brendel, Susan Bullock, Allan Clayton, Dame Sarah Connolly, Lucy Crowe, Sophie Daneman, Joshua Ellicott, Bernarda

Fink, Matthew Gee, Steven Isserlis, Anthony Rolfe Johnson, Jonas Kaufmann, Yvonne Kenny, Dame Felicity Lott, Christopher Maltman, James Newby, Mark Padmore, Ian Partridge, Rowan Pierce, Rachel Podger, Joan Rodgers, Kate Royal, Kathryn Rudge, Nicky Spence, Toby Spence, Bryn Terfel, Sir John Tomlinson, Robin Tritschler, Ailish Tynan, Roderick Williams, Elizabeth Watts and many others. He has also performed chamber music with ensembles such as the Albion, Brodsky, Elias and Heath Quartets, and works regularly with choirs including *The Sixteen*.

Chris grew up in Leicester and read music at New College, Oxford, before studying piano with John Streets in France and Malcolm Martineau at the Royal Academy of Music, where he now teaches. His many awards include the accompaniment prize in the 2001 Kathleen Ferrier competition, the 2003 Gerald Moore Award and the 2002 Geoffrey Parsons Award. A regular artist at Wigmore Hall, Chris appears in major concert venues and festivals throughout the world, including at the BBC Proms, Carnegie Hall, Edinburgh, Aldeburgh, Cheltenham, Oxford Lieder and Leeds Lieder Festivals, Royal Opera House, Barbican, Southbank Centre, Concertgebouw, Vienna Konzerthaus and as far afield as Japan, China, Brazil, Russia and Sri Lanka. He has made many CD recordings and is regularly heard on BBC Radio 3.

An interest in bringing classical song to a wider audience recently led Chris to commission Jeremy Sams to create new English translations of Schubert's song cycles. These have been performed widely and recorded for Signum Records and future projects will explore songs of Schumann and Wolf's *Italian Songbook*.

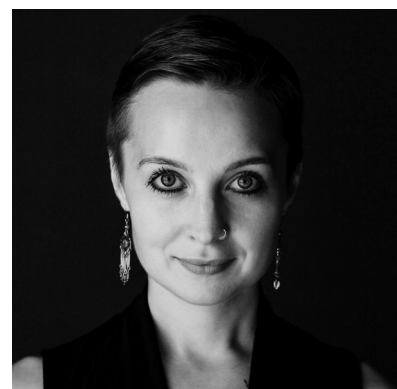
KATIE BRAY – mezzo
RODERICK WILLIAMS – baritone

The recording will also feature Katie Bray and Roderick Williams performing, among other things, Stephen Dodgson's three Australian sets, the *Bush Ballads*.

Winner of the Dame Joan Sutherland Audience Prize at Cardiff Singer of the World 2019, Katie



Bray has become known for her magnetic stage presence and gleaming, expressive tone.



The impressively ubiquitous Roderick Williams is one of the UK's most sought after baritones with repertoire encompassing baroque to world premieres. In 2016 he won the Royal Philharmonic Society's Singer of the Year award.

YEARS OF COMPOSITION

Cycles

Tideways – 1950
Three songs by TL Beddoes – 1953
The Distances Between – 1969
London Lyrics – 1977
Riley & Co. – 2009

Not performed tonight but being recorded in 2021:

Bush Ballads:

Set 1 – 1974
Set 2 – 1998
Set 3 – 2003
Irishry – 1949

Individual songs

Slow, Slow Fresh Fount – 1946
Inversnaid – 1947
Lachrymae – 1948
The Lamb – 1949
The Stone – 1950
A Gypsy Prayer – 1950
The Sunflower – 1950
Winter Heavens – 1951
The Mower to the Glow-worms – 1956
The Monk and his Cat – 2004

Not performed tonight but being recorded in 2021:

Five Eyes – 1946
Turn Ye to Me – 1950
Mrs Hen (nursery rhyme) – year of composition not known
Song for Eve – 2008

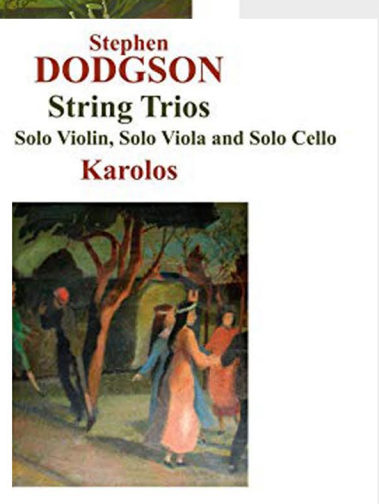
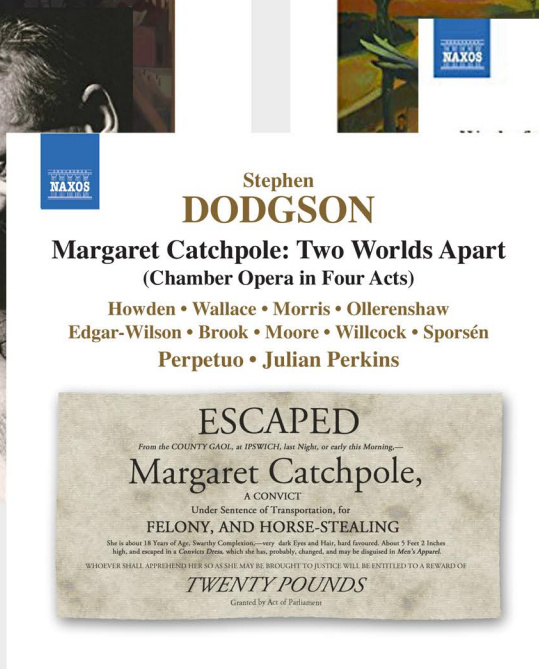
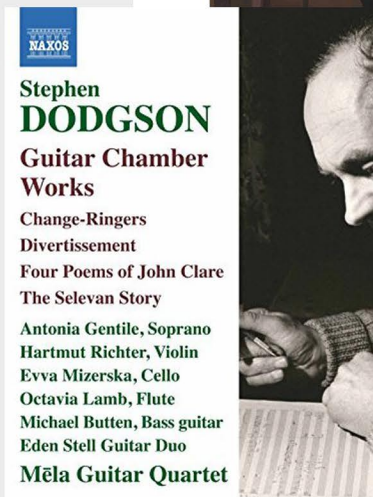
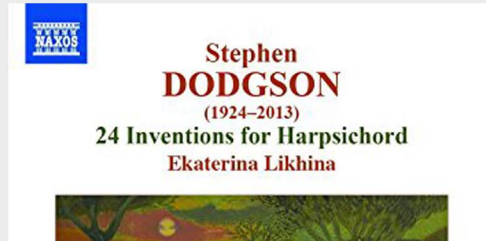
DONATIONS

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www.stephendodgson.com