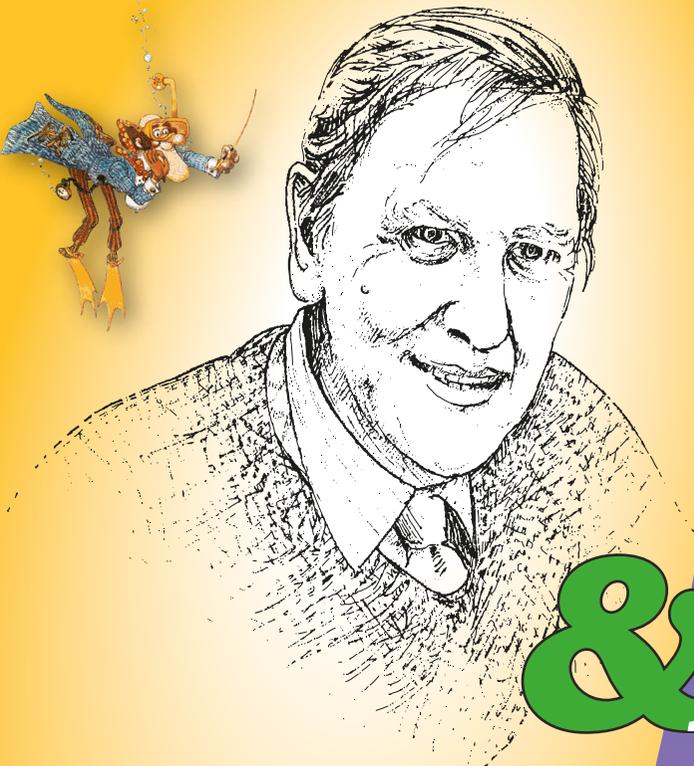


80TH ANNIVERSARY CONCERT



Carey Blyton & Friends

PREMIERE PERFORMANCES

- Bax: *Welcome, Somer*
- Butterworth: *In the Highlands*
- Thompson: *Dawn*



Alison Smart
(Soprano; member
of the *BBC Singers*)
and

Katharine Durran
(Piano)



**7:00 pm, Saturday
19th May 2012**

The Warehouse, 13 Theed Street, London

SOUVENIR PROGRAMME



CAREY BLYTON

Nephew of the children's writer Enid Blyton, **Carey Blyton** was born in Beckenham, Kent on 14th March 1932. He was the second child, and the only son, of Hanly and Floss Blyton, his elder sister Yvonne having been born in 1926.

Carey was educated at the Grammar School there and, during the earlier part of this time, showed not merely an apathy towards music but a marked hostility to it until, as a convalescent from polio in 1947–8, he was taught the piano to pass the time. His natural bent for science took him to University College, London in 1950 to study for a degree in Zoology. After only a year, however, his increasing interest in music (he was composing prolifically by this time) forced a decision upon him. Abandoning his studies, he left to work for the Gas Council as a research assistant, while studying music privately. It was during these early years that his style as a composer was forged, and in this period he participated in the activities of The Beckenham Salon as accompanist in his own songs.

In 1953 he entered Trinity College of Music, London and, during his four years there, obtained all three college diplomas (Associate, Licentiate and Fellow), also winning the Sir Granville Bantock Prize for Composition in 1954. He studied harmony, counterpoint, orchestration and music history, along with practical study of the piano, harpsichord and viola. In 1957 he graduated with a BMus and was also awarded a scholarship by the Sir Winston Churchill Endowment Fund, which took him for ten months to Det Kongelige Danske Musikkonservatorium, Copenhagen where he studied composition, music analysis and more advanced orchestration with the Danish composer, Jørgen Jersild.

Returning to England in 1958, he became music editor to Mills Music Ltd for the next five years. During this time he met and married his wife, Mary, and they moved from Beckenham to Richard Rodney Bennett's old flat in London in 1962. From 1963 Carey freelanced as a composer, arranger, music editor and lecturer. He was *Professor of Harmony, Counterpoint & Orchestration* at Trinity College of Music from 1963 to 1973, and later *Visiting Professor of Composition for Film, Television & Radio* at the Guildhall School of Music and Drama from 1972 to 1983, pioneering the first such course of tuition in this country. In 1964 he was appointed music editor to Faber & Faber Ltd (now Faber Music Ltd), a position he held until 1974, and was Benjamin Britten's personal editor until 1971.

Carey Blyton was primarily a miniaturist, composing mainly songs, chamber music and short orchestral scores. Various works reflect his life-long interest in the music and art of the East, particularly Japan. His interest in writing for children is evidenced by various BBC commissions for schools cantatas in the series *Music Workshop* and incidental music for three *Doctor Who* serials, not to mention three Victorian mini-melodramas (*Dracula!*, *Frankenstein* and *Sweeney Todd*) and books for children—including *Bananas in Pajamas*, a set of nonsense songs and poems made popular throughout the English-speaking world thanks to the use of the eponymous song by the Australian Broadcasting Corporation (ABC); Carey referred to this unexpected source of income as “the Banana plantation”.

See www.careyblyton.co.uk for more information about Carey's life and work.

& FRIENDS (whose music is featured tonight)

Frank Bayford was born in London on 26th August 1941. He was educated at Enfield Grammar School and went on to study pharmacy at Portsmouth College of Science and Technology. Most of his career was spent at Chase Farm Hospital, Enfield, where he was for many years Head of Pharmacy and also Guest Lecturer in pharmaceuticals. He took early retirement from the Health Service in 1988.

He is mainly self-taught as a composer and has written over 100 works, ranging from solo piano pieces to orchestral items. His music is concise and was once described as “not outstaying its welcome”, to the delight of the composer. As well as in this country, his work has been performed in places as far apart as Alaska and Austin, Texas in the USA and Lisbon in Portugal.

In 1974, he was instrumental in forming the Compass Composers Association. He is also a member of the British Academy of Songwriters, Composers and Authors. His interests include history, gardening, Scotland, old churches and photography. Many of his slides form the basis of a series of talks that he gives about places in the British Isles and local history.

Derek Foster studied composition at Morley College with composers including Harrison Birtwistle and Hugh Wood. Later he gained a BMus from Goldsmiths (composition with Tim Ewers) and studied piano privately with Keith Burrows. He currently teaches music in West London and plays vibraphone, encouraging many composers to write for that instrument – including Carey Blyton, who wrote two solo vibraphone works for him. A recent premiere of Foster’s *Variations on a theme of Anthony Green* was given by William Whitehead, organ, at St Michael’s, Cornhill in February 2011. Derek plays with the London Contemporary Chamber Orchestra, in the ensemble Kontakt and in a duo with Anthony Green, piano.

John Mitchell is a community pharmacist, working in the East Kent area, and has had a keen interest in music since his teenage years. During the 1980s and ’90s he was Musical Director of a handbell group centred around Folkestone, and currently he is principal accompanist for Canterbury Operatic Society. He has been composing and arranging music off and on since the age of 17, and his works consist mainly of piano pieces, songs and a few instrumental items.

John was a private pupil of Carey Blyton from 1974 to 1980, and during the period of study (music theory and composition) a lasting friendship developed. They discovered many mutual interests, one being the English song composer, Peter Warlock. Carey greatly admired his work, and it just so happened that where Carey was living at the time – Swanley in Kent – was not so many miles away from Eynsford, where Warlock had shared a cottage with E. J. Moeran between 1925 and 1928. It was through this local connection that Carey played a major role in getting a blue plaque placed on the cottage in 1969. Eight years later he drafted a ‘film treatment’ (entitled *The Eynsford Years*) of Warlock’s extended sojourn in the village, but unfortunately, because of cutbacks in the TV industry, he got no takers to produce what would have been a very appealing 25-minute film. It is thus very appropriate that five of Warlock’s songs (and some by E. J. Moeran, whom Carey also admired) are included in tonight’s programme.

Peter Thompson was born in Peterborough. He studied composition with Carey Blyton at the Guildhall School of Music and Drama. In 1983, his *String Quartet N° 1* won first prize in the MidNAG national composition competition. Since then his music has been widely performed, often at London's South Bank and other cultural centres. It has also been broadcast, notably on Classic FM, and is available on CD from Fand Music Recordings. In 1995 he was a prizewinner in the Irish Music Rights Organisation (IMRO) International Composers' Competition, and in 1996 he won the competition. He has written music in most genres – chamber, instrumental, vocal, choral and orchestral music (including two symphonies).

A PERSONAL TRIBUTE

It is with great pleasure that I write about Carey, especially for the occasion of this concert, and whenever I do, I refer to a diary that I kept while a student at the Guildhall School of Music in the '70s. I was one of about ten composers on the so-called Advanced Composers Course, and Carey taught us for a couple of hours on a Monday evening, as he was *Visiting Professor of Composition for Film, Television & Radio*, as his letterhead proudly proclaimed.

Although I left in 1975, we kept in contact and I performed many of his works, especially the educational ones. His "Unholy Trilogy" of *Sweeney Todd*, *Dracula* and *Frankenstein* formed a staple diet for me, and I gave the first performance of the latter at St Helen's, Abingdon in 1988, with Carey and his wife happily ensconced in the capacity audience.

But back to Carey and his teaching: he was quite eccentric and wonderfully unpredictable, and on one occasion devoted the entire session to listening and discussing John Betjeman's then-new LP, *Banana Blush*, with music by Jim Parker that Carey loved. For another session, he might wheel in a composer or send us away to write an 'atmospheric variation' on a certain topic, like 'Goldfish'!

His letters were always interesting; he wrote in January 1993 that his early piano pieces "went terrifically well at my 60th birthday concert" and that he was "beginning to wonder why I let them moulder in a drawer for 40-odd years"; hence the forceful quip later: "never throw anything away!" which he inserted into a score he sent me of his *Five Diversions* for piano, op. 1(a).

It was a joy and a privilege to know Carey Blyton. His influence will always remain strong with me, and I am thrilled to have known him. —*Gary Higginson*

Gary Higginson is a freelance composer, examiner, singer and writer on music, and has also studied with Edmund Rubbra and John Joubert.

ACKNOWLEDGEMENTS

Concert arranged by **Fand Music Press**. Fand gratefully acknowledges financial assistance from the **Carey Blyton Trust (Mary Blyton)** and the **Peter Warlock Society** (www.peterwarlock.org, Hon. Sec. **Malcolm Rudland**, tel. 020 7589 9595).

Illustrations by **Tom Barling**. Photos by **Alexander van Ingen** (Alison) and **Angus Leigh** (Katharine).

Biographical information about Carey Blyton was derived from details at careyblyton.co.uk. Except where otherwise credited, programme notes are by **Carey Blyton** himself, in slightly edited form.

Posters, Souvenir Programme and other publicity material designed and edited by **Richard Hallas** (email Richard@Hallas.net, tel. 01484 460280).

THE PERFORMERS

The long-established partnership of **Alison Smart** and **Katharine Durran** focuses particularly on new works and on French repertoire. Their CDs are *Peripheral Visions: British works for voice and piano since 1970* and *New French Song: 20 newly-commissioned songs by British composers*, of which one, by Tarik O'Regan, won the British Composer Awards' 2005 vocal category.



Alison Smart enjoys a wide-ranging musical career, appearing as soloist in a wide variety of concerts throughout the UK, and is also in demand as a teacher and musical director. She has a half-time contract with the BBC Singers and also enjoys singing as soloist from within the group. Last November she gave a Radio 3 interview about Beethoven's *Ninth Symphony*.

After studying Classics at Clare College, Cambridge she took postgraduate diplomas at the RNCM and Trinity College of Music, and won the Elisabeth Schumann Lieder Competition. Her teachers were Teresa Cahill, Mary Hill and Marie Hayward Segal. She now studies with Alison Wells.

Alison's solo credits include: BBC Concert Orchestra, BBC Symphony Orchestra, Guildford Philharmonic Orchestra, Hanover Band and the Orchestra of the Age of Enlightenment, under conductors such as Stephen Cleobury, Sir Andrew Davis, Jane Glover and Sir Roger Norrington.

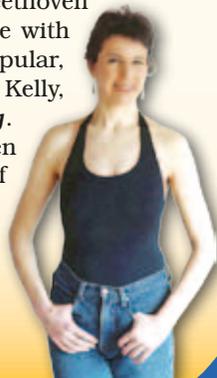
Alison is based in North London and has a busy teaching practice in Finchley, where she is also the Director of Music at St Mary-at-Finchley Church. She is the curator of the St Mary-at-Finchley concert series and recently completed a major fund-raising project for the restoration of the Willis pipe organ.

Katharine Durran has developed highly acclaimed parallel careers as a solo pianist, exponent of new music, chamber musician and song accompanist. She is also expanding her work as a choral director and as an MD for musical theatre.

She gave her first concerto performance in Edinburgh at the age of 11. After reading Music at St Catharine's College, Cambridge she studied at the Royal College of Music under Kendall Taylor and Geoffrey Parsons. More recent studies have been with Joyce Rathbone.

For ten years she was pianist of the award-winning group, Tapestry. Highlights of recent seasons have included trio concerts with former BBC Young Musicians of the Year David Pyatt and Rafal Zambrzycki-Payne, recitals with violinists Madeleine Mitchell and Gina McCormack, and the complete Beethoven 'cello sonatas with Sebastian Comberti. Her recital programme with Stephen Stirling, The Romantic French Horn, has proved popular, as has her two-piano duo KDKDK with Kirsteen Davidson Kelly, performing Holst's *The Planets* and Stravinsky's *Rite of Spring*.

Her other recent projects include performing late Beethoven alongside Bach's *Goldberg Variations* and the commissioning of three new extended settings for mezzo and piano of the poetry of Friedrich Rückert. She has featured in three Piano Magazine symposiums, discussing J. S. Bach, British piano music and issues relating to women pianists of today.



PROGRAMME NOTES

Carey Blyton: *Lachrymae – In Memoriam John Dowland*, op. 23 (1955/60)

This work exists in two main versions: for Voice and String Quartet and for Voice and String Orchestra. The first version – *Five Songs for Voice and String Quartet* – was written in April 1956, when Carey Blyton was a third-year student at Trinity College of Music, London and, like several works written at this time, it was much influenced by his in-depth studies of the Elizabethan ayre and Tudor madrigal, undertaken as part of his course for the BMus (London) degree.

In April/May 1960 he added instrumental sections: a *Prelude*, four *Interludes* and a *Postlude* for string quartet. Finally, a part for double bass was added. A piano reduction of the songs alone was also produced – as heard in this concert.

Song (1): Madrigal

William Drummond

My thoughts held mortal strife
I do detest my life,
And with lamenting cries,
Peace to my soul to bring,
Oft call that prince which here doth monarchise:
But he, grim, grinning King,
Who caitiffs scorns, and doth the blest surprise,
Late having deck'd with beauty's rose his tomb,
Disdains to crop a weed, and will not come.

Song (2): The Moon

Percy Bysshe Shelley

Art thou pale for weariness
Of climbing heaven, and gazing on the earth,
Wandering companionless,
Among the stars that have a different birth,
And ever-changing, like a joyless eye
That finds no object with its constancy?

Song (3): The Open Door

Francis Weiss

A man watches the dancing crowds,
Follows their steps with eager eyes,
Just at an open door;

A woman looks at passing clouds,
She stares at them with smarting eyes.
Just at an open door;

A child expecting Santa Claus
Is standing there with shining eyes,
Just at an open door;

All bones his face, and clad in shrouds,
Waiting quite calmly without eyes,
Just at the open door.

Song (4): The Sick Rose

William Blake

O Rose, thou art sick!
The invisible worm,
That flies in the night,
In the howling storm,
Hath found out thy bed of crimson joy,
And his dark secret love
Doth thy life destroy!

Song (5): Sonnet

Samuel Daniel

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my languish, and restore the light;
With dark forgetting of my care return.

And let the day be time enough to mourn
The shipwreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.

Cease, dreams, the images of day-desires,
To model forth the passions of the morrow;
Never let rising Sun approve you liars,
To add more grief to aggravate my sorrow.

Still let me sleep, embracing clouds in vain,
And never wake to feel the day's disdain.

George Butterworth: *In the Highlands* (adapted by John Mitchell)

Carey was a great enthusiast for British music generally, and, if not quite to the same degree as with Warlock, he also held the small output of George Butterworth in high esteem. It is fairly unlikely that he would ever have been familiar with Butterworth's *In the Highlands*, for – as far as can be ascertained – the work has not been performed within living memory. Originally written in 1912 for women's voices (SSA) and piano, it has been adapted, with minimal tinkering to the score, for soprano and piano. It is a pleasing circumstance that tonight's premiere of the adaptation also celebrates the centenary of the work.

—John Mitchell

In the Highlands

In the highlands, in the country places,
Where the old plain men have rosy faces,

And the young fair maidens
Quiet eyes;

Where essential silence cheers and blesses,
And for ever in the hill-recesses
Her more lovely music
Broods and dies.

O to mount again where erst I haunted;
Where the old red hills are bird-enchanted,
And the low green meadows
Bright with sward;

Robert Louis Stevenson

And when even dies, the million-tinted,
And the night has come, and planets glinted,
Lo, the valley hollow
Lamp-bestarred!

O to dream, O to awake and wander
There, and with delight to take and render,
Through the trance of silence,
Quiet breath!

Lo! for there, among the flowers and grasses,
Only the mightier movement sounds and passes;
Only winds and rivers,
Life and death.

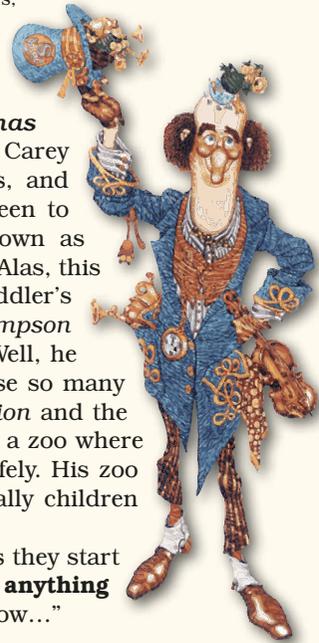
Carey Blyton: Dr Shinfiddler's Musical Zoo (Selection)

Written in around 1972, this was the sequel to *Bananas in Pyjamas: A Book of Nonsense*. A few years later, Carey was persuaded to write music for a dozen of the poems, and at one point his publisher even got Jon Pertwee “really keen to be ‘Dr Shinfiddler’, as he was keen to go on being known as ‘The Doctor’, having just finished his stint as ‘Doctor Who’.” Alas, this came to nothing; but let’s allow the Narrator in Dr Shinfiddler’s Musical Zoo to continue...

—Peter Thompson

“Who was Dr Shinfiddler... Dr Aloysius Q. Shinfiddler? Well, he was probably the very first conservationist! Worried because so many strange and rare musicanimals – creatures like the *Terpodion* and the *Autoglockenpolyphon* – might die out altogether, he started a zoo where they could live peacefully and happily and – above all – safely. His zoo became very famous in its day, and many people – especially children – went to see it.

“Let’s go back in time and join a group of such children as they start their tour of the zoo. Everybody keep together, and **don’t touch anything** – you never know what might bite! Here comes the Doctor now...”



Carey Blyton: Two Pensive Songs, op. 10 (1951)

These very romantic songs, to words by two idealistic 19-year-olds, feature one of Carey Blyton’s few excursions into the realms of serious poetry.

Two Stolen Roses

Carey Blyton

Two stolen roses in a sun-kissed hand,
One dark, one pale in the light;
One thought, one dream of a distant land,
Two hearts as one in the night.

Two stolen kisses from a trembling mouth,
Like a rosebud moist with the dew;
As the stars caress the trees in the south,
As pass these moments few.

Two stolen hours, so brief and fey,
That fly in the stars’ pale gleam;
Who would be cruel and harshly say,
It is but a foolish dream?

Come, Night

Donald R. Hills

Come, night, come sweet, soft, sensitive night,
Bring me your secret, lunar sympathy;
Hide me within your cloak,
Shut out this light,

Wherein hard bitter life, alone I see.

Bring out your lanterns, hide them not in cloud,
That I may follow still their subtle gleam;
Their call is clear,
Give me no worldly shroud,
I come to live, to live within their magic dream.

Continued on page 10...

PROGRAMME

Carey Blyton

Lachrymae – In Memoriam John Dowland

- I Madrigal
- II The Moon
- III The Open Door
- IV The Sick Rose
- V Sonnet

George Butterworth

In the Highlands

Adapted by John Mitchell

World premiere performance

Carey Blyton

Dr Shinfiddler's Musical Zoo

The Xylophone



(Reading)

Two Pensive Songs

- I Two Stolen Roses
- II Come, Night



E. J. Moeran

Six Poems of Seumas O'Sullivan (Selection)

- II The Poplars
- IV The Dustman
- V Lullaby

Carey Blyton

Three Impressions

- I Dyrehaven
- II Brittany Beach
- III Peasant Dance

(Piano solo)

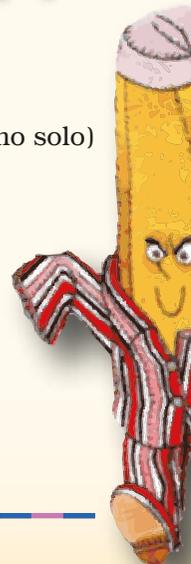
Prayers from the Ark (Selection)

- I The Prayer of the Cock
- II The Prayer of the Goldfish
- V The Prayer of the Mouse
- VII The Prayer of the Lark



★ **INTERVAL** ★

Alison Smart, soprano • Katharine Durrant, piano
Frank Bayford, speaker



Sir Arnold Bax
Welcome, Somer

World premiere performance

Peter Warlock
Songs (Selection)

- | | |
|--------------------|-----------------------|
| 1 The Singer | 4 Mockery |
| 2 Sleep | 5 The Contented Lover |
| 3 Pretty Ring Time | |

Carey Blyton
Dr Shinfiddler's Musical Zoo (Selection)

(Readings)

The Harp The Tuba

Lyrics from the East

- | | |
|---------------------|-------------|
| I The Blast of Love | IV Night |
| II Paradise | V Puty-fish |
| III Evening | |

Dirge for St Patrick's Night

John Mitchell
The Half-moon Westers Low



(Piano solo)

Derek Foster
Two Folk Tunes

- | | |
|-----------|------------|
| I Andante | II Andante |
|-----------|------------|

Frank Bayford
Songs for Children's Dreams

- | | |
|--------------------------|---------------------|
| I The Phantom Voices | IV Riddle |
| II Grey Goose and Gander | V The Rainbow |
| III Three Young Rats | VI Cambric and Acre |

Carey Blyton
Dr Shinfiddler's Musical Zoo (Selection) (Readings)

The Accordion The Concertina

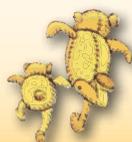
Park Lane Stroll (Piano solo)

A Ghost from the Past (Piano solo)

Peter Thompson
Dawn (In memory of Carey Blyton) *World premiere performance*

Carey Blyton
Indigo Blues

Encore: **The Flea**



E. J. Moeran: **Six Poems of Seumas O'Sullivan** (Selection)

Moeran's settings of Seumas O'Sullivan (real name: James Sullivan Starkey) date from 1943–44 and are thus late works; in fact, they are among the last of his solo original songs, and are perfect examples of his late, pastoral art. The style has moved on from the songs of the 1920s and '30s, and has become darker hued.

As has been noted, Carey Blyton drafted a film treatment called *The Eynsford Years*, in which 'Jack' Moeran plays a leading role. Among the music of Moeran that Carey admired was the *Sonata for Two Violins*, which he would occasionally play with friends and students on two pianos, if available... —Peter Thompson

The Poplars

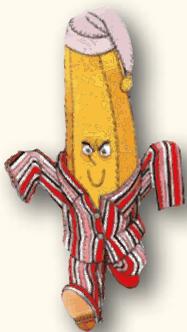
As I went dreaming
By the grey poplar trees,
They bent down and whispered
Words like these:

'In a far country
There is a lonely glen,
Hushed with the foot-fall
Of shadowy men.

'Shadowy, and silent,
And grey amongst the trees
That have long forgotten
The sound of the breeze.

'And one tall poplar
Grows in that land;
The chain of God's silence,
Held in his hand.'

This I heard
As I went dreaming
By the grey poplars
In the purple evening.



The Dustman

from *Child's Fancy*

At night when everyone's asleep,
It must be very late! I creep
Softly down the darkened stairs
To the big room where we have prayers,
And, standing at the window, I
Watch the Dustman going by.
Perched up on his high seat he looks
Like charioteers in those old books,
And his long coat, when the lights are dim,
Makes funny shadows all over him.

Lullaby

Husheen the herons are crying
Away in the rain and the sleet,
Flying and flying and flying
With never a rest to their feet.

But warm in your coverlet nestle,
Wee bird, till the dawn of the day,
Nor dream of the wild wings that wrestle
In the night and the rain and the gray.

Come, sweetheart, the bright ones would bring you
By the magical meadows and streams,
With the light of your dreaming they build you
A house on the hill of your dreams.

But you stir in your sleep and you murmur,
As though the wild rain and the gray
Wet hills with the winds ever blowing
Had driven your dreams away.

Carey Blyton: **Three Impressions, op. 42** (1954; 1963/4)

These three piano pieces were written over a ten-year period and gathered together by the composer to form a suite in 1964.

While on his ten-month scholarship at the Royal Danish Academy of Music in Copenhagen in 1957–8, Carey Blyton studied with the Danish composer, Jørgen Jersild, who is the dedicatee of the first piece. *Dyrehaven*, the Deer Park outside Copenhagen, is popular with Copenhagensers and tourists alike. Motor traffic is prohibited, and one must travel by pony and trap. Number 2, *Brittany Beach* – in memoriam Francis Poulenc – is in the style of that composer's *Movement Perpétuel N° 1*. The third piece, *Peasant Dance*, is a homage to the Hungarian composer, Béla Bartók, and is appropriately marked *Allegro barbaro*.

The composer transcribed these pieces for string orchestra in 1968 as *Suite: On Holiday*, giving the three movements new and fuller titles: *In the Deer Park (Denmark)*; *Brittany Beach (France)*; *On the Pusztá (Hungary)*.

Carey Blyton: Prayers from the Ark, op. 48 (1964/5) (Selection)

Prayers from the Ark, Carey Blyton's eighth song cycle, is dedicated to his parents, who brought the poems to his attention. The words are by Carmen Bernos de Gasztold, translated from the French by Rumer Godden.

The Prayer of the Cock

Do not forget, Lord,
It is I who make the sun rise.
I am Your servant
But, with the dignity of my calling,
I need some glitter and ostentation.
Noblesse oblige.
All the same,
I am Your servant, only do not forget, Lord,
I make the sun rise.

Amen.

The Prayer of the Goldfish

O God,
Forever I turn in this hard crystal,
So transparent, yet I can find no way out.
Lord,
Deliver me from the cramp of this water
And those terrifying things I see through it.
Put me back in the play of Your torrents,
In Your limpid springs.
Let me no longer be a little goldfish
In its prison of glass,

But a living spark
In the gentleness of Your reeds.

Amen.

The Prayer of the Mouse

I am so little and grey,
Dear God,
How can You keep me in mind?
Always spied upon,
Always chased.
Nobody ever gives me anything,
And I nibble meagrely at life.
Why do they reproach me with being a mouse?
Who made me but You?
I only ask to stay hidden.
Give me my hunger's pittance
Safe from the claws
Of that devil with green eyes.

Amen.

The Prayer of the Lark

I am here! O my God,
I am here, I am here!
You draw me away from earth,
And I climb to You
In a passion of shrilling,
To the dot in heaven
Where, for an instant, You crucify me.
When will You keep me forever?
Must You always, always let me fall
Back to the furrow's dip,
A poor bird of clay?
Oh, at least
Let my exultant nothingness
Soar to the glory of Your mercy,
In the same hope,
Until death.

Amen.

Sir Arnold Bax: Welcome, Somer

In 1914, Bax composed *Three Rondels by Chaucer*, of which only the first, *Rondel*, was published; the others, *Welcome, Somer* and *Of her Mercy*, remained in manuscript. The first of these is a setting of a rondel near the end of Chaucer's long poem, *The Parlement of Foules*, in which a narrator describes a dream-vision. Bax uses a partly modernised version of Chaucer's Middle English text (retained in this edition). Joan Thornycroft, the song's dedicatee, was the eldest daughter of the sculptor Sir Hamo Thornycroft. On 24th October 1914 she married the composer Herbert Farjeon, and Bax's song, dated four days earlier, was clearly intended as a wedding present.

—Graham Parlett

'Welcome, Somer'

Now welcome, somer, with thy sonne softe,
That hast this wintres weders overshake,
And driven away the longe nightes blake [black]!

Saint Valentine, that art full hy in lofte,
Thus singen smalle foules for thy sake:

Now welcome, somer, with thy sonne softe,
That hast this wintres weders overshake.

Geoffrey Chaucer

Wel have they cause for to gladden ofte,
Sith [since] ech of hem recovered hath his make
[mate];

Ful blisfully they singen whan they wake:
Now welcome, somer, with thy sonne softe,
That hast this wintres weders overshake
[And driven away the longe nightes blake!]

Peter Warlock: Songs (Selection)

Carey Blyton greatly admired the music of Peter Warlock, and played a major role in getting a blue plaque placed on the cottage in Eynsford, that Warlock shared with E. J. Moeran, in 1969. Carey was also a member of the Warlock Society. —J. M.

The Singer

In the dim light of the golden lamp
The singer stands and sings,
And the songs rise up like coloured bubbles
Or birds with shining wings.

And the movement of the merry or plaintive keys
Sounds in the silent air
Till the listener feels the room no more
But only music there.

But still from the sweet and rounded mouth
The delicate songs arise,
Like floating bubbles whose colours are
The coloured melodies.

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Edward Shanks

When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino;
For love is crowned with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Sleep

Come, Sleep, and with thy sweet deceiving
Lock me in delight awhile;
Let some pleasing dreams beguile
All my fancies; that from thence
I may feel an influence
All my powers of care bereaving!

Though but a shadow, but a sliding,
Let me know some little joy!
We that suffer long annoy
Are contented with a thought
Through an idle fancy wrought:
O let my joys have some abiding!

John Fletcher

Mockery

When daises pied and violets blue,
And lady-smocks all silver-white,
And cuckoo buds of yellow hue
Do paint the meadows with delight,
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo, cuckoo! O word of fear,
Unpleasing to a married ear!

When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks,
When turtles tread, and rooks, and daws,
And maidens bleach their summer smocks
The cuckoo then, on every tree,
Mocks married men; for thus sings he,
Cuckoo, cuckoo! O word of fear,
Unpleasing to a married ear!

William Shakespeare

Pretty Ring Time

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,

William Shakespeare

The Contented Lover

Now sleep and take thy rest,
Once griev'd and pain'd might,
Since she now loves thee best
Who is thy heart's delight.
Let joy be thy soul's guest,
And care be banish'd quite,
Since she hath thee express'd
To be her favourite.

James Mabbe



Carey Blyton: Lyrics from the East, op. 109 (January 2000)

Lyrics from the East was written for Ian and Jennifer Partridge by way of a thank-you for their contribution to the CD, *Carey Blyton: The Early Songs*. (That and other Carey Blyton CDs may be obtained from Fand Music Press.)

The Blast of Love

Like a windstorm
Punishing the oak trees,
Love shakes my heart.

Sappho of Lesbos

Paradise

Here with a loaf of bread beneath the bough,
A flask of wine, a book of verse – and thou
Beside me singing in the wilderness –
And wilderness is paradise enow.

Omar Khayyam

Evening

Anon.

When the evening mist rises above the rushes
And the wild duck's cry sounds chill in the evening
I will think of you, my love.

Night

Anon.

At the western chamber the peaceful moon was rising,
And a breeze glided in, leaving the door ajar.
Stirring of flower-shadows kept me surmising:
Has my love come, with the brightness of a star?

Puty-fish

Bengali folk-poem

Puty-fish in the basket, twist and turn, would not be caught:
You tonight are like a Puty-fish in my hand.



Carey Blyton: Dirge for St Patrick's Night, op. 110 (February 2000)

This bleak and sparse setting is of one of several poems written by Elsa Corbluth after the death of her 18-year-old daughter, Eilidh, in a fire at a Mother Teresa hostel for women in Kilburn, London on St Patrick's Day, 1980. She had gone as a voluntary worker and died that night together with nine homeless women.

Dirge for St Patrick's Night

Elsa Corbluth

Rain on the red roses:
I had a daughter. I have none.
Grey fog on green hills rises:
I had two children. I have one.

Mist on the scented blossom:
she left, one afternoon,
face a flower, body lissom:
the same night burned to bone.

Needing to tend the needy,
so to find, and touch, Christ,
she reached his house unready
for this mocking of her trust.

Flowers of flame flourished redly
in her window while she slept:

love of dead Christ proved deadly,
her youth and my joy trapped.

Jesus said, suffer children,
not black-stick skeletons.
God's Joan or devil's cauldron?
Ash, all the holy ones.

At her grave's head, pale roses
picked with their claws of blood:
eighteen summers' slain praises:
under wet grass lies her God.

I use words: no-one listens.
I use tears with no ending.
My one girl the rain christens,
guttled house beyond mending.

John Mitchell: The Half-moon Westers Low

The Half-moon Westers Low is a fairly recent composition, and was written in September 2011 especially for the contralto, Jennifer Bastable, who was giving a recital on the theme of settings of A. E. Housman. She gave the first performance of the song later that month in Cambridge.

—John Mitchell

The Half-moon Westers Low

A. E. Housman

The half-moon westers low, my love,
And the wind brings up the rain;
And wide apart lie we, my love,
And seas between the twain.

I know not if it rains, my love,
In the land where you do lie;
And oh, so sound you sleep, my love,
You know no more than I.

Derek Foster: Two Folk Tunes

The *Two Folk Tunes* were written in 1974, and are not based on actual folk tunes, but rather on tunes in a folk-like style. More traditional than many of the composer's pieces, they nevertheless extend the modal tunes into a more contemporary harmonic area.

—Derek Foster

Frank Bayford: Songs for Children's Dreams, op. 67

This short song-cycle was written in 1986 and premiered in the same year. The first song has words by R. L. Stevenson and the other five have children's traditional nursery rhymes as their texts. The final song introduces elements of all the other five.

—Frank Bayford

The Phantom Voices *Robert Louis Stevenson*

Our phantom voices haunt the air
As we were still at play
And I can hear them call and say
"How far is it to Babylon?"

Grey Goose and Gander

Grey goose and gander,
Waft your wings together.
Carry the good King's daughter
Over the one-strand river.

Three Young Rats

Three young rats with black felt hats,
Three young ducks with white straw flats,
Three young dogs with curling tails,
Three young cats with demi-veils,
Went out to walk with two young pigs
In satin vests and sorrel wigs,
When suddenly it chanced to rain
And so they all went home again!

Riddle

Black I am and much admired;
Men may seek me till they're tired.
I weary horse, I weary man,
Tell me this riddle if you can.

The Rainbow

Purple, yellow, red and green,
The King cannot reach it, nor yet the Queen;
Nor can Old Noll* whose power's so great:
Think where it shines while I count eight.



Carey Blyton: Park Lane Stroll and A Ghost from the Past (early 1950s)

These pieces began as improvisations worked out at the piano during all-night parties that the composer attended in 'downtown Beckenham' in the early 1950s. They are evocations of the 1920s and 1930s, respectively, reflecting the music of the jazz age which Carey Blyton heard at these parties, along with blues, ragtime and the music of 'Le Hot Club de France' (Stephane Grapelli and Django Reinhardt in particular).

Park Lane Stroll was later to provide the theme (*Stomp*) for *In Memoriam Django Reinhardt*, op. 64, which the composer wrote in 1972. *A Ghost from the Past* was not written down in the 1950s, but in 1971 Carey Blyton transcribed the piano original from shellac disc to make three further versions: one for guitar, another for saxophone quartet and a third for alto saxophone and piano.

Cambric and Acre

Trad.

Can you make me a cambric shirt;
Parsley, sage, rosemary and thyme,
Without any seam or needlework?
And you shall be a true lover of mine.

Trad.

Can you wash it in yonder well;
Parsley, sage, rosemary and thyme,
Where never sprung water, nor rain ever fell?
And you shall be a true lover of mine.

Trad.

Can you dry it on yonder thorn;
Parsley, sage, rosemary and thyme,
Which never bore blossom since Adam was born?
And you shall be a true lover of mine.

Now you've asked me questions three;
Parsley, sage, rosemary and thyme,
I hope you'll answer as many for me;
And you shall be a true lover of mine.

Trad.

Can you find me an acre of land;
Parsley, sage, rosemary and thyme,
Between the salt water and the sea-sand?
And you shall be a true lover of mine.

Trad.

Can you plough it with a ram's horn;
Parsley, sage, rosemary and thyme,
And plant it all over with one peppercorn?
And you shall be a true lover of mine.

Can you reap it with a sickle of leather;
Parsley, sage, rosemary and thyme,
And bind it up with a peacock's feather?
And you shall be a true lover of mine.

When you have done and finished your work;
Parsley, sage, rosemary and thyme,
Then come to me for your cambric shirt;
And you shall be a true lover of mine.

[*Oliver Cromwell]

Peter Thompson: Dawn

Dawn is a setting of a poem by Richard Berengarten (born 1943), which appears in his collection, *Book With No Back Cover*. The song was composed in early 2003, specifically in memory of Carey Blyton. Towards the end I employ a short chordal sequence reminiscent of one Carey once drew my attention to as being especially beautiful in its sonority, and which Carey was later to use in a slightly different guise in his late song cycle, *Lyrics from the East*, heard earlier this evening.

—Peter Thompson

Dawn

Dawn lay
Mother of pearl
Below the rooftops.

Trees
In purple robes
Lined their avenues.

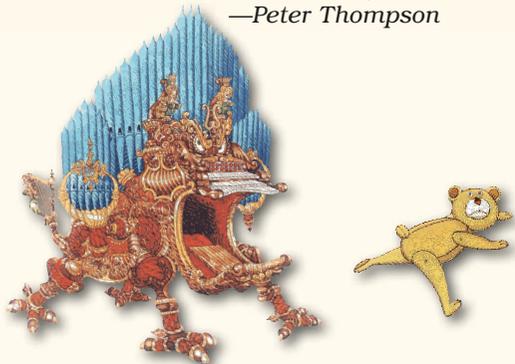
Mists pillowed
The hills like
Quiet sheep.

Richard Berengarten

Without lifting
A finger, light
Unlocked the gardens.

Window panes
Glistened in dew
When day breathed on them.

Something like glory
Hung all over
The air.



Carey Blyton: Indigo Blues, op. 103½

Subtitled *A Colonial Song*, this unashamed send-up of Gilbert & Sullivan is, like *The Flea*, an 'occasional song', suitable as an encore. It is based on fact – the dedicatee's grandparents did actually have an indigo plantation in Bihar, north-west India. The score states that the words and music were written by Carey Blyton in 'Hardh Pawncore, 1899', which may not be accurate.

Indigo Blues

My Grandpapa and Grandmama
Had a farm in Old Bihar,
Growing indigo for the Raj,
Indigo for the Raj.

Now indigo makes your hands go blue,
It does the same for your politics, too,
But when they went to the polls back home,
There was no vote in Indiah.

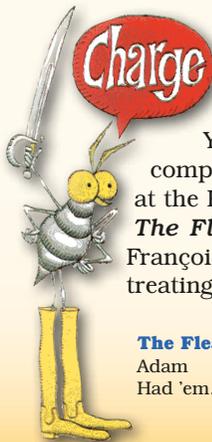
Carey Blyton

But when the franchise came to them
(A clever Tory stratagem)
They voted BLUE for the rest of their lives
Being dyed-in-the-wool Conserva-tives*.

* '-tives' to rhyme with 'onions' or 'chives'
(with apologies to Gilbert & Sullivan)

Carey Blyton: The Flea, op. 100½ (1992)

This song, a setting of the shortest poem in the English language, was one of twenty written by past and present members of the Composers' Guild of Great Britain upon the retirement of Elizabeth Yeoman after 26 years as General Secretary (1966–1992). These songs, comprising *An Elizabethan Songbook*, were first performed by students at the Royal College of Music, London on 21st January 1993. Carey's song, *The Flea*, was sung by Darron Moore, baritone, accompanied by George François. This brought to fruition the idea that the composer first had of treating this three-word poem in this way while a student at TCM in the 1950s.



The Flea
Adam
Had 'em.

Anon.



—Carey Blyton

Carey Blyton

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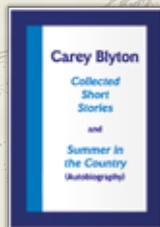
Fand Music Press has had a long association with the work of Carey Blyton, and publishes a substantial – and increasing – range of his output, including sheet music, writings and CD recordings.

Sheet Music



The Ash Grove (*Welsh folksong*) (arrangement)
The 'Cellist and the Nightingale (*Cello and piano*)
The Christ Church Carol (*To Bethlehem*)
The Christmas Spirit (*Three Carols*) (3 scorings)
Dirge for St Patrick's Night (*Ballad*)
El Tango Ultimo (*Tango cromatico for orchestra*)
In the Spice Markets of Zanzibar (*Brass Quintet*)
Lyrics from the East (*Five Miniatures*)
The Rose and the Nightingale (arrangement)
Shadow-Play (*Wayang Kulit for four or eight flutes*)
Vale, Diana! (*String orchestra*)
War Song of the Saracens (*Choir and piano*)

Writings



Collected Short Stories
and Summer in the Country (*Autobiography*)
Here, collected for the first time, are all of Carey's short stories, together with *Summer in the Country*, an autobiographical fragment dealing with his experiences as a wartime evacuee.
Composer Interviews no 1: Carey Blyton
Extensive 20-page interview by Peter Thompson

CD Recordings



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The Choral Music of Carey Blyton
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