Friday 13th November 2020, 7pm

ROADS TO SOLACE

Virginia Woolf: Killing the Angel

The life of Virginia Woolf, as expressed in her own words, with music and songs by (mostly) female composers who were her contemporaries

Created and performed by Lucy Stevens & Elizabeth Marcus
Virginia Woolf – Lucy Stevens
Musical Director/Pianist – Elizabeth Marcus
Co-Directors – Dodger Phillips & Jules Tipton
Producer – Penny Mayes
Set Design – Sue Mayes
Set Painter – Andy Greenfield
Radio Engineer – John Thompson
Publicity Design – David Mills
Photography – Laura Doddington

PART 1

1931 The London and National Society for Women’s Service - London
1939 Before the outbreak of WW2 - Monks House, Rodmell, East Sussex

Amy Woodforde-Finden (1860–1919) – Introduction (extract) from A Dream of Egypt (piano solo)

Ethel Smyth (1858–1944) – Overture from The Wreckers

Liza Lehmann (1862–1918) and Omar Khayyam (1048–1131) – The worldly hope men set their hearts upon from In a Persian Garden (trans. Edward Fitzgerald)

Maude Valérie White (1855–1937) and Friedrich Rückert (1788–1866) – Her Voice (trans. Maude Valerie White)

Ethel Smyth Aus der Jugendzeit! (piano solo)

Maude Valérie White and James Fitzmaurice-Kelly (1858–1923) – Soft Lesbian Airs

Henry Purcell (1659–1695) and Nahum Tate (1652–1715) – Sound the Trumpet


Ludwig van Beethoven (1770–1822) – C minor Sonata op 111
Robert Burns (1759–1796) and Anon – My love is like a red, red rose
Ethel Smyth and Joseph Freiherr von Eichendorff (1788–1857) – Near the Linden Tree (trans Ethel Smyth)
Liza Lehmann and Helen Taylor (1818–1885) – Cuckoo Counts from Five Songs of Good Luck
Ethel Smyth and Georg Büchner (1813–1837) – Tanzlied (trans Katherine Marriott)

PART 2
1939–1941 During WW2 – Monks House, Rodmell, East Sussex
Rebecca Clarke (1886–1979) and Claude Flight (1881–1955) – The Aspidistra
Cecile Chaminade (1857–1944) – Trio No.2 in A minor Recording by the Tzigane Trio; Gillian Findlay (violin), Jennie Brown (cello) and Elizabeth Marcus (piano)
Ina Boyle (1889–1967) and Rudyard Kipling (1865–1936) – Have you news of my boy Jack?
Elizabeth Maconchy (1907–1994) and William Shakespeare (1564–1616) – Ophelia’s song from Hamlet
Ethel Smyth and Henri de Régnier (1864–1936) – The Dance (transl. Alma Strettel)
Rebecca Clarke and William Blake (1757–1827) – The Tyger
Jacques Offenbach (1819–1880) and Jules Barbier (1825–1901) – Barcarolle from The Tales of Hoffmann
Rebecca Clarke and Edna St. Vincent Millay (1892–1950) – Lethe
Ina Boyle and Walter de la Mare (1873–1956) – Song of Enchantment
Liza Lehmann (words and music) – Roseleaves

All the spoken words are taken from the writings of Virginia Woolf, extracts from: Professions for Women, Diary Vol 5, The Pargiters, Old Bloomsbury, The Years, The Waves, Women and Fiction, Am I a Snob, Orlando, Jacobs Room, Sketch of the Past, A Room of One’s Own, Reminiscences, Three Guineas, 22 Hyde Park Gate, The Leaning Tower, To the Lighthouse, Mrs Dalloway, Between the Acts, Thoughts on Peace in an Air Raid

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ROADS TO SOLACE

Virginia Woolf wrote her novels, essays and diaries as her ‘road to solace’. I would go so far as to say that if she didn't write, or wasn't given the circumstances to write, then she may have committed suicide at a much younger age. Her first attempt was after the death of her father, before she had started writing professionally. She wrote in her diary about his death; “His life would have entirely ended mine. What would have happened? No writing, no books; - inconceivable." She explored the travails of her childhood; her mother's death, her patriarchal 'brutal' father and abusing half-brothers through her writing. ‘I wrote the book [To the Lighthouse] very quickly; and when it was written, I ceased to be obsessed by my mother … I suppose that I did for myself what psycho-analysts do for their patients. I expressed some very long and deeply felt emotion. And in expressing it I explained it and then laid it to rest.’ - Sketch of the Past.

In Virginia Woolf: Killing the Angel we illustrate the solace she found in her writing, by weaving her autobiographical writing with short extracts from her novels and music written by her female contemporaries. It was the relevance, brilliance and honesty of Virginia Woolf's writing, alongside her desire to tell the un-written history of women's lives, which inspired this dramatization of her story. We weave music written by British women composers, who were her contemporaries, to connect the musical and narrative threads of their lives, art, choices and experience – providing, as Virginia Woolf writes in Three Guineas, ‘…a library where the songs of the singers rise naturally from the lives of the livers’.

Elizabeth Marcus and I sought out British women composers and their music. Commissioning new copies, researching in the British Library and searching second-hand bookshops, miscellaneous boxes on bottom shelves in libraries and their basements. We found rarely borrowed copies of these nearly forgotten and mostly unsung songs.

For more information visit https://killingtheangel.com.

Lucy Stevens

PROGRAMME NOTES

Amy Woodforde-Finden (1860 - 1919) – Introduction (extract) from A Dream of Egypt (piano solo)
The song-cycle A Dream of Egypt, comprising 5 songs and a piano introduction, was written in 1910. The poems are by Charles Hanson Towne, an American poet and New York society man in the first 3 decades of the 20th century. He wrote large amounts of poetry, a book on etiquette, and was editor of Cosmopolitan and Harper's Bazaar magazines. From 1931-37 he wrote regular columns for the New York American.

Amy Woodforde-Finden was born Amelia (Amy) Rowe Ward in Valparaiso, Chile, to an American officer serving as British Consul, and a British mother. She became a British citizen at the age of 13. There are some extant early works, published under her maiden name, but most of her songs, including her Four Indian Love Lyrics containing Kashmiri Song, her best-known composition, were written while she was living in India following her marriage in 1894 to Lieutenant-Colonel Woodforde-Finden, a surgeon in the Indian Army. Kashmiri Song has made appearances in many films including The Sheik (1921) starring Rudolph Valentino, Hers to Hold (1943) and This Happy Breed (1944), based on Noel Coward's play. It was quoted in Ford Madox Ford's novel Parade's End.
(1928) and P G Wodehouse’s *Ring For Jeeves* (1953).

**Ethel Smyth (1858 - 1944) – Overture from The Wreckers**
The subject matter for *The Wreckers* is said to have come to Ethel Smyth on a walking holiday in Cornwall in 1886. The opera received its premiere in a (bad) German translation in Leipzig in November 1906 and had to wait three years before being performed in London with its original libretto. Beecham included it in his Covent Garden season in 1910. Gustav Mahler offered to perform it at the Vienna State Opera in 1907, but he lost his job there before this could happen; Ethel Smyth considered this to be the greatest disappointment of her career. The libretto is by Henry Brewster, an American friend of Ethel Smyth who grew up in France. It was agreed that libretto should be in French, partly because Brewster was happier working in French, but also it was felt that there was a more realistic chance of the work being produced in France or Belgium than in England. In the event though it was premiered in Germany.

Ethel Smyth was born in Marylebone and brought up in Sidcup. Her father was an army officer who was steadfastly opposed to his daughter making a career in music. After many long and bitter arguments, he allowed her to travel to Leipzig to study composition with Carl Reinecke. She was disappointed by the standard of teaching there, but met Brahms, Clara Schumann, Tchaikovsky, Dvorak and Grieg, all of whom inspired and influenced her. In 1910 she joined the Women's Social and Political Union (WSPU) and became one of its leading figures. With several other suffragettes she spent two months in Holloway Prison in 1912. Her first opera *Der Wald* (1901) was the first opera by a female composer to be performed at Covent Garden (the next was in 2012), and also the first to be performed at the Met in New York (the next was in 2016). *The Wreckers* (1906) is possibly her best-known work. From 1913, when she was in her mid-fifties, she began to go lose her hearing, and was almost completely deaf by the time she reached her early sixties. This ended her composing career, but she found a new lease of life by writing eleven books, eight of them autobiographical, between 1919 and 1940. She met Virginia Woolf in 1930 when Ethel was 72 and they remained close until Virginia’s death in 1941. Virginia, who famously described the relationship as “like being caught by a giant crab”, encouraged Ethel to write her memoirs. Ethel Smyth was awarded a DBE in 1922, the first female composer to be given this honour. But despite her successes, Ethel struggled throughout her life to get her work performed and recognized. In *What Happened Next* (1940) she recalled, ‘I feel I must fight for *Der Wald*, because I want women to turn their minds to big and difficult jobs; not just to go on hugging the shore, afraid to put out to sea’.

**Liza Lehmann (1862 - 1918) and Omar Khayyam (1048-1131) – The worldly hope men set their hearts upon from In a Persian Garden (trans. Edward Fitzgerald)**

*In a Persian Garden* was composed in 1896. It is for four voices (SATB) and piano and consists of settings of selections of rubāıyāts (quatrain) by Omar Khayyam in Edward FitzGerald's translation. The cycle was originally turned down by the publishers for being too difficult and involving too many singers, but a private performance in 1896 at the home of the society hostess Angelina Goetz was enthusiastically reviewed by Hermann Klein in *The Sunday Times*; he wrote: “…the music was quite a revelation … of unsuspected power and variety of expression, of depth of melodic charm and technical resource.” Largely on the back of this, *In a Persian Garden* became very popular and was widely performed on both sides of the Atlantic. It was performed a total of 14 times at the BBC Proms between 1900 and 1930, including 3 times in the 1907 Proms series.

Liza Lehmann’s birth name was Elisabeth Nina Mary Frederica Lehmann. Her father was a German portrait painter, Rudolf Lehmann, who moved to Britain and took up British citizenship, and her mother was Amelia Chambers, a British composer and singing teacher who wrote music under the pseudonym A.L. During her childhood the family moved frequently between London, Germany, France and Italy, and Liza studied music in all of these countries, her teachers including Jenny Lind for singing and Hamish MacCunn for composing. She made her singing debut on 23rd November 1885, aged twenty-three, at one of the Monday Popular Concerts at the St James’s Hall in London, and spent the next nine years as a soprano, singing in opera and on the recital
stage. She married the painter and composer Herbert Bedford in 1894 at which point she ended her singing career and turned to composing, becoming particularly known for her songs. In 1904 she became the first woman to be commissioned to write a musical comedy, Sergeant Brue, which opened at the Strand Theatre in London on 10th December 1904 and played for nine months. In 1910 she embarked on a recital tour of America during which she accompanied herself in her own songs. The following year she became the first president of the Society of Women Musicians, a ground-breaking organisation that organised concerts of work by women composers in the Queen's Hall. Aeolian and Wigmore Halls. The Society was in existence until 1972. Liza Lehmann was appointed a professor of singing at the Guildhall School of Music in 1913. She had two sons, one of whom died during the Great War, the second was the father of the conductor Steuart Bedford and the composer David Bedford. Her textbook Practical Hints for Students of Singing was written in 1913.

Omar Khayyam was a Persian mathematician, astronomer and poet. As a mathematician he is known for his work on cubes, as an astronomer he is best known for designing the Jalali Calendar, the solar calendar then used in Persia, which has a cycle of 33 years. As a poet he is best-known for the 158 rubāiyāts or quatrains contained in a manuscript in the Bodleian Library in Oxford, which was translated into English in 1859 by Edward FitzGerald (1809-1883). Omar Khayyam was born in Nishapur. He was a very gifted child and was sent to study with Imam Muwaffaq Nīshābūrī, the greatest teacher of the region, who taught the children of the royal family. He was appointed an adviser to Sultan Malik-Shah I in 1073 aged on twenty-six. Three years later he was invited to Isfahan to study in the libraries there, particularly the work of the Greek mathematicians Euclid and Apollonius. He became sceptical of certain aspects of Islam and when Sultan Malik-Shah died he was attacked by the clergy for his unorthodoxy. Khayyam undertook a pilgrimage to Mecca, probably to demonstrate his adherence to the religion, and was subsequently appointed a royal astrologer by the new Sultan Sanjar in 1097. His health as failing however and he was allowed to return to Nishapur, where he lived the life of a recluse until his death thirty-four years later.

**Maude Valérie White (1855 - 1937) and Friedrich Rückert (1788-1866) - Her Voice (trans. Maude Valerie White)**

Maude Valerie White, one of the most successful and popular song writers of her day, was born in Dieppe in Normandy to English parents, and spent her childhood in France, Germany and England. She studied music (piano and composition) privately from an early age, and then at the Royal Academy of Music, after having finally persuaded her reluctant mother to allow her to pursue a musical career. At the age of 24 she was the first woman to receive a Mendelssohn Scholarship, an award established after Mendelssohn's death in 1847 to support young musicians at the beginning of their careers, and she later spent 6 months in Vienna studying with Robert Fuchs. Her work was greatly admired by Vaughan Williams and Quilter. After a brief stay in Chile with her sister in 1881-82 following the death of her mother, Maude Valérie White returned to England and spent her life composing, teaching, and translating books and plays. Her songs were popular and sold well. She became passionate about travelling and, as a skilled linguist, set many of her songs in a wide variety of languages.

Friedrich Rückert was born in Bavaria and attended the Universities of Würzburg and Heidelberg, before working as a journalist and translator. He was on the editorial staff of the Morgenblatt newspaper in Stuttgart from 1816-17. He was appointed Professor of Oriental Languages at the University of Erlangen in 1826 and held the same post at the University of Berlin from 1841. His first volume of poetry, entitled simply Deutsche Gedichte was published in 1814 and included the fiercely nationalistic Geharnischte Sonette (Armoured Sonnets) and in the following year (1815, the year of the Battle of Waterloo) he published his Napoleon, eine politische Komödie in drei Stücken (Napoleon, a Political Comedy in Three Parts). Rückert was fluent in over thirty languages, including many oriental languages, and translated works including the Magamat-al-Hariri a collection of fifty stories by the twelfth century Arab poet Al-Hariri of Basra and Hamasa, oder die ältesten arabischen Volkslieder (Hamasa, or the Oldest Arabian Folk Songs). His longest work is Die Weisheit des Brahmanen (The Wisdom of the Brahmins) which was published in six volumes from 1836 to 1839. His own volumes of poetry include Östlichen Rosen (Eastern
Roses) (1822), Morgenländische Sagen und Geschichten (Oriental Myths and Poems) (1837) and Liebesfrühling (Spring of Love) (1844), a cycle of love-songs, which is now his best-known work. During the 1840s Rückert turned to writing plays; they include Saul und David (1843), Herodes der Große (Herod the Great) (1844), Kaiser Heinrich IV (1845) and Christoforo Colombo (1845). He died in Coburg and his buried in the cemetery there.

**Ethel Smyth - Aus der Jugendzeit! (piano solo)**
*Aus der Jugendzeit! (To Youth!)* was written between 1877 and 1880.

**Maude Valérie White and James Fitzmaurice-Kelly (1858-1923) - Soft Lesbian Airs**
*Soft Lesbian Airs* was published in 1894, but the publisher (Chappell's) changed the title to *Soft Lydian Airs*. It is dedicated to LL (Liza Lehmann). The authorship of the text is disputed; the score credits J F Kelly as the author of the words, which are quoted, attributed to 'Anon', at the top of Chapter 4 of James Fitzmaurice-Kelly's biography of Cervantes, published in 1892. Whether they are actually 'anon', or whether they were written by Fitzmaurice-Kelly is unknown.

James Fitzmaurice-Kelly was born in Glasgow. He developed an early love for the Spanish language and taught himself to read *Don Quixote*. In his 20s he moved to Spain, working as a tutor to the family of the Count of Bayona. There he began writing a biography of Cervantes, which was completed 10 years later. When he returned to Britain, he wrote articles on Spanish literature for magazines and journals including *The Spectator, Athenaeum* and *Poll Mall Gazette* and published a *History of Spanish Literature* in 1898. With the new century, Fitzmaurice-Kelly went into academia. He taught at the universities of Oxford (1902), Liverpool (1909-1916), Cambridge (1916) and London (*Cervantes Catedra Professor* 1916-1920). He went on a tour of America in 1907, giving lectures at Harvard and Yale universities. He lived and died in Sydenham, south London and is buried West Norwood Cemetery.

**Henry Purcell (1659 - 1695) and Nahum Tate (1652-1715) - Sound the Trumpet**
*Sound the trumpet* comes from Purcell's *Ode for Queen Mary's Birthday* (1694), the last of a series of 6 birthday odes he wrote for her. The song is originally a duet for two counter tenors and is the 3rd movement of the ode.

Henry Purcell came from a family of musicians who were prominent in London. His father and uncle were singers and lutenists at royal court, and Henry became a boy chorister in the Chapel Royal age nine or ten. He had several jobs including an organ tuner at Westminster Abbey and as an assistant to the Keeper of the King's Instruments, and was appointed organist of Westminster Abbey in 1679, age twenty, succeeding John Blow. He was employed by the royal household for his entire life, his jobs as organist of the Chapel Royal and Keeper of the King's Instruments. He composed music for many royal occasions including Queen Mary's funeral in 1694. Purcell also wrote extensively for the theatre; five masques including *The Fairy Queen* and *The Indian Queen*, as well as his only fully fledged opera *Dido and Aeneas*, composed during the late 1680s for Josias Priest's School for Young Ladies. He died age 36 and was buried next to the organ at Westminster Abbey, where his epitaph states that he “is gone to that Blessed Place where only his Harmony can be exceeded.”

Nahum Tate was born in Dublin but spent most of his life working for the theatre in London. His play *Brutus of Alba, or The Enchanted Lovers* (1678) was the basis for his libretto for Purcell's opera *Dido and Aeneas*. Tate also supplied the words for Purcell's birthday ode for Queen Mary, *Come ye sons of Art*, which includes the song *Sound the Trumpet*. Tate's other plays include *The Loyal General* (1680), *Cuckold's Haven* (1685) and *The Island Princess* (1687). Tate also write adaptations of earlier, Elizabethan plays including Shakespeare's *King Lear* and *Richard II* in order to make them more acceptable in the light of the politics current at that time, and also (in the case of *King Lear*) giving the play a more ‘popular’ happy ending. Tate was also a poet; his writings in this field include *Panacea, a Poem on Tea* (1700), and a translation of a Latin poem about syphilis, *Syphilis sive Morbus Gallicus*, into English. He edited a new English version of the Psalms of David in 1696, and wrote the words for a number of
hymns, including the Christmas carol *While shepherds watched their flocks by night*. Nahum Tate was appointed Poet Laureate in 1692.

**Ethel Smyth and Ernst von Wildenbruch (1845-1909) - Schlummerlied (trans. Katherine Marriott)**

This is the second of the *Four Lieder Op 4* written around 1877.

Ernst von Wildenbruch was born in Beirut, the son of the Prussian consul in Lebanon. He spent his youth living in Athens and Constantinople, places where his father's diplomatic career took him. He lived in Prussia from his teens and joined the Prussian Army at the age of 18, seeing action in the Austro-Prussian War of 1866. A break from the army, during which he studied law at Berlin University followed, after which he rejoined the army to fight in the Franco-Prussian War of 1870-71. He published his first volume of poetry, *Lieder und Balladen* in 1877, and his first play, *Die Karolinger* in 1882. He also published several volumes of short stories: *Novellen* (1883) and *Neue Novellen* (1885). In 1876 he married the niece of the composer Carl Maria von Weber.

**Ludwig van Beethoven (1770 - 1822) - C minor Sonata op 111**

Beethoven's C minor Sonata, opus 111, written in 1821-22, was the last piano sonata he composed. It is one of 14 compositions that Beethoven dedicated to the Archduke Rudolf. It is in two movements with the second being a theme and variations. It is considered one of his greatest piano sonatas, rhythmically complex and technically demanding. In Woolf's first novel *The Voyage Out*, Rachel plays a 'very late Beethoven sonata' - thus challenging the perceived wisdom, at that time, that his late sonatas were 'masculine' and 'quite unattainable' for female amateur pianists.

**Robert Burns (1759-1796) and Anon- My love is like a red, red rose**

The words of *My love is like a red, red rose* are most likely an original poem by Robert Burns, however, it is unclear how much the words are based on a folk song that Burns heard sung. He did not publish the poem himself, but gave it to the singer Pietro Urbani, who then published it in his book of *Scots Songs* set to a tune of his own devising, with a note explaining that: “The words of *The Red, Red Rose* were obligingly given to him by a celebrated Scots poet, who was so struck by them when sung by a country girl that he wrote them down and, not being pleased with the air, begged the author to set them to music in the style of a Scots tune, which he has done accordingly.” Urbani's tune is only one of several that this poem has been sung to, the most common being the traditional tune *Low Down In The Broom*.

Robert Burns, Scotland's national poet, was born in Ayrshire, into poverty and hardship. His schooling was intermittent, and he worked as a farm labourer through much of his childhood, receiving most of his education (reading, writing, maths and history) from his father. Burns was writing songs and poetry from an early age. In 1786, when Burns was 27, a volume of his poetry was published with the title *Poems, Chiefly in the Scottish Dialect*. This has become known as the *Kilmarnock Volume* and contains many of his best-known poems including *To a Mouse*. Later that year Burns moved to Edinburgh, and a second edition was published. On the back of this Burns quickly became an established part of Edinburgh society. At this time Burns became interested in Scots folk-songs and was a contributor to the collection of songs known as the *Scots Musical Museum* which began publication in 1787. In 1790 he wrote what many consider his masterpiece, *Tam O’ Shanter*. He moved to Dumfries and contributed lyrics for over 100 songs for the collection *The Melodies of Scotland*, and these, together with his contributions to the *Scots Musical Museum*, cemented his reputation as a poet and lyricist. He travelled round Scotland collecting folk tunes, and write words to them, combining his own poetry with words and phrases and sometimes complete verses from traditional songs he heard. Examples are *Auld land Syne* and *My Love is like a Red, Red Rose*. The publisher George Thomson commissioned arrangements of *Scottish, Welsh and Irish Airs* from composers included Haydn and Beethoven, for which Burns wrote many of the words. Politically Burns was a radical, as can be seen in his *A Man's a Man for A' That*, based on Thomas Paine's *The Rights
of *Man* and *The Slaves’ Lament*. Burns’ ‘day job’ was working for Customs and Excise, and this brought him into conflict with his political views. The long journeys on horseback that his job entailed, often in stormy weather, took a toll on his health, and Burns died in 1796 age just 37.

**Ethel Smyth and Joseph Freiherr von Eichendorff (1788-1857) - Near the Linden Tree (trans Ethel Smyth)**

*Near the Linden Tree* is a translation of *Bei einer Linde*, the third song of her 5 *Lieder und Balladen* Op 3, written around 1877.

The Prussian poet, novelist and playwright Eichendorff has come to be seen as the archetypal voice of German Romanticism. His father was a Prussian army officer and his mother came from an aristocratic family. He grew up in Lubowitz Castle, now in Poland, which was a sumptuous rococo villa, destroyed in 1945, whose lavish reconstruction bankrupted the family. Eichendorff began writing a diary from the age of ten, in which he related details of his family's financial troubles, recorded his love of Mozart and of the theatre, and began to write poetry. Eichendorff's diaries also relate his various love affairs, many unrequited, which led him to write some of his most famous poems, including *Das zerbrochene Ringlein* (The Broken Ring), published in 1813. His parents hoped Eichendorff would marry a rich heiress and thus save the family wealth and estates, but he fell in love with Aloysia von Larisch, a seventeen-year-old girl from an impoverished family, whom he married in 1815. The death of his mother a few years later resulted in the loss of the family's few remaining assets and their one remaining estate. Eichendorff spent most of his life working as a Civil Servant for the Prussian government; first as a clerk, then as a regional councillor in Danzig, then as Chief Inspector of Schools and Oberpräsidialrat (chief administrator) in Königsberg and finally as Privy Councillor at the Foreign Ministry in Berlin.

**Liza Lehmann and Helen Taylor (1818-1885) - Cuckoo Counts from Five Songs of Good Luck**

*Cuckoo Counts* is the 4th of Liza Lehmann's 5 *Songs of Good Luck*, subtitled *Superstitions*. It was written on New Year's Day 1913.

Helen Taylor was principally a writer of children's books, most of them religious, including *Sabbath Bells: A Series of Simple Lays for Christian Children* and *The Child's Book of Homilies* (both 1844) and *Missionary Hymns for the Use of Children* (1846). Her aunt, Jane Taylor, wrote the words of the nursery rhyme *Twinkle, twinkle, little star*.

**Ethel Smyth and Georg Büchner (1813-1837) - Tanzlied (trans Katherine Marriott)**

This is the first song from Ethel Smyth's 5 *Lieder with piano* Op 4, written around 1877 and published in Leipzig by Peters in 1886.

If he hadn't died of typhus at the age of 24, Georg Büchner might have become one of the central figures of German literature. He studied medicine (his father was a doctor) at Strasbourg University and was appointed a lecturer in anatomy at Zürich University at the age of 23. Büchner embraced radical politics; he was a member of the *Gesellschaft für Menschenrechte* (Society for Human Rights), immersed himself in the ideals of the French Revolution and wrote pamphlets speaking out against social injustice in the Grand Duchy of Hesse. The authorities there charged him with treason and issued a warrant for his arrest, but he fled to neighbouring Strasbourg. His literary works included *Dantons Tod*, a play about the French Revolution, *Leonce und Lena*, a play satirizing the nobility, and *Woyzeck*, an unfinished play that was to form the basis for Alban Berg’s opera in 1925 and Werner Herzog's film *Woyzeck* (1979).

**Ethel Smyth and Paul Heyse (1830-1914) - Nachtgedanken (trans. Katherine Marriott)**

This is the last song from Ethel Smyth's 5 *Lieder with piano* Op 4, written around 1877 and published in Leipzig by Peters in 1886.
Paul Heyse wrote around 60 plays, 177 short stories and a great deal of poetry. He was awarded the Nobel prize for Literature in 1910. He was a linguist and many of his translations of Italian and Spanish works were published, including the works he is best known for in Lieder circles; the *Italienisches Liederbuch* and *Spanisches Liederbuch* many of which were set by Hugo Wolf. Heyse was fascinated by medieval history and the troubadours; he was awarded a scholarship to travel to Italy to research this, in the course of which he was banned from the Vatican Library for copying passages from unpublished manuscripts. In 1854 his friend Emanuel Geibel persuaded the king of Bavaria to grant him an honorary professorship at the University of Munich, so for the next 60 years Heyse was a leading figure in that city's literary scene. He and Geibel were members of the poets' society *Die Krokodile* there.

Rebecca Clarke (1886 - 1979) and Claude Flight (1881-1955) - The Aspidistra

*The Aspidistra* was composed in 1929, dedicated to the South African pianist Adolphe Hallis (1896-1987). He made the first recording of Debussy's complete piano Preludes (for Decca in 1938) and gave the British premiere of Shostakovich's first piano concerto in 1936. The song is a parody of Victorian parlour songs, and Flight's poem, depicting the murder of the aspidistra, represents the end of a bygone era. The aspidistra plant, originally from the Himalayas, came to symbolise Victorian values, spoils of Empire, and ‘durability’, but in the twentieth century these values came to symbolise all that was wrong with the Victorian era and the aspidistra became something to be mocked rather than cherished, as epitomised in George Orwell's novel *Keep The Aspidistra Flying* (1935).

Rebecca Clarke was born in Harrow to an American father and German mother. Her childhood was unhappy due to her father’s regular beatings. She went to study at the Royal Academy of Music at the age of 17, but her father withdrew her after her violin teacher Percy Hilder Miles proposed to her. She transferred to the Royal College of Music, becoming Charles Villiers Stanford's first female composition student. When Percy Hilder Miles died in 1922, he left her his Stradivarius violin in his will. Stanford persuaded her to switch from the violin to the viola, which she studied with Lionel Tertis. Meanwhile her father was having more and more extra-marital affairs, and when Rebecca had the temerity to criticise him for this, he turned her out of the family home and cut off her funds. She had to leave the Royal College and support herself as best she could through her viola playing. Henry Wood selected her to join the Queen’s Hall Orchestra in 1912, making her one of the first female professional orchestral players in Britain. She was also a member of an all-female string quartet and managed the English Ensemble, an all-female chamber group. In 1916 she moved to America, where her composing flourished with her viola sonata of 1919. She entered this for a competition sponsored by Elizabeth Sprague Coolidge; there were 72 entrants, and Rebecca's viola sonata came joint first with Ernest Bloch's suite for viola and piano. There were reports in the press that ‘Rebecca Clarke’ must be a pseudonym, possibly for Bloch himself so that he could enter the competition twice – in any case it was obvious that no female composer could possibly write anything so accomplished as this viola sonata. In 1944 she married James Friskin, a Scottish composer, pianist and teacher, who had been a fellow student of hers at the Royal Academy of Music, and who by chance she met on a New York street in 1944, when they were both in their late 50s. She suffered from dysthymia, a chronic form of depression all her life, and despite her husband's encouragement, she stopped both composing and performing after her marriage.

George Flight was an artist and illustrator. He worked as an engineer, librarian, farmer and beekeeper before enrolling at the Heatherley School of Fine Art at the age of 31. He pioneered and promoted the linoleum cut technique, seeing linocuts as a truly democratic art-form, using cheap and easily obtainable materials to make Art accessible to everybody. In the First World War he joined the Royal Army Service Corps and served in France. He returned to Heatherley after the war, and first exhibited at the Royal Academy in 1921. Flight began a working and romantic partnership with Edith Lawrence, a fellow linocut artist, which was to last for the rest of his life. They set up an interior design company together in 1927. He joined the staff of the Grosvenor School of Modern Art in 1926 and was editor of *The Arts and Crafts Quarterly* in 1926-27. A major exhibition of linocuts by
Flight and other artists was held at the Redfern Gallery in 1929. A stroke cut short Flight's career in 1947 and Edith Lawrence looked after him until his death in 1955. *The Aspidistra* is one of George Flight's few surviving literary fragments.

**Cecile Chaminade (1857 - 1944) - Trio No.2 in A minor - Recording by the Tzigane Trio; Gillian Findlay (violin), Jennie Brown (cello) and Elizabeth Marcus (piano)**

This 3-movement piano trio was written in 1887. It is dedicated to the French cellist Jules Delsart, born in Valenciennes in northern France, where there is a Rue Jules Delsart and two paintings of him in the Musée des Beaux-Arts. Delsart is now best remembered for making the cello and piano version of César Franck's violin sonata.

Cécile Chaminade was born in Paris and studied composition privately with Benjamin Godard. Her father disapproved of her having a musical education, so she was never able to go to a conservatoire. However, when she was only eight, she played some of her compositions to Bizet, who was said to have been very impressed by her talents. Despite of her father's disapproval, she gradually became more and more known as a composer, writing mostly character pieces for piano, with titles such as *Lullaby of the Little Wounded Soldier*, and a total of 125 songs. During the 1890's she developed an international touring career as a pianist, both as soloist and accompanist, especially in France and England, often playing her own works, which became very popular, especially in England. In London, in 1901, she made gramophone recordings of seven of her compositions for the Gramophone and Typewriter Company. She visited the United States in 1908, where she enjoyed even more popularity than in England, and in 1913 she was awarded the Légion d'Honneur, the first time this had been awarded to a female composer. Ambroise Thomas once said of her "This is not a woman who composes, but a composer who is a woman."

**Ina Boyle (1889 - 1967) and Rudyard Kipling (1865-1936) - Have you news of my boy Jack?**

Ina Boyle was born in Enniskerry, County Wicklow in Ireland, the son of a curate. Early music lessons included some with Charles Wood, who was married to her cousin, and then later in London with Vaughan Williams, who championed her career. From 1939 onwards she remained in isolation in County Wicklow, caring for her family, and though she composed her whole life, the majority of her works remain unpublished and therefore unperformed and virtually unknown. However, her orchestral rhapsody *The Magic Harp* (1920) received a Carnegie Award, she is the only woman composer to date to have been honoured with this award. Her other works include an opera, *Maudlin of Papplewick* (1964), 2 symphonies, a violin concerto, chamber music and much choral music.

The song *Have you news of my boy Jack* was composed in 1916. Lucy Stevens and Elizabeth Marcus would like to thank the Contemporary Music Centre in Ireland for printing *Have you news of my boy Jack?* which enabled its inclusion in this programme. Kipling wrote the poem *My Boy Jack* in 1916. It is sometimes thought to refer to the death in action of Kipling's son John, a theory propounded by David Haig's play *My Boy Jack* (1997) and the television documentary *Rudyard Kipling: A Remembrance Tale* (2007). However, Kipling's son was always known as John, not Jack, and the poem was originally published as part of a story about the Battle of Jutland, not the Battle of Loos, during which John was killed. "Jack" is more likely to be a reference to a generic "Jack Tar", or according to some sources, the name refers to Jack Cornwall, a 16-year old who was killed at the Battle of Jutland and was the youngest ever recipient of the Victoria Cross. The poem was also set to music by Edward German in 1917.

Rudyard Kipling was born in the Indian city of Bombay. He was named after Rudyard Lake in Staffordshire by whose banks his parents courted before moving to India, where his father became Principal and Professor of Architectural Sculpture at the Sir Jamsetjee Jeeiebhoy School of Art in Bombay. Kipling's relatives included an aunt Georgiana, who married the painter Edward Burne-Jones, and a first cousin, Stanley Baldwin, who was to become Prime Minister. Kipling was sent back to Britain to be educated, he then returned to India to take up a
job as assistant editor of the *Civil and Military Gazette* newspaper in Lahore. He published his first prose collection *Plain Tales from the Hills* in 1888. With the money he earned from this book Kipling decided to leave India and return to London, which he did in 1889. In 1892 Kipling married Carrie Balestier, sister of the American writer and literary agent Wolcott Balestier. The author Henry James was among the guests. Their honeymoon was in America and Japan then back in America, where they rented a cottage in Vermont. Here their first child, Josephine, was born, and Kipling began to write *The Jungle Book*. They bought some land overlooking the Connecticut River, and built their own house which he called Naulakha, named after the Naulakha Pavilion in Lahore. Life there was happy until 1895, when a political dispute arose leading him and his wife to decide to leave Vermont for England, settling in Torquay in Devon. In 1902 Kipling bought a country house, Bateman's in Sussex, where he lived until his death in 1936. His *Just So Stories* for children were written following his daughter's death and published in 1902. He was awarded the Nobel Prize for Literature in 1907. The publication of *The White Man's Burden* in 1899, an unashamed apology for imperialism and its attendant racism, caused controversy. Kipling, ever the imperialist (and inherent racist) supported the British side in the Boer War and was a friend of Cecil Rhodes. During the First World War Kipling was employed by the British government to provide official anti-German propaganda. His son John was killed in the Battle of Loos in September 1915. This led to terrible feelings of guilt as Kipling had himself been instrumental in obtaining John's commission (he was initially refused due to health reasons) and some softening of his pro-war rhetoric. After the war Kipling joined the Imperial War Graves Commission (now the Commonwealth War Graves Commission) and was responsible for the choice of inscription "The Glorious Dead" on the Cenotaph in Whitehall. In 1932 Kipling scripted George V's first broadcast Christmas message. He died in 1936 aged 70, was cremated at Golders Green Crematorium and his ashes buried in Poets' Corner in Westminster Abbey.

*Elizabeth Maconchy (1907 - 1994) and William Shakespeare (1564-1616) - Ophelia's song from Hamlet*

*Ophelia's Song* was written in 1926. Ophelia sings this song (*How should I your true love know*) in Act 4 scene 5 of *Hamlet*. Ophelia, mourning the death of her father Polonius, killed by mistake by her lover Hamlet, has gone mad. She sings this song wondering whether Hamlet actually ever had any feelings for her or not.

Elizabeth Maconchy was born in Broxbourne in Hertfordshire to Irish parents. She grew up in both England and Ireland, and was a child prodigy, playing the piano and composing from the age of six. When she was just sixteen, she entered the Royal College of Music in London where she studied composition with Vaughan Williams, who remained a life-long friend. She was denied a scholarship however, for being a woman who ‘will only get married and never write another note’. However, she went on to become one of the most respected composers of her time, greatly in demand during the post-war period among the leading orchestras, ensembles and soloists of the day. In 1930 she married William le Fanu, a medical historian and scholar, who was for over 40 years the librarian of the Royal College of Surgeons in London. Their daughter, Nicola le Fanu (b 1947) is also a composer. Maconchy chaired the Composers’ Guild of Great Britain, was President of the Society for the Promotion of New Music, and in 1987 was awarded a DBE.

*Ethel Smyth and Henri de Régnier (1864-1936) - The Dance (trans Alma Strettel)*

*La Danse* is the second of *Four Songs*, written in 1907, originally for mezzo or baritone with a chamber orchestra of flute, harp, strings and percussion.

The French Symbolist poet Henri de Régnier was born in Honfleur in Normandy. He studied law in Paris, working as a literary critic in his spare time and writing poetry. Though he embraced the colour and vitality of the Symbolists, his poetry maintains a classical form that comes from his early influences from the Parnassian poets. His first published volume, *Lendemains* came out in 1885, when he was 21. He wrote many more books of poetry, including *Les jeux rustiques et divins* (Games, rustic and divine, 1897) and *La Sandale ailée* (The winged sandal, 1906), and novels, mostly set in historical times, particularly 14th to 18th century Italy and France,
including *La Double Maîtresse* (1900), *La Pécheresse* (The Sinner, 1912) and *Le Voyage d'Amour* (1930). In 1896 Régnier married Marie de Heredia, daughter of the poet José María de Heredia, who was to become a poet in her own right, writing as Gérard d'Houville. Régnier is buried in Père Lachaise Cemetery in Paris.

**Rebecca Clarke and William Blake (1757-1827) - The Tyger**

*Tyger, Tyger* was completed on 20th May 1929; Rebecca Clarke's diary entry for that day records it as being “And very good!” It was probably written with the baritone John Goss (1894-1953) in mind; Clarke was romantically involved with him in 1929-30 and is known to have revised this song considerably during that time. John Goss was born in Britain but lived most of his life in Canada. He established a career as a world-class recitalist in the 1920s and 30s, with many tours of the UK, US and Canada. Several publishers rejected *Tyger, Tyger*; no doubt its sinister tone was thought to make it unsellable. It was revised again for publication in 1972.

William Blake was a Londoner, and hardly ever left the city. He was a radical free-thinker and supporter of the French Revolution. The thrashing he received from his father after he claimed to have seen angels in a tree in Peckham Rye possibly sowed the seed for his lifelong hatred of authoritarianism. In 1780 he led a crowd of rioters who burned down Newgate Prison. Blake was an engraver by trade; his most famous work is his *Songs of Innocence* which he published in 1789 with his own engravings; he added the complementary and opposing *Songs of Experience* in 1794, renaming the complete work *Songs of Innocence and of Experience, Shewing the Two Contrary States of the Human Soul*. This was engraved using a process of Blake's own invention, in which he applied both words and pictures to copper plates and then etched the surrounding surfaces away. Blake continued to experience visions throughout his life; his art, with its mad swirling vortexes foreshadows many modernist painters; he was a mystic and an isolated figure with few friends and remains a unique figure in the canon of English writers and artists.

**Jacques Offenbach (1819-1880) and Jules Barbier (1825-1901) - Barcarolle from The Tales of Hoffmann**

*Tales of Hoffmann* is Offenbach's final work. He had seen Jules Barbier's play *Les Contes Fantastiques d'Hoffmann* in Paris in 1851, and 25 years later learned that Barbier had adapted his play as an opera libretto and given it to the composer Hector Salomon to set to music. Salomon handed the project over to Offenbach, who worked at it over the next 4 years. He had a premonition, like Antonia in the opera, that he would not live to complete it – in the event it was complete except for some scoring - Offenbach died 4 months before the premiere at the Opéra-Comique in Paris.

Offenbach wrote nearly 100 operettas, his first being *Orphée aux Enfers* (Orpheus in the Underworld, 1858) and the last *Les Contes d'Hoffmann* premiered 4 months after his death. He was born in Cologne, of mixed German, French and Jewish heritage. He left the Paris Conservatoire after one year, and initially made his living as a cellist and conductor while his operettas became more and more popular.

The playwright and librettist Jules Barbier was also a celebrated Paris bon vivant. His many libretti, often written in collaboration with Michel Carré, include Gounod's *Roméo et Juliette* and *Faust*, and Thomas' *Hamlet*. He began his career writing frothy, frivolous musical plays featuring songs with lyrics grafted onto popular tunes.

**Rebecca Clarke and Edna St. Vincent Millay (1892-1950) – Lethe**

*Lethe* was written in 1941. In mythology Lethe is one of the 5 rivers in Hades. The name means oblivion or forgetfulness and is also the name of the Spirit of Forgetfulness. The river flows through the caves of Hypnos, home of the god of sleep, whose entrance was lined with poppies and other hypnotic plants. Anyone who drank from the River Lethe would experience memory loss and drowsiness and the souls of the dead had to drink from the river in order to forget their past life and be ready for reincarnation.
The poet and feminist activist Edna St Vincent Millay was born in Maine. Her middle name refers to St Vincent's Hospital in New York, where her uncle's life had been saved just before her birth. She always called herself Vincent. The family lived in poverty; her parents divorced when she was twelve, and her mother travelled from town to town with her three daughters, staying with friends and family members. Millay began writing poetry while still at school, and her first published poems were printed when she was just fifteen in the popular children's magazine *St. Nicholas*. Always outspoken and self-assured, Millay had a number of lesbian relationships while still at school, and her forthrightness often irritated her teachers, one of whom famously refused to call her Vincent, instead calling her by any random woman's name beginning with V that came into his mind. Millay lived in Greenwich Village in New York from 1912, enjoying a bohemian existence that she later described as "very, very poor and very, very merry." Her poetry collection *A few Figs from Thistles* (1920) explored female sexuality in a very open way and became controversial. In 1923 Millay married Eugen Jan Boissevan, the widower of Inez Milholland, a famous lawyer and journalist. He supported her writing career and took care of their domestic arrangements leaving her free to write. Though a pacifist during the first world war, Millay actively supported the allied troops in the second, thereby losing many friends in her circle, but gaining admirers in the world of politics.

**Ina Boyle and Walter de la Mare (1873-1956) - Song of Enchantment**

*Song of Enchantment* was composed in 1922, and was one of the very few works of Ina Boyle that was published in her lifetime.

Walter de la Mare was a Londoner; he was born in Charlton and lived later in Beckenham and Twickenham. His family was of French Huguenot descent and his father was an official in the Bank of England. De la Mare worked in the London office of the American oil company Standard Oil from 1890 to 1908 when he was given a civil list pension which enabled him to concentrate on his writing. He is best known for his children's poems; *Songs of Childhood* (1902, initially published under the name Walter Ramal), *Peacock Pie* (1913) and *Broomsticks and Other Tales* (a collection of children's stories published in 1925). His *Collected Stories for Children* (1947) won the Carnegie Medal. De la Mare had four children. He also wrote a number of ghost stories and novels based on the supernatural, including *Henry Brocken* (1904) and *The Return* (1910). His novel *Memoirs of a Midget* (1921) won the James Tait Black Memorial Prize for Fiction. De la Mare's wife was diagnosed with Parkinson's Disease in 1940 and lived as an invalid until her death in 1943, and he suffered a coronary thrombosis in 1947 and died of another 9 years later having spent the last year of his life bed-ridden. His ashes are buried in St Paul's Cathedral, where he had sung as a choirboy seventy years before.

**Liza Lehmann (words and music) – Roseleaves**

*Roseleaves* is the penultimate song of a set of 7 songs entitled *The Life of a Rose* written in 1905.

Lucy Stevens, Nigel Foster