



## **THE KING'S SINGERS**

David Hurley, countertenor  
Timothy Wayne-Wright, countertenor  
Julian Gregory, tenor  
Christopher Bruerton, baritone  
Christopher Gabbitas, baritone  
Jonathan Howard, bass

Sunday, February 21, 2016 - 3 p.m.  
MEMORIAL CHAPEL

Horizons

Peter Louis van Dijk

### **Postcards from Britain**

The Lass of Richmond Hill

Traditional English  
arr. Gordon Langford

Suo Gân

Traditional Welsh  
arr. Robert Rice

Star of the County Down

Traditional Irish  
arr. Howard Goodall

My Love is like a Red, Red Rose

Traditional Scottish  
arr. Simon Carrington

### **Notes from a frontier**

From Cartography

John McCabe

## **Postcards from Renaissance Europe**

Innsbruck, Ich muss dich lassen	Heinrich Isaac
Chi chilichi	Orlandus Lassus
Gentil señora mia	Juan Vasquez
Dessus le marché d'Arras	Orlandus Lassus

## **Letters from Exile**

Trois chansons de Charles d'Orleans	Claude Debussy
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**- INTERMISSION -**

## **Postcards from around the world**

Feller from Fortune (Canada)	Traditional Canadian arr. Bob Chilcott
Contigo Aprendí (Mexico)	Armando Manzanero arr. Miguel Esteban
Pasional (Ecuador)	Enrique Espin Yopez arr. Miguel Esteban
Tico Tico no Fubá (Brazil)	Zequinha de Abreu arr. Miguel Esteban
Egoli (South Africa)	Stanley Glasser
Arrirang (South Korea)	Traditional Korean arr. Bob Chilcott
Volare (Italy)	Modugno/Milliacci arr. Robert Rice

La Baylère

Traditional French  
arr. Goff Richards

Little David Play on Your Harp (USA)    Trad. American spiritual  
arr. Keith Roberts

## PROGRAM NOTES

Over many years The King's Singers have collected a huge number of wonderful songs from around the world, many of which have been arranged as encores when we visit those countries. These include folksongs, spirituals and popular songs from Europe, Asia, Africa, Australasia and the Americas. Last year we recorded an album of our favorite songs from around the world on a CD entitled *Postcards*. This varied program includes many songs from this recording, along with other works the Renaissance, the Romantic era, and the late Twentieth Century. We hope you will enjoy this whirlwind tour around the globe, and through time.

Horizons

Peter Louis van Dijk

*Horizons* by Peter Louis van Dijk was commissioned for The King's Singers by the Foundation for the Creative Arts in South Africa. The work, with music and words written by the composer, was premiered in Cape Town in 1995. This piece is inspired by a San bushman cave painting which dates back to the 1700s. This painting depicts in incredible detail a European sailing boat arriving in the Western Cape region of South Africa. The San had lived for many thousands of years in harmony with their environment, but welcomed the new arrivals in peace. However within a short period of time the San bushman population had been decimated by new disease and slaughter. *Horizons* celebrates the San's humility and peacefulness, and it laments their demise at the hands of so-called progress.

## The Lass of Richmond Hill

Traditional English  
arr. Gordon Langford

The wealth of folk songs from Britain makes the selection of just four rather difficult, but we have put together this set of songs from each of the home countries of the British Isles.

We start at home with a song from England. Often thought to be a traditional folksong, the words of *The Lass of Richmond Hill* were written in 1789 by Leonard McNally for his wife, Frances, who was brought up in Hill House in Richmond, Yorkshire. The music was composed by James Hook.

## Suo Gân

Traditional Welsh  
arr. Robert Rice

First recorded in print around 1800, *Suo Gân* is a traditional Welsh lullaby. The text evokes images of slumbering children and murmuring waves on the shore, matched by the tranquil music by Robert Rice.

## Star of the County Down

Traditional Irish  
arr. Howard Goodall

The traditional Irish ballad, *The Star of the County Down*, is set near the town of Banbridge in County Down. It tells the story of a young man who meets a pretty girl, “the star of county down”, and imagines their courtship and eventual marriage.

## My Love is like a Red, Red Rose

Traditional Scottish  
arr. Simon Carrington

The Scot poet Robert Burns devoted the last decade of his life to preserving Scottish culture, and *O my love is like a red, red rose* was written as he walked the country in 1794. The text is written in a traditional Scottish lilt, and the melody is simple and traditional. This is another longstanding King’s Singers favorite, in this version written by our founding baritone Simon Carrington.

## From Cartography

John McCabe

John McCabe (1939 - 2015) was a prolific composer, equally known for large-scale symphonic works, chamber music, solo works, music for the theatre, film and television, and choral works. The poem “Cartography” was written in 2002 by Jo Shapcott as a contribution to *The Oriana Collection*, a set of seven poems commissioned by the BBC and The King’s Singers to celebrate the Golden Jubilee of Her Majesty Queen Elizabeth II. All seven poems were set to music by seven distinguished British composers for The King’s Singers’ appearance at the BBC Proms in summer 2002. “Cartography” traces a journey across Hadrian’s Wall from the Roman fort of Arbeia in the east to Carlisle in the west, and down Offa’s Dyke from north to south. John McCabe says that “the work reflects on themes of landscape, the life within and upon the landscape, and memory”. It is described on the score as a “Madrigal for six voices”, and is tied together by a Latin refrain, which frames all the poem’s verses.

## Innsbruck, Ich muss dich lassen

Heinrich Isaac

*Innsbruck, ich muss dich lassen* is one of the most celebrated songs in Austro-German music history. It is believed that Emperor Maximilian the First wrote the words when, on assuming the throne, he had to move from Innsbruck to Vienna. Heinrich Isaac was his court composer. The melody was so popular that both Bach and Mozart are reported to have said they would sacrifice their best work if they could have written it.

## Chi chilichi

Orlandus Lassus

Orlandus Lassus (1532-1594) was generally acknowledged as the leading composer of his day: he saw more of his output published than did any of his contemporaries; and that output was vast and varied. He was truly a man of many parts; a talented singer in his youth, a prolific, cosmopolitan composer in his twenties, an extrovert comic actor in his thirties, a keen traveler and amusing polyglot correspondent in his forties and fifties, and an introverted melancholic in his sixties. His works embraced the greatest variety of subject and style within the realm of vocal polyphony, a medium which dominates the surviving art music of the time. Lassus’s prodigious

production, much of it published by his sons ten years after his death in a *Magnum opus musicum*, includes Latin motets, masses, Magnificats and other liturgical works, French chansons, Italian madrigals and villanelle, and German lieder. In an age when the figurative possibilities of music in illustrating words were being realized more fully than ever before, Lassus showed a marked predilection for expressive and individualized texts. In *Chi chilichi* and *Dessus le marché d'Arras* we see Lassus at his most playful, and they show his mastery of Italian and French.

Gentil señora mia

Juan Vasquez

Spanish composer (and priest) Juan Vásquez (c. 1500 – c. 1560) was considered to be part of the Andalusia group of composers together with Francisco Guerrero, Christóbal de Morales and others. Vasquez, whose life is not well documented, was particularly admired as a composer of the villancico and other secular music, although he also distinguished himself as a composer of sacred works while serving as maestro de capilla at the provincial cathedral in Bajadoz. *Gentil señora mia* is a beautiful, passionate, love-song.

Trois chansons de Charles d'Orleans

Claude Debussy

Charles d'Orléans was one of the leading figures of French literature of the early fifteenth century. He was captured by the English at the battle of Agincourt in 1415, and held at Windsor Castle for the next 25 years, and it was during this time of enforced leisure that he wrote most of his courtly verse. Claude Debussy wrote his three settings of Charles d'Orléans' poems for a cappella chorus between 1898 and 1908. This was a period, lying between the moral propriety -- and hypocrisy -- of the nineteenth century and the harsh realities of human nature exposed by the First World War, when it was fashionable for educated and wealthy people to indulge themselves unashamedly. Debussy was a man who, one might say, lived this fashion to the full, and it is in this spirit that he approaches and selects from d'Orléans' poetry. The first poem praises the beauty of a woman, the second contemplates the pleasure of lying in a warm bed in the morning without having to get up, and the third wishes cold winter to be banished for ever for the loveliness of spring. Debussy sets these in a

pseudo-Renaissance style, suffused with the luscious harmonies that are his trade-mark.

Feller from Fortune (Canada)

Traditional Canadian  
arr. Bob Chilcott

*Feller from Fortune* is a traditional song from the Canadian province of Newfoundland which tells of a young fisherman who travels to Bonavista Bay to do a spot of fishing. Whilst there he meets a young lady called Sally. They smile at each other in church, and one thing leads to another, so that when he returns the following year, she has a little surprise for him.

Contigo Aprendí (Mexico)

Armando Manzanero  
arr. Miguel Esteban

The musician Armando Manzanero Canché is considered to be Mexico's foremost romantic post-war composer. This popular love song, *Contigo Aprendi*, is typical of his huge output of songs, which have been performed by singers around the world, and particularly throughout North and South America.

Pasional (Ecuador)

Enrique Espin Yopez  
arr. Miguel Esteban

*Pasional* is a passionate song by the Ecuadorian composer and violinist, Enrique Espín Yépez, arranged for us by Miguel Esteban for our trip to Ecuador's beautiful capital city of Quito in 2013. The song tells of a man's infatuation with a beautiful woman. Sadly his love is not reciprocated.

Tico Tico no Fubá (Brazil)

Zequinha de Abreu  
arr. Miguel Esteban

*Tico Tico no Fubá* is a renowned Brazilian choro piece of music which was popularized by the performance of Carmen Miranda in the film *Cocopabana* in 1947. The lyrics describe the cooing of the tico-tico bird and the wooing of women. We loved singing this for the audience at our concert in Rio de Janeiro in 2013 during our debut visit to the wonderful country of Brazil.

Egoli (South Africa)

Stanley Glasser

Egoli is the Zulu name for the South African city Johannesburg, and translates as “city of gold”. The song describes life in the city, with both its joys and hardshop. *Egoli* is one of six songs from a set entitled Lalela Zulu.

Arrirang (South Korea)

Traditional Korean  
arr. Bob Chilcott

*Arirang* is a well-loved folksong which describes a journey through a pass in the mountains of Korea. It is unclear exactly where this pass is, but the song has become an un-official extra national anthem for the country.

Volare (Italy)

Modugno/Milliacci  
arr. Robert Rice

*Nel blu dipinto di blu* (Volare) is an Italian song, whose title means ‘In the Sky, Painted Blue’, written by Franco Milliacci and Domenico Modugno, winning third place in the 1958 Eurovision. The song was written after a vivid drunken dream by Milliacci that placed colourful images in his mind. Perhaps better known as Volare, this song has been covered by many singers, including Frank Sinatra, Louis Armstrong and Dean Martin.

La Baylère

Traditional French  
arr. Goff Richards

“Le Baylère” comes from a set of five arrangements of folksongs from the Auvergne region of south-west France. In the song two shepherds call to each other across a valley to say that all is well, and they can sleep in peace. “Le Baylère” is best known in the version by Joseph Canteloube, from his *Chants d’Auvergne*. “Le Baylère” translates into ‘The Shepherds Song’.



Little David Play on Your Harp (USA) Trad. American spiritual  
arr. Keith Roberts

The wonderful tradition of the American spiritual is loved the world over, and this fantastic arrangement of this lively spiritual, *Little David Play on Your Harp*, certainly gets a great reaction.

## THE KING'S SINGERS

Acclaimed worldwide for their virtuosity, life-affirming energy and charm, The King's Singers are in global demand. Their work, synonymous with the very best in vocal ensemble performance, appeals to a vast international audience. Performing for hundreds of thousands of people each season, the group tours regularly to Europe, North and South America, Asia and Australasia. Instantly recognizable for their immaculate intonation, vocal blend, diction and incisive timing, The King's Singers are consummate entertainers.

The group's repertoire has evolved to become one of the most diverse and compelling imaginable. The King's Singers have commissioned over 200 works, including landmark pieces from leading contemporary composers including Luciano Berio, György Ligeti, Sir James MacMillan, Krzysztof Penderecki, Toru Takemitsu, Sir John Tavener, Gabriela Lena Frank and Eric Whitacre. They have also commissioned arrangements of everything from jazz standards to pop chart hits, explored medieval motets and Renaissance madrigals, and encouraged young composers to write new scores.

In addition to performing to capacity audiences and creating highly regarded and much-loved recordings, The King's Singers share their artistry through numerous workshops and masterclasses around the world. The group hosts a biennial residential Summer School at Royal Holloway (part of the University of London) where they are also Ensemble in Residence. Among the work supported by The King's Singers Foundation, A Carol for Christmas is a composition competition that seeks to encourage young and up-coming composers, giving the winners the chance for their piece to be performed in King's College Chapel (Cambridge, UK).

Double Grammy® award-winning artists, the group were honored in 2009 for their Signum Classics release, *Simple Gifts*, and again in 2012 for their contribution to Eric Whitacre's *Light and Gold* album on Universal/Decca. Recently voted into Gramophone Hall of Fame, rave reviews and repeated sell-out concerts confirm that The King's Singers remain one of the world's finest vocal ensembles.

Visit [www.kingsingers.com](http://www.kingsingers.com) for the latest news,  
blog entries, video blogs, podcasts,  
Tweets and YouTube updates.

**The King's Singers** appear by arrangement with IMG Artists  
7 West 54<sup>th</sup> Street, New York NY 10019. [www.imgartists.com](http://www.imgartists.com)

**The Kings Singers'** recordings are available on the Signum Records,  
EM Records, TELARC, RCA Victor & Red Seal/BMG Classics,  
and EMI/Angel record labels.

Recording Distributor for **The King's Singers'** American Concerts:  
DJ Records, P.O. Box 445, Trout Lake WA 98650  
[www.dj-records.com](http://www.dj-records.com)

In addition to sheet music and books available from DJ Records, a  
comprehensive catalogue of **The King's Singers** choral arrangements  
is available from Hal Leonard Corporation, 777 West Bluemound  
Road, Milwaukee WI 53213

The King's Singers are dressed by Mark Wallace  
<http://www.marcwallace.com//>

## BIOGRAPHIES

### **David Hurley, countertenor**

I am now into my twenty-sixth year standing at the left hand (as you look at it) end of The King's Singers, and I don't know where the time has gone. I still love the variety that each day brings as we travel to wonderful places around the world, and I always get a buzz from singing to a live audience. My life before The King's Singers started back on a rainy August Bank Holiday Monday in 1962 (that's positively prehistoric to most of my colleagues). I was the youngest child of three, with two older sisters, so I rather enjoy the novelty of being the oldest in the group. At the age of eight I began my five-year stint as a chorister at Winchester Cathedral, which I loved. It provided me with a wonderful musical education and set me up for the life I lead now. At the age of thirteen I went to Winchester College, which allowed me to continue my singing studies, enabling me to win a choral scholarship to New College, Oxford. After three great years singing and studying (definitely in that order) I graduated from Oxford into the real world of the mid 1980s, and, not having any better ideas of gainful employment, I embarked on a career as a freelance singer. Before joining The King's Singers in 1990 I specialised in high falsetto singing with many early music groups, most notably with the Gabrieli Consort. This cemented my love of Renaissance and Baroque music. Since 1990 I have occasionally ventured back to this world, most recently to record the part of La Musica on the Taverner Consort's recording of Monteverdi's Orfeo. When not travelling with The King's Singers I love to cook, read, sail and do Sudoku and Crosswords. As I travel the world with my colleagues I am amused by the incredible array of electronic gadgetry that they bring with them, allowing them instant access to video games, movies and TV shows. It wasn't like that when I started in The King's Singers, but I have to admit that I love being able to download my copy of The Times onto my iPad each day on tour.

### **Timothy Wayne-Wright, countertenor**

Tim realized that from a very early age that singing was something very dear to his heart. His musical journey started at the age of six when he became a boy chorister at Chelmsford Cathedral. After a

short while singing the daily services and being surrounded by such magnificent sacred and secular music, he was hooked! Tim's passion for singing carried on throughout his teenage years and after experimenting with the baritone range of his voice, he realised that it was the countertenor range which held his true affections. Tim began studying with this voice for his music degree at Goldsmith's College, University of London in 2001, after which he was fortunate enough to be offered a Vocal Scholarship to study for a Postgraduate Diploma at Trinity College of Music in London. During this time, Tim became a Choral Scholar at The Royal Naval College Chapel in Greenwich, as well as singing for many vocal ensembles based in the UK, such as Ex Cathedra Consort, Polyphony and Stile Antico. Tim's freelance work was also coupled with singing services at places of worship such as Rochester and St. Paul's Cathedrals. This was a very important time for Tim vocally and he will be forever indebted to his teacher, Timothy Travers-Brown, who worked so hard with him on vocal technique and stage craft. In 2006, he successfully auditioned for the prestigious position of Alto Lay Clerk at St. George's Chapel, Windsor Castle. After just two years here, Tim was invited to audition for The King's Singers and has now been part of this wonderful ensemble for over eight happy years. He is relishing the opportunity to perform in the some of the world's most beautiful churches and concert halls - certain highlights include trips to Australia, New Zealand and South America. Tim also thoroughly enjoys returning home from tour to the fantastic city of London, to visit friends and family, and to enjoy time at home with his very patient and lovely wife, Gemma.

### **Julian Gregory, tenor**

After a thrilling start to being in The King's Singers, I'm now into my second year of the job. Taking a moment to look back on the last year and beyond: what a journey it's been so far!

I started my musical life at the age of 6 as a probationer in Leicester Cathedral Choir (where my dad was Choirmaster and Organist), before moving on to St John's College Choir, Cambridge, under Christopher Robinson. Aside from the daily three-hour commitment to choir, I soon developed a passion for the violin and piano, which helped drive me towards applying for a music scholarship to Eton,

where I spent most of my teen years. It was here that I was encouraged to get involved in as many music groups and concerts as possible. There were my academic studies too, as well as daily sport, which I fitted in somewhere along the way.

Following my schooling, and after a gap year (spent working and travelling in Japan, Cuba, the U.S. and across Europe), I returned to St John's College, Cambridge, where I spent three of the busiest years of my life! It was here though, that I was starting to find my feet more with singing (overtaking the violin), and through daily evensong, singing lessons and directing The Gentlemen of St John's close harmony group, I realised that singing could be a potential career path for me — scary though that seemed at the time. I remember even fancifully telling friends upon being asked “what do you want to do when you leave university?”, that “well, the dream job would of course be to join The King's Singers...”. But of course I never envisaged that actually happening!

Instead of trying to get a job or internship immediately after graduating, I went on a funded exchange year to Heidelberg University in Germany, where I thought that learning German for a year and planting myself in a completely different field (socially, geographically, linguistically and environmentally) was a great way of taking some time out and deciding what to do with myself. In that year, I learnt German, applied successfully for a scholarship to the Royal Academy of Music for a Masters in Singing Performance, and made some friends for life from all over the world — something which struck a chord with my own international background of being half English, half Japanese. After all, International Relations was the other career path I'd been thinking of pursuing.

What followed was a highly inspirational year at the Academy, opening up my mind to opera, acting, German/French/English/Russian/Italian song and language learning, bel canto singing, and envisaging what it might actually be like to become a professional solo singer. In the summer of 2014, while I was singing in the Opera Chorus at the Aix-en-Provence Festival, I got a phone call from Johnny Howard, inviting me to audition for The King's Singers. I was offered the place in the group after the audition and my stomach

dropped; I was dumbfounded. I knew at that point that nothing would ever be the same again!

I'm so glad everything worked out how it did: my time in the group so far has been a truly fantastic experience and I can't wait to see what new challenges and adventures are to come in the future!"

### **Christopher Bruerton, baritone**

It all started in December '94. I was taken to the Anglican service of Nine Lessons and Carols at Christ Church Cathedral and as the choir processed down the aisle I whispered to Mum and Dad, 'I want to be in that choir'.

In 2010, after fifteen years in the Christ Church Cathedral Choir, I moved to England to pursue a lifetime ambition of becoming a professional singer, as well as being closer to my UK-based girlfriend. I had been teaching and conducting choirs at Burnside High School, where I also attended as a student, and I got to the point where I felt that if I didn't give it a go I would always have regrets. A dream of combining my love of singing and travelling soon became a reality, little more than year after making the long plane trip over from New Zealand.

Since making my debut in The King's Singers I have loved every moment. I am so fortunate to have had the chance to sing in world renowned concert halls from New York to Sydney with Beijing in between. However, I get the biggest buzz from being able to pass on my experiences to the next generation through the workshops we do across the world. There is no greater joy than seeing others making their first steps in a cappella and ensemble singing.

Joining The King's Singers has given me the opportunity to travel all over the world and sing in places I once dreamed of. For a humble Kiwi it is more than I could ever have imagined. Here's to many more years living the dream!

## **Christopher Gabbitas. baritone**

Now in his thirteenth season with The King's Singers, Christopher began his musical career as a cathedral chorister at the ancient cathedral in Rochester, Kent. Five years as a chorister fostered a deep love of choral music, especially the process of learning how to sing in harmony with those around you ("vertical thinking" within a score) that stood him in good stead when he joined the KS back in 2004. A career in singing was never inevitable for Chris, as he combined a Choral Scholarship at St. John's College, Cambridge with a degree in law, following that with a year as a Lay Clerk at Christ Church Cathedral, Oxford whilst at Law School. However, having spent most of his three years working in the City of London filling his spare time with singing (with ensembles such as Polyphony, the English Concert, The King's Consort and the Choir of the Temple Church - of Da Vinci Code fame) it was a dream come true to audition, and subsequently be offered the position of second baritone within The King's Singers. Highlights of his career with the group so far have included winning his first Grammy Award (of course!) and performing in the world's top concert halls on a daily basis - although often it's the smallest church that can provide the most amazing atmosphere for making music. When not touring, Chris can be found enjoying food, wine and films with his ever-supportive wife, Stephanie, and experiencing the continuing education that is fatherhood to three young daughters at their home on the South Downs in Sussex.

## **Jonathan Howard, bass**

Though I'm now looking ahead to my sixth season in The King's Singers, I still remember my auditions vividly. It seemed so odd to me that a young advertiser and recent Classics graduate was in contention for the Bass spot in what I considered the world's greatest a cappella group. But when I think about it, perhaps the decision to appoint me wasn't as bizarre as I then thought. I was blessed with a fantastic musical education in school, first at the German International School in London and at Christ's Hospital in West Sussex, and later at university as a choral scholar at New College, Oxford (though I thought of myself more as a violinist and violist at the time). I'd always been so happy singing - whether touring with the New College

Choir, or performing the ritual of daily evensong, or standing in front of choirs as a soloist, or even as part of the six-man a cappella group I formed with five friends at university called The Oxford Clerks. At the time, I failed to notice that our group was formed entirely in the mold of The King's Singers, and that we sang almost exclusively King's Singers arrangements. The fact I loved it so much was clearly ominous of the future. Now, five years later, I can't think of anything I'd rather do. I still thrive on travel. It's amazing to have a job that can see you perform in twenty-one time zones in six months, or to be able to listen to a pop song that lists places from around the world and think, "Do you know what? I've been there!" The breadth of our repertoire also staggers me. I smile seeing programme sheets that list all of Gesualdo's Tenebrae Responsaries for Maundy Thursday and our staged Great American Songbook show in consecutive concerts. But most of all, it brings me such joy to think that, as the group grows and we approach our 50th anniversary, we still dare to defy musical classification. We're not just classical singers, folk singers, jazz singers or pop singers. We're simply six friends who love to sing, and we're thrilled that there still seems to be a place in the market for groups like ours that aren't bound to a stereotype. I'd like to thank you all for your loyal support, and I know that we all look forward to seeing more and more of you as our travels around the world continue.

## **ACKNOWLEDGEMENTS**

Thank you to the School of Music, the Office of the President, Event Services and University Communications for their support of this event.

Thank you to Sigma Alpha Iota and Phi Mu Alpha for ushering.

Thank you to the Inland Master Chorale for the use of the shell in today's performance.

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