

**SMS Recital Series
Trinity Term 2012**

Week 1, Friday 27th April, 1:15pm, Somerville Chapel

Orly Watson (piano)

Works by Mozart, Tchaikovsky, Schönberg, Grieg and Watson

Week 2, Friday 4th May, 1:15pm, Somerville Chapel

Guy Cutting (tenor), Steven Grahl (piano/harpsichord)

Arias by Couperin, Bach, Händel, Haydn and Britten

Week 3, Thursday 10th May, 8pm, Somerville Chapel

Choral Scholars' Recital

Kate Piddington (soprano), Jenni Butler (mezzo-soprano), Daniel Reeve (tenor),
Christoph Schnedermann (bass), Stephen O'Driscoll (baritone), Simon Grange (bass),
Josh Jordan (baritone) and Robert Pecksmith (harpsichord/piano)

Songs/Arias by Mozart, Schubert, Wagner, Offenbach, Britten, Weill and others

Week 3, Friday 11th May, 1:15pm, Somerville Chapel

Oxford Guitar Ensemble

(David Hewings, Nia Madden, Giles Masters, Aneesh Naik, Freddie Peakman,
Alexandra Rigby, Stefan Schwarz)

Works by Dowland, Duarte, Granados, Turina and Inés Medina-Fernández

Week 4, Friday 18th May, 1:15pm, Somerville Chapel

James Poston (baritone), Tim Anderson (piano)

Finzi: Let Us Garlands Bring

Week 5, Friday 25th May, 1:15pm, Somerville Chapel

SC8 (Somerville Choir Octet), David Crown (conductor), Douglas Knight (harpsichord)

Choral Works by Palestrina, Victoria, Byrd and Bach

Week 6, Friday 1st June, 1:15pm, Somerville Chapel

Robert Pecksmith (organ/piano)

Works by Beethoven, Dudley Moore and others

Week 7, Wednesday 6th June, 8:30pm, Somerville Chapel

Andreas Kyrris (tenor), Simon Grange (bass), Robert Pecksmith (piano)

Week 7, Friday 8th June, 1:15pm, Somerville Chapel

Instrumental Award Holders' Recital

Week 8, Friday 15th June, 1:15pm, Somerville Chapel

Benjamin Skipp (oboe/piano)

Admission is free. There will be a retiring collection in aid of Somerville Choir's summer tour.

SMS Recitals Coordinator: Stefan Schwarz (New College)



Somerville Music Society

Lunchtime Recital Series, 18 May 2012



James Poston, baritone

Tim Anderson, piano

www.somervillemusicsociety.com

Gerald Finzi (1901-1956):

Let Us Garlands Bring *Five Shakespeare Songs for Baritone and Piano* Op. 18

1. Come away, come away, death (*Twelfth Night*, II/4)

Come away, come away, death. And in sad cypress let me be laid. Fly away, fly away, breath, I am slain by a fair cruel maid. My shroud of white, stuck all with yew, O, prepare it! My part of death no one so true Did share it.	Not a flower, not a flower sweet, On my black coffin let there be strewn. Not a friend, not a friend greet My poor corpse, where my bones shall be thrown. A thousand thousand sighs to save, Lay me, O, where Sad true lover never find my grave, To weep there!
--	---

2. Who is Silvia? (*The Two Gentlemen of Verona*, IV/2)

Who is Silvia? What is she? That all our swains commend her? Holy, fair and wise is she: The heaven such grace did lend her, That she might admirèd be.	Then to Silvia let us sing, That Silvia is excelling; She excels each mortal thing Upon the dull earth dwelling. To her let us garlands bring.
---	--

Is she kind as she is fair?
For beauty lives with kindness:
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

3. Fear no more the heat o'th'sun (*Cymbeline*, IV/2)

Fear no more the heat o'th'sun, Nor the furious winter's rages, Thou thy worldly task hast done, Home art gone, and ta'en thy wages. Golden lads and girls all must, As chimney-sweepers, come to dust.	Fear no more the lightning flash, Nor th'all-dreaded thunder-stone. Fear not slander, censure rash, Thou hast finished joy and moan. All lovers young, all lovers must Consign to thee and come to dust.
--	---

Fear no more the frown o'th'great. Thou art past the tyrant's stroke. Care no more to clothe and eat, To thee the reed is as the oak. The sceptre, learning, physic, must All follow this and come to dust.	No exorciser harm thee, Nor no witchcraft charm thee. Ghost unlaid forbear thee. Nothing ill come near thee. Quiet consummation have, And renownèd be thy grave!
--	---

4. O mistress mine (*Twelfth Night*, II/3)

O mistress mine, where are you roaming? O stay and hear, your true love's coming, That can sing both high and low. Trip no further, pretty sweeting, Journeys end in lovers meeting, Every wise man's son doth know.	What is love? 'Tis not hereafter, Present mirth hath present laughter. What's to come is still unsure. In delay there lies no plenty. Then come kiss me, sweet and twenty. Youth's a stuff will not endure.
---	--

5. It was a lover and his lass (*As You Like It*, V/3)

It was a lover and his lass, With a hey, and a ho, and a hey nonino, That o'er the green corn-field 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.	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 spring-time, etc.
---	--

Between the acres of the rye, With a hey, and a ho, and a hey nonino, These pretty country folks would lie In spring-time, etc.	And therefore take the present time, With a hey, and a ho, and a hey nonino. For love is crownèd with the prime In spring-time, etc.
--	---

Text: William Shakespeare, *Complete Works*, ed. Jonathan Bate and Eric Rasmussen (Houndmills: Macmillan, 2007)

James Poston, baritone

James began singing at Eton College, and then sang with St Thomas 5th Avenue on his gap year, taking part in a British Choir Festival at the National Cathedral. He also conducted around Princeton and got involved in various jazz clubs in New York. He has sung with the Rodolphus Choir, including a televised *St Matthew Passion* with Alex Stobbs conducting, and is now singing with Magdalen College Choir, with whom he has toured Belgium and Germany.

Timothy Anderson, piano

Tim is a conductor and pianist currently studying at Oxford University, where he holds the Joan Conway Scholarship in performance studies as a conductor and an instrumental scholarship at New College as pianist. His conducting career began during his three-year tenure as assistant musical director of the National Youth Music Theatre, with whom he made his London theatre debut conducting a critically acclaimed production of Stephen Sondheim's *Sweeney Todd* in 2010. Recently, he was assistant conductor for LiveArtShow's production of Harry Blake's new opera *Manga Sister* and was president and musical director of Oxford Opera, with whom he conducted numerous productions in Oxford. He is currently engaged in preparations for *Hansel and Gretel*, the inaugural production of Opera Studio Oxford. He has studied conducting with Peter Stark and Michael Omer, and has conducted in masterclasses with Bernard Haitink, John Traill and Nicholas Cleobury. As a pianist, Tim is studying with Graham Fitch and has appeared as a soloist with the Dr. Challoner's Symphony Orchestra and the Junior Guildhall Symphony Orchestra. He is the pianist of The Tower Trio with whom he performs regularly in the UK and has recently performed in New York.