



# OVER THE RAINBOW

Songs and duets  
*performed by*  
Will & Kate James

## TRACKLIST

01	Simple Gifts <sup>WK</sup> trad. arr. George Arthur . . . . .	01:49
02	Corpus Christi Carol <sup>K</sup> Benjamin Britten . . . . .	02:51
03	Pie Jesu <sup>WK</sup> John Brunning, arr. George Arthur . . . . .	03:45
04	Sleep <sup>W</sup> Ivor Gurney. . . . .	02:50
05	Angels <sup>WK</sup> Guy Chambers & Robert Peter Williams, arr. George Arthur	04:11
06	Du bist die Ruh <sup>W</sup> Franz Schubert . . . . .	03:40
07	Were you there? <sup>WK</sup> trad. arr. George Arthur . . . . .	04:10
08	Christmas Lullaby <sup>WK</sup> John Rutter . . . . .	04:23
09	Over the Rainbow <sup>WK</sup> Harold Arlen & E.Y. Harburg, arr. George Arthur	02:58
10	Flow, my tears <sup>W</sup> John Dowland . . . . .	04:18
11	O Little Town of Bethlehem <sup>WK</sup> trad. arr. Bob Chilcott . . . . .	02:45
12	The Turtle Dove <sup>K</sup> trad. arr. Ralph Vaughan Williams . . . . .	03:04
13	You Raise Me Up <sup>WK</sup> Rolf Løvland & Brendan Graham, arr. Simon Lole	03:11
14	Sure On This Shining Night <sup>WK</sup> Morten Lauridsen . . . . .	04:55
15	When She Loved Me <sup>K</sup> Randy Newman . . . . .	03:24
16	Lord of all hopefulness <sup>WK</sup> trad. arr. George Arthur . . . . .	02:50

**W** = solo by Will James   **K** = solo by Kate James   **WK** = duet by Will & Kate James

## PROGRAMME NOTES

Immortalised in Sydney Carter's adaption *Lord of the Dance*, the original setting of *Simple Gifts* originated from the Shaker community of Alfred in Maine, North America. Thought to be composed in the mid-19th century by Alfred Brackett, it was transcribed by Aaron Copland and used in his Appalachian Spring ballet of 1944. This arrangement by George Arthur attempts to reconnect with the simplicity of the original setting and departs from the frenetic dance intended of the original. The voices weave an imitative thread over an accompaniment based on a single arpeggio. The right hand of the piano dances with Will and Kate as if turning around a circle at the very end.

Britten's *Corpus Christi Carol* has the effect of casting us back to 16th century. The slowly falling figures in the piano draw us into a world of myths and legends and although the text references the Easter story, alternative interpretations point towards the location of the Holy Grail. The gentle lilting vocal line imitates a gentle folk-song or lullaby. The piece is completely

uncluttered and uncomplicated but the effectiveness of such simple elements is plain to hear.

The *Pie Jesu* text is well known as being a liturgical movement of the Requiem mass for the dead and alongside Duruflé, Fauré, Rutter and Lloyd Webber, John Brunning's setting deserves a rightful place. In this arrangement for duet and piano, the text is shared between the voices over the top of a guitar-like piano accompaniment referencing Brunning's career as a professional guitarist. In a nod to Duruflé, the plainsong from *In Paradisum* finds its way into the



ending of the piece, firstly sung by Kate, like Angel song - over the top of the melody, and then in the piano accompaniment.

Ivor Gurney was a poet and musician who served in the trenches during WWI and, suffering from the effects of PTSD, was admitted to a Mental Health hospital in Dartford, Kent, at the end of the war. *Sleep* is considered to be one of the finest examples of English song with a restless accompaniment that finally finds rest at the very end of the piece.

*Angels* is one of the most enduring ballads of the 1990s, appearing on the album *Life thru a Lens* by former *Take That* member, Robbie Williams. It was written by Williams and Guy Chambers and has

been covered many times. This version for piano and vocal duet keeps the essence of the original but explores some of the possibilities of the young voices with splashes of harmony and high floating clouds of melody.

Schubert was a master composer of German song and Rückert's poem *Du bist die Ruh* (You are repose) is one of the most celebrated. Despite the slow-moving, simply shaped melody, this piece requires huge control from the singer to convey the peaceful meaning of the text.

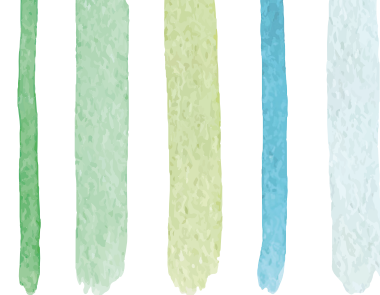
*Were you there?* is a spiritual recalling of the Easter story, first published in 1899. In this new arrangement for treble and soprano, the use of echoes is explored to create a sense of a longing. The empty and sparse mood of the penultimate verse is contrasted with the jubilant bells of Easter morning in the final verse, recalling the joyful 'bursting from the tomb'.

John Rutter is one of the most celebrated choral composers in the world today. Due in part to Carols from King's, John Rutter's music is especially synonymous with

Christmas. This simple and beautiful piece, *Christmas Lullaby*, interpolates words by the composer and the refrain, *Ave Maria*.

After George Gershwin's *Summertime*, Harold Arlen's *Over the Rainbow* is one of the most covered songs of recent times and has had a resurgence in popularity as a song of hope during the 2020 coronavirus pandemic. The song (words by Yip Harburg) first appeared in the 1939 film *The Wizard of Oz*, and became Judy Garland's signature song. This special arrangement for Will and Kate features the 'cello alongside piano accompaniment and is dedicated to all the key workers in the fight against Covid-19.

*Flow, my tears* was originally a lute-song by 16th century English composer John Dowland. These lute-songs were very much the popular music of the day and Dowland brought European influences to bear on his music from his time in Paris, and later Denmark. The falling motif at the opening signifies the falling tears from eyes and was a popular Elizabethan technique of text-setting. It was the composer's most famous song in his lifetime.



There are a number of different melodies associated with the text *O Little Town of Bethlehem*, although the original American tune St Louis is rarely sung in England. Ralph Vaughan Williams paired a collected folk-song *The Ploughboy's Dream* (known as *Forest Green*) with the text by American Pastor, Phillip Brooks and this endures as the most popular version in the UK today. Former King's Singer and OUP Composer Bob Chilcott brings together a new melody for Brooks' text and later combines this with the more well-known melody in a beautiful, interwoven dialogue.

*The Turtle Dove* is a further example of Vaughan Williams' folk-song collections. At the beginning of the 20th century Vaughan Williams made it his mission to capture as

many of the native folksongs of the British Isles as possible, lest they disappear to obscurity. This particular example was sung by David Penfold (a pub landlord from Ruspur in West Sussex) and Vaughan Williams recorded this onto wax cylinder. This version has a piano accompaniment added later by the composer and it supports a beautiful text of love and loss.

The folk influences in *You Raise Me Up*, are obvious from the very start. *Secret Garden* is a Norwegian- Irish duo and this version is arranged by Simon Lole to great effect. The popularity of this song has seen over 100 covers since its release in 2002, including by *Westlife* and Aled Jones. It is one of Will and Kate's favourite tracks on this album.

Californian composer Morten Lauridsen shot to international fame after his choral setting of *O Magnum Mysterium* was widely adopted at Christmas services and concerts. Writer James Agee is most famous for his novel *A Death in the Family*, and Samuel Barber famously set his poem *Knoxville: Summer of 1915*. Lauridsen responds with great imagination and sensitivity to Agee's text *Sure on This Shining Night*

which comes from the collection *Permit me voyage*, published in 1934. Lauridsen writes long and often athletic melodies and requires a very legato technique to create an effortlessly lyrical line of music. There are moments of both power and carefully crafted introspection.

Disney has an enormous legacy of commissioning the best writers for its animated films. Randy Newman has written numerous songs for movies and *When She Loved Me* features on the Disney Pixar animation *Toy Story 2*. Sung here by Kate, it's a deeply moving ballad of Jesse (a toy cow-girl) as she remembers her previous owners.

*Lord of all hopefulness* is a favourite hymn of the church with text by English writer Jan Struther. It maps the break, noon, eve and end of the day and so mirrors the stages of life, accounting for the popularity of this piece as a funeral hymn. This setting was commissioned for a *Songs of Praise* broadcast from Romsey Abbey in 2016 and has a subtle change of rhythmic emphasis underneath the well-known (possibly Irish) melody. The arrangement ends with the voices alone.

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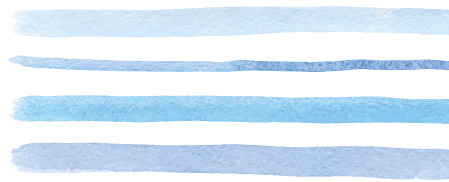
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**Over The Rainbow**, (from "The Wizard Of Oz"), arranged by George Arthur (Richford). Words by E.Y. Harburg and Music by Harold Arlen © Copyright 1939 **EMI Feist Catalog Inc. EMI United Partnership Limited.**

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# BIOGRAPHIES

## Will James

Will is thirteen years old. He studies voice at the Junior Royal Academy of Music and is currently Head Chorister of Hampton Court Palace Chapel Royal Choir and King's College School Chamber Choir.

He was delighted to be selected as a BBC2 Young Chorister Finalist in 2019 and has enjoyed treble roles with the Royal Opera House performances of Hansel and Gretel (2018) and Die Zauberflöte (2019).

Will has performed at Buckingham Palace, St James's Palace, St Paul's Cathedral and the cathedrals of Winchester, Canterbury, Salisbury, Guildford, Southwark, Salzburg, Vienna, Belfast, Armagh and Dublin. He has recorded with Classic FM, BBC Radio 2, BBC4, the Resonus Classics and Acclaim Labels.



## Kate James

Kate is fourteen years old. She studies voice at the Junior Royal Academy of Music. She trained as a Guildford Cathedral Chorister, winning the John Varney Chorister Award in 2018 and now performs regularly with the Lady Eleanor Holles Singers.

She was delighted to be selected as a BBC Young Chorister Finalist in 2019 and has enjoyed singing with the Royal Opera House in Hansel and Gretel (2018).

Kate has performed at Radio City Music Hall, The Empire State Building, United Nations Secretariat Building, The Royal Opera House, Guildford and Southwark Cathedrals, Cadogan Hall, Royal Festival Hall, Birmingham Symphony Hall, Conservatoire and Town Hall. She has recorded with BBC Radio 2, BBC Radio 3 and the Herald Record Label.





## Malcolm Archer

Malcolm has had a distinguished career in church music which has taken him to the posts of Organist and Director of Music at three English Cathedrals: Bristol, Wells and St Paul's, and for eleven years, Director of Chapel Music at Winchester College.

His active career as a conductor and composer has taken him all over the globe. As an orchestral conductor, he has worked with the London Mozart Players, City of London Sinfonia and the BBC Concert Orchestra in addition to many other professional groups. His choral works are respected for their approachable singability, interesting harmonic character and understanding of the singing voice.

Malcolm has worked extensively for the BBC, including directing choirs for TV and Radio broadcasts, and working with the BBC Singers and the BBC Daily Service Singers. He has been an adjudicator for BBC Radio 2 Young Choristers of the Year, and Songs of Praise School Choirs' competition, with co-adjudicators Katherine Jenkins and Pete Waterman.



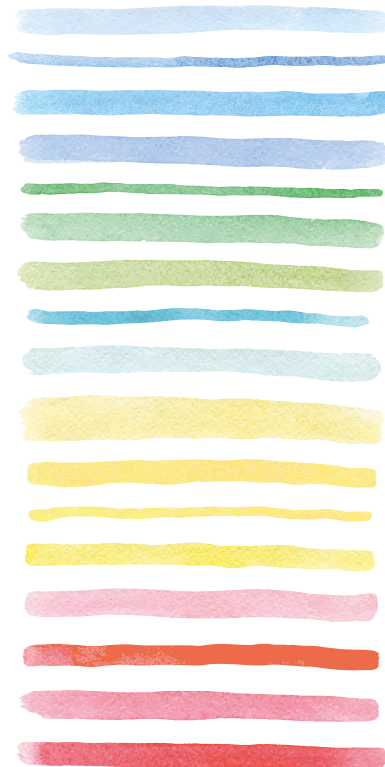
Malcolm holds Fellowships from the Royal College of Organists, the Royal School of Church Music and the Guild of Church Musicians, the latter two awarded for his many years of service to the church as a choir trainer and composer.

## Sarah Butcher

Sarah studied cello with Stefan Popov at the Guildhall School of Music and chamber music with Hans Keller and the Chilingirian String Quartet.

She has played in many orchestras and ensembles in the UK including the BBC Symphony orchestra, The Guildhall String Ensemble, the Orchestra of the Age of Enlightenment, Peter Gabriel's New Blood Orchestra, English Touring Opera, Garsington Opera and Glyndebourne Touring Opera Orchestra for whom she has played principal cello.

For 10 years she was Artistic Director of The Chamber Players and she has been a member of the London Mozart Players since 1998.



# CREDITS

**Treble** Will James

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**Engineer Assist** Michele Catri

**Mastering** Adaq Khan

**Artwork** Mike Cooter

**Soprano** Kate James

**Cello** Sarah Butcher

**Photography**

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Hester Marriot

Pip Eastop

**Producer** George Richford

**Executive Producer** Adrian Green

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