

Programme Note

...*Snatches of lovely Oblivion*... was committed to paper in the Spring of this year (1998), but it is one of those works that I had been wanting to write for years. Indeed I am shocked to see from the date on the flyleaf that I had bought my Penguin copy of the Lawrence poems in 1968.

The first song, *Shadows*, is a series of cadential cycles - like breathing - reflecting the repeated assurances with which Lawrence answers his own increasingly dark hypotheses.

Dog-tired, beginning "*If she should come to me now*", is a beautiful poem steeped in the atmosphere of a harvest-time dusk, and moves from yearning to imagined fulfillment. I originally wrote the string melodies in my teenage.

Trust is balanced between dullness, brightness and despair - or in the musical terms that I have chosen, between a flattened modality, a D major seventh chord, and atonality.

Finally, *A white Blossom* is set for a tonally and spatially separated group, simultaneously commented on by the rest of the choir with the words of *Piano*. What is described here is Lawrence's childhood memory (and mine!) of sitting by his mother's feet as she played the piano."