

# Vocal Recital

Sunday 16 March 2025 at 5.25 p.m.

Daniel Livermore (St John's 2021) | tenor  
Evie Perfect (Clare 2023) | piano

*Night* (No. 1 from *4 Songs*, Op. 35) E))))))



Claire de Lune  
Votre âme est un paysage choisi  
Que vont charmant masques et bergamasques  
Jouant du luth et dansant et quasi  
Tristes sous leurs déguisements fantasques.

*Your soul is a chosen landscape  
Bewitched by masquers and revellers,  
Playing the lute and dancing and almost  
Sad beneath their fanciful disguises.*

Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune,  
Ils n'ont pas l'air de croire à leur bonheur  
Et leur chanson se mêle au clair de lune,

*Singing as they go in a minor key  
Of conquering love and life's favours  
They do not seem to believe in their fortune  
And their song mingles with the light of the moon,*

Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi les marbres.

*The calm light of the moon, sad and fair,  
That sets the birds dreaming in the trees  
And the fountains sobbing in their rapture,  
Tall and svelte amid marble statues.*

Words *Paul Verlaine (1844–96)*

Orpheus with his Lute  
Orpheus with his lute made trees,  
And the mountain-tops that freeze,  
Bow themselves, when he did sing:

To his music, plants and flowers  
Ever sprung; as sun and showers  
There had made a lasting spring.

Everything that heard him play,  
Even the billows of the sea,  
Hung their heads, and then lay by.

In sweet music is such art:  
Killing care and grief of heart  
Fall asleep, or, hearing, die.

Words *from Henry VIII, William Shakespeare (1564–1616)*

The Second Lute Song of the Earl of Essex  
Happy were he could finish forth his fate  
in some unhaunted desert, where obscure  
from all society, from love and hate  
of worldly folk; then might he sleep secure;  
then wake again, and give God ever praise,  
content with hips and haws and bramble-berry;  
in contemplation spending all his days,  
and change of holy thoughts to make him merry;  
where, when he dies, his tomb may be a bush,  
where harmless robin dwells with gentle thrush.  
Happy, happy were he, happy were he.

Words *William Plomer (1903–73)*

Daniel Livermore is a recent History graduate from St John's College, Cambridge who works as the Choir Administrator at Clare, organising tours, concerts, and services alongside singing tenor in the Choir. Daniel sang in the Choir for all three years of his undergraduate degree and currently learns with Kate Symonds-Joy. Away from singing, Daniel is a keen horn player who enjoys playing historical instruments; other interests include wildlife recording, calligraphy, squash, classic fantasy literature, and medieval European history.

Evie Perfect is a second-year music student and is the Junior Organ Scholar at Clare College, Cambridge.

Having sung in the inaugural cohort of girl choristers at Gloucester Cathedral, Evie was inspired to study the organ under the direction of Adrian Partington and went on to become the Organ Scholar at Hereford Cathedral in 2022. During her university career, Evie has performed internationally in California, Germany, the Netherlands, and Switzerland.

When not playing the organ, Evie is in high demand as a pianist and has accompanied recitals in settings across the UK including Bristol Cathedral, Greyfriars Kirk Edinburgh, the Minchinhampton Music Festival, and of course, in Clare College Chapel. Some recent highlights include Schumann's *Frauenliebe und Leben*, Phyllis Tate's *Scenes from Tyneside* and Vaughan Williams' *Songs of Travel*.

An avid singer herself, Evie is regularly engaged as a soloist for local choral societies at home, namely the Stroud Refugee Choir and Newent Choral Society. She also sings in Cambridge Early Music Consort and many other ad hoc groups. Last term, Evie made her musical directing debut with John Blow's *Venus and Adonis* which she conducted from the harpsichord in Clare College Chapel, and she is looking forward to conducting her next opera as part of the CUOS Shorts event in March. Since arriving in Cambridge, Evie has been learning to play the bass viol and recently made her debut performance playing continuo in the CUOS main show, Monteverdi's *L'incoronazione di Poppea*.