

The Publicist's Page

by Nancy Gruskin, NKG Associates

It isn't every day that a "larger than life" event comes around within which to work to create exposure for **king'singers**. How great it was we had a Presidential Election to work with!

According to the schedule created months ago, the guys were to be in New York on Monday, November 6, the day before the Presidential Elections. I knew fully well we wouldn't stand a chance of getting covered unless we tied into the political process in some way, so the idea was to have the guys sing a popular song with re-written words to encourage people to "GET OUT THE VOTE".

Steve Shaiman, **king'singers** manager at IMG Artists, rewrote most of the lyrics to the Beatles tune "HELP" and Phil Lawson wrote the last verse himself. Recordings were sent to everyone from the Associated Press to the "Today Show."

In case you missed the guys live on WPLJ-FM on "Scott and Todd in the Morning" in New York and Fox News Channel on "Fox and Friends" and on a recording on NPR, Bloomberg News and CBS Radio Network, here's a copy of the lyrics:

*Vote!
Hey Everybody VOTE
That means everybody—VOTE!
This one's for President—VOTE!*

This coming Tuesday, just a day after today

*Your country needs your help in a most important way
You need to make a choice
Bush, Nader, Buchanan, Gore
Just make sure your voice is heard
It's a job you can't ignore.*

*Chorus:
Vote for President. Don't let us down
Cause you'll miss the chance to choose who runs this town
Let your voice be heard for miles around
Won't you please, please, VOTE!*

*This choice could change your life
In, oh, so many ways
Your vote could tip the scales of who goes and who stays
Democrat, Republican, it doesn't matter which
Just get in that voting booth and be sure to flip the switch*

Chorus

*You kicked the British out in the 18th Century
So you could have a president, your own democracy
And now you'd better vote cause if you don't beware...
You could have the British back, imagine TONY
BLAIR!!*

*Repeat Chorus**

Vote



For Inquiries or Information

In the United States:

*King's Singers Newsletter-Erica Zaffarano, Editor
17005 11th Ave. N.
Plymouth, MN 55447 USA
Ph. (612)476-8333
FAX(612)404-9160
Email: ezaffarano@kingsingers.com
Website: <http://www.kingsingers.com>*

In the United Kingdom :

*King's Singers Mailing List-UK
c/o 17 Woodlands
Pound Hill, Crawley
West Sussex
RH10 3DT
England*

king'singers



LEFT TO RIGHT:
GABRIEL CROUCH – BARITONE
STEPHEN CONNOLLY – BASS
PHILIP LAWSON – BARITONE
DAVID HURLEY – COUNTERTENOR
NIGEL SHORT – COUNTERTENOR
PAUL PHOENIX – TENOR

WINTER '00

Vol. 13 Num. 2

CHANGING TIMES

with David Hurley



Changes are afoot in the **king'singers**. Now that you have all become aware (and hopefully used to) the change to our name, we have a few more changes for you. The first is that Gabriel has relinquished his duties as newsletter co-editor. Somehow after ten years of avoidance I have found myself taking it on in his place. The second change is that the **k's** family now has a couple of new members; two babies born at either end of July, namely Georgia Lawson and Edward Phoenix. Mothers and babies are doing well, but the fathers look wrecked.

The last change I have to announce is that Nigel will be leaving the group at Christmas. The lure of the Swiss ski slope is proving too great. Such changes are always difficult. Speaking as Nigel's fellow countertenor, I will miss him greatly. The second countertenor part requires certain rare qualities, not the least of which is accepting that your colleague gets most of the tunes. This is not yet the time for a farewell speech to Nigel, but it is a chance to encourage as many of you as possible to come along to one of his remaining concerts. We have found Nigel's successor, and his name is Robin Tyson. Robin was a choral-scholar at King's College, Cambridge, re-establishing the group's direct link with its "alma mater". This will be useful in countering the regular interview question "When were you all at



King's?"...but it is not the only reason we gave him the job!

Continuing on the changing theme, our previous co-editor managed to leave his concert suit on a train in Germany last weekend, as we changed trains on our way to France. We eventually managed to track his suit down to Switzerland, and after four hours apart singer and suit were reunited. Such a thing is of course completely out of character, but it goes to illustrate the perils of our life. Other dangers encountered by the group recently include getting stuck in a heavy-duty industrial lift [elevator, for bewildered Americans] between encores. This happened in September in Schweinfurt in Germany. After ten minutes we were released to great cheers from the audience. They were delighted to be able to stop applauding.

Apart from these rare moments of enforced inactivity, the life of the group continues at its normal frenetic pace. Highlights of the coming months include a concert in Gütersloh at a festival honouring Gyorgy Ligeti. This provides us with the wonderful, but also rather terrifying, opportunity to perform Ligeti's "Nonsense Madrigals" in the presence of the composer. In North America we are particularly looking forward to a return visit to Cincinnati for three concerts with Erich Kunzel and the Pops Orchestra. Included in the repertoire for these performances will be some new Beatles arrangements with orchestra. Whilst we are there, we will also record these and some new a capella arrangements for future release as a CD. We will end the year in Toronto with the Toronto Symphony Orchestra. This will be a particularly significant occasion for us, being not only the last show before our Christmas break, but also

Continued on page 2

More Apples on the Trees

by Paul Phoenix

Friends of the k's will know by now that there have been some recent family additions to members of the group. Philip has a beautiful new daughter named

our six week summer break!

Well, the reality was different. On July 26th Helena started contractions, so we raced to hospital late in the evening, only to be sent home in the early hours of July 27th. So with heavy heart I left for Leipzig with the mobile phone permanently switched on. Then on July 28th, after a morning radio appearance, I sat down with David for a cup of coffee in a beautiful, quiet square. The conversation touched on many subjects, and when we were just finishing putting the world to rights, the phone rang. "You have a beautiful baby son" said a tired and emotional Helena from her hospital bed.



SWEET GEORGIA LAWSON



Georgia, and many people suggested that the new young Phoenix should be named Johann Sebastian after the composer upon whose anniversary he chose to arrive.

Now to put it delicately, planning a family and expecting your child to arrive quickly and considerately on the due date were not things I gave much thought to after three weeks touring the USA in October 1999—do you get my drift?

So although Helena and I were ecstatic when we found out that she was expecting our second child we did start paying close attention to the diary for the end of July 2000.

Here's how it stood: on the baby's due date, July 27th, we were due to fly to Leipzig to take part in the Bach 250 Festival, singing in a huge outdoor concert hosted by Bobby McFerrin.

Problem: major conflict of interests; **solution:** the baby to arrive early, or better still any time after July 30th 1500 hrs, when we were to arrive home to start



EDWARD BADEN AND WILLIAM PHOENIX



Changing Times continued from page 1

Nigel's farewell appearance with **king'singers**. Between now and January we also have the extra job of working with Robin whenever we can, in order to ensure that the personnel change is as smooth as possible. This can be a very positive change for all of us in the group. It is not simply the case that the new singer has to adjust to the group, but it is also for the group to adjust to the new member. It is always sad to see one singer leave, but the appearance of new blood often invigorates the old. A change can be as good as a rest, although I would prefer not to miss out on the rest! ✨





Bathing the World in Colour

by Christian Thompson, European *king'singers* Agent

The first time I ever heard the group live was more than three years ago in a rendition of “To kokoraki” with an unlikely group of Greek waiters in a restaurant

in North London. It was not that times were hard in those days, or that the group felt the need to supplement their income by singing for their supper. Instead, at a dinner to say good-bye to my predecessor, the group decided to mark the occasion by singing. Nothing could have been more appropriate, nor—when they went on to sing “And so it goes”—more moving.

I cannot imagine working for a group of people who are more committed to their profession, who constantly outdo themselves through the superiority of their performances, nor who are better people to work for and play with. They have a reputation as the world’s finest vocal ensemble, and it is well deserved. *King’singers* has become a by-word for singing of the highest quality and, because of it, my work could not be more interesting or more varied.

I have spent all of my professional life managing classical musicians, and it will not surprise readers that some artists have a reputation for being slightly self-centred (agents are the masters of understatement), sometimes difficult and often unpredictable.

So imagine my joy when I found I was managing six artists in one group! But seriously (and, yes, I promise that that was a joke), whilst managing a group of people does have its particular complexities which I have not encountered before in my professional life, it rarely presents a problem. In fact, it makes for greater democracy, greater discussion and definitely longer meetings (!); six heads are definitely better than one, and each singer contributes extraordinarily to the future success of the group.

The group represents a tradition which has lasted more than thirty years. Being a member of the group, or being involved

with the group, or simply being a fan of the group, has become a way of life for all of us. It is also a great honour. I cannot promise that the group is coming soon to a Greek restaurant near you, but I can assure you that we continue to work together to spread colour around the world. ✱



CHRISTIAN THOMPSON AUDITIONS FOR NEW KING’SINGER

Fervent Fan continued from page 6

Short People Perfectly dreadfully non-PC! Love it!

Mein Kleiner Grüner Kaktus (D.H. “ditto!”) Never

mind that most of us have little idea of what’s going on in this song. It’s the *feel* and the sheer fun of it...

Overture—the Barber of Seville

Riotous applause, catcalls, foot-stamping...The end. Except that it isn’t...

Les encores...(resisting the temptation to suggest that we need six or so, I humbly stopped at three...)

Nouveau Poor—so...English

You Are The New Day—because no concert is complete without this

Seaside Rendezvous—the perfect ending to the perfect concert. (CD’s for sale in the lobby...Slush money to my home address, please!) ✱



FROM LEFT: CHRISTIAN THOMPSON, PAUL , GABRIEL, FAY EVERETT, NIGEL , JESSIE OSMERS AND DI EVERETT

A Fervent Fan and Faithful Friend— DI EVERETT from Great Britain

My daughter met the **king'singers** long before I did, six years ago, when she and a friend were completing their work experience at the studio where the group was recording. The girls were instantly hooked and I was commissioned as chauffeuse for as many concerts as they could fit in.

Somewhere in the process, I became hooked on the music, too—and my daughter and I, since travel is relatively easy for us, use the concerts as our excuse to escape the country, together, whenever the mood takes us.

It seemed like a good idea at the time. Wouldn't it be good to have a programme of everything I wanted to hear? Not that there's anything I don't enjoy but...well, you know what I mean...So, here I sit, listing combinations as in some lottery...any

20 from 240...until my brain is more muddled than my writing which is, under the circumstances, saying a lot.

First, there's the need to combine music from a similar era or genre in each set. Hah—coming from the 'I Knows What I Likes and I Likes What I Knows Academy of Music', I'd need an oracle to get that one right...

Then there's the question of who sings what and the welfare of the singers themselves, while my Evil Twin is considering a set containing *The Rhythm of Life*, *Mein Kleiner*, *Grünen Kaktus*, *The Flight of the Bumble Bee*, *The Barber of Seville*, *I'm a Train* and *La Valse à Mille Temps*, after—or maybe during—which the entire group slumps lifeless to the floor.

So, in the end, I have simply enjoyed the fantasy of a whole **king'singers** programme at my disposal, without paying perfect homage to the conventions of their format. And, given my eclectic, not to say eccentric,

tastes, I have included some of my reasons...

Totus Tuus Because it makes the hairs on my neck stand on end...and brings tears to my eyes. They could sing this five times and call it a concert and I'd be happy.

I know, I truly do, that my second set is a hopeless mismatch. My programme, remember!! The link, tenuous at best, is that they're all FOR-



DI EVERETT WITH PHILIP, NIGEL AND GABRIEL

EIGN (a subjective comment, if you please!) So...

Lirum Bililirim

Il est Bel et Bon (which is just so...well...cute)

La Guerre

Tanzen und Springen (can you do this without the pipe and drum?)

Matona Mia Cara

And...**El Niño Querido** (I know, I know...Hopeless. Heresy. But I love this song and don't have a set two-and-a-half...)

Third set...Unashamedly nationalistic!!

Bobby Shaftoe

Loch Lomond

Ar Hyd Y Nos

The Lincolnshire Poacher (I take it this *is* a traditional song? No? Oh well—never mind. You were warned!)

The Skye Boat Song

Danny Boy (followed by the interval, to give the audience a decent amount of time to dry their eyes and stop their snivelling...)

Then...the Sloppy Set!! I probably should have interspersed the highly emotional with the highly amusing but...Sheer indulgence! Oh and...here's the *true* heresy of the project. Not only are two pieces included which are clearly out of character but I am also splitting the Zulu suite. And, since I confess that Zulu is not my best-known linguistic accomplishment, I'll admit that these two pieces qualify as 'sloppy' by virtue of their melodies. If the words don't quite fit the category, apologies...but so be it! So...

E-Goli

Lala Mntwana

After the Goldrush. If

anyone had said that this could be sung successfully by anyone but Neil Young, I'd have smiled patronisingly. If anyone had told me it could be done by a close harmony group, I'd have laughed.

But it's wonderful.

Yesterday

The Wind Beneath my Wings No excuses—this just makes me cry.

Oh, to heck with it—can I have six in this set, please??? I can't leave out **I'll Follow the Sun**. Maybe it's my age...the Beatles and all that. Mostly, it's because the intertwining of the parts in this is just so natural and flowing and restful. And because I love it.

Last set...Quashing the instincts of the aforementioned Evil Twin, I came up with some pieces less fast than others, which is about the best I can say for this last combination!

Blackbird...because I love to watch Gabriel singing the complex words of his part, while trying to avoid looking like someone watching paint dry...

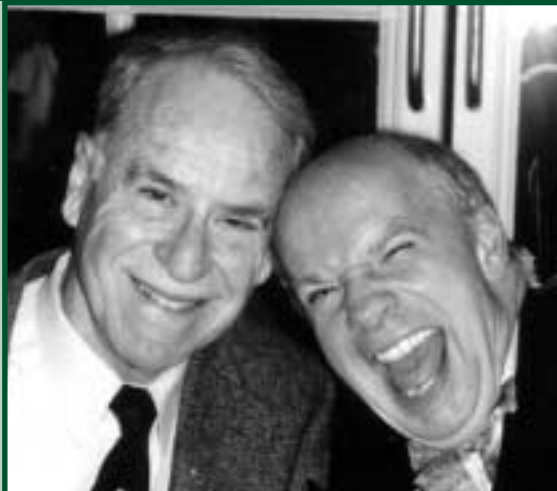
Honey Pie

La Valse à Mille Temps (D.H. "I")

Creole Love Call

Continued on page 7

That Was Then...



CLOCKWISE: DAN ZAFFARANO WITH ALASTAIR HUME; A BANQUETING NIGEL; A 1989 DAVID HURLEY, BOB CHILCOTT, SUZANNE ZAFFARANO, ALASTAIR HUME AND BRUCE RUSSELL; CAUGHT-IN-THE-HEADLIGHTS NIGEL

This is now...

Meet Robin Tyson—counter tenor

Robin Tyson was a choral scholar at King's College Cambridge before joining the Royal College of Music for post-graduate study.

He is becoming one of his generation's busiest countertenors, with recent concerts throughout Europe, in Japan and the USA, with conductors such as Sir John Eliot Gardiner, Paul McCreesh, Robert King, Joshua Rifkin and James Judd. He has just sung Bernstein's Chichester Psalms in the 2000 BBC Proms with the BBC Singers, concerts of songs with the viol consort Fretwork, and Bach for the Gabrieli Consort in Portugal and Lichtenstein.

Forthcoming concerts include Handel's Messiah with Richard Hickox in the Barbican, concerts with the Netherlands Bach Society,

singing Medoro in Handel's Orlando in Spain and France with Paul

McCreesh, and a collaboration with Michael Chance in the

Concertgebouw and other venues in the Netherlands. A disc of Bach Cantatas in Sir John Eliot Gardiner's yearlong project for DG has just been released. A keen exponent of contemporary music he appeared in the 1996 BBC Proms singing Gysrgy Kurtz, and in the 1999 Proms with the world premiere of Giles Swayne's Havoc.

In opera Robin has worked with Ren* Jacobs in Cavalli's La Calisto at La Monnaie, Brussels, at the Festspielhaus, Salzburg, and in Barcelona, Lyon and Montpellier. He has worked for Flanders Opera in a double bill of Venus & Adonis and Dido & Aeneas in Antwerp and Ghent. He will soon sing in the premiere of the Czech composer Vladimir Franz's Ludus Danielis in the Czech Republic. ✱



ITINERARY.....November 00 through February '01

NOVEMBER

ISRAEL, GERMANY

17	LÜBECK: Kolosseum	0451/702 32 18
18	KIEL: Konzertsaal im Kieler Schloß	0431/914 16
19	BERLIN: Konzerthaus, Großer Saal	030/6704 48 81
23	GÜTERSLOH: Stadthalle	05241/82 27 48
24	MÜNSTER: Aula am Aasee	0251/27 42 13
25	CELLE: Congress Union	05141/127 13/14
27	LENNESTADT: Pädagogisches Zentrum	02723/60 84 03
28	HANNOVER: Congresscentrum/Stadthalle, Beethovensaal	0511/811 33 26
29	GÖTTINGEN: Stadthalle	

DECEMBER

GREAT BRITAIN, UNITED STATES AND CANADA

3	LONDON, England: Royal Albert Hall, Final, Sainsbury's Choir of the Year Competition	44 207589 3203
8:05 PM 8-10	CINCINNATI, OH: Music Hall (with Cincinnati Pops Orch./Erich Kunzel-Combination of Christmas/Beatles repertoire) (www.cincinnati-pops.org)	513-381-3300
12	PORTSMOUTH, OH: Vern Riffe Center (Shawnee State University) Single tickets available Sept. 11 (E-mail: box_office@shawnee.edu)	740-355-2600
7:30 PM 13	GREEN BAY, WI: Cofrin Hall, Weidner Center for the Performing Arts (www.weidnercenter.com)	800-328-8587 920-465-2217
7:30 PM 14	BILLINGS, MT: Alberta Bair Theater (Benefit for Northern Rockies Cancer Center)	
16	AUSTIN, TX: Hogg Memorial Hall (University of Texas at Austin) (www.utpac.org) Single tickets available mid-August	800-687-6010
2:00 PM 17	AUSTIN, TX: Hogg Memorial Hall (University of Texas at Austin)	
19	BALTIMORE, MD: Joseph Meyerhoff Symphony Hall (with Baltimore Symphony) (www.baltimoresymphony.org)	410-783-8000
20	PORTSMOUTH, NH: Music Hall (Friends of the Music Hall) (www.themusichall.org)	603-436-2400
21	TORONTO, ONTARIO: Roy Thomson Hall (with Toronto Symphony) (www.tso.on.ca) (Tickets available August 26)	416-593-4828

JANUARY

UNITED STATES AND MEXICO

24	IRVINE, CA: Irvine Barclay Theatre (<i>New Recital—Just Added!</i>)	949-854-4646
8:30 PM 26	MEXICO CITY: Sala Nezahualcoyotl plus daytime workshop TBD	
26	MEXICO CITY: Sala Nezahualcoyotl (workshop)	
6:00 PM 28	MEXICO CITY: Sala Nezahualcoyotl	

FEBRUARY

UNITED STATES

7	SAN ANTONIO, TX: Lila Cockrell Theatre, Convention Center (Texas Music Educators convention) (www.tmea.org)	
8-10	FORT WORTH, TX: Bass Hall (Fort Worth Symphony Orchestra) (www.fwsymphonyorchestra.org)	817-665-6000
2:00 PM 11	FORT WORTH, TX: Bass Hall (Same as 8-9-10)	
AM 12	FORT WORTH, TX: Bass Hall- Lecture/Recital for school children	
14	NEW YORK, NY: St. Bartholomew's Church (to be confirmed)	
15	CEDARVILLE, OH: Jeremiah Chapel (Cedarville College)	
16	IOLA, KS: Bowlus Fine Arts Center (www.bowluscenter.com) Tickets-Sept. 11 sale	316-365-4765
3:00 PM 18	CEDAR FALLS, IA: Gallagher-Bluedorn PAC (University of Northern Iowa) (www.uni.edu/gbpac)	319-273-SHOW
19	PRINCETON, NJ: McCarter Theatre (www.mccarter.org) Tickets on sale in September	609-258-2787

MARCH

AUSTRIA AND GERMANY

8:15PM 30	LEEWARDEN: Stadschouwburg De Harmonie	+31 58233 0230
8:15PM 31	LEIDEN: Stadsgehoorzaal	+31 71 513 1704

APRIL

1 LOCHEM: Schouwburg

AUSTRIA AND GERMANY

+31 573 251 081

MAY

3 ANDORRA
25-27 UMEA, FINLAND: Vaasa Festival

ANDORRA AND FINLAND

JUNE AND JULY

1-5 GERMANY
22-28 GERMANY

GERMANY

JULY

19-August 3 GERMANY

GERMANY

Note: **king'singers** will return to the States in November, however at the time of this printing, the details have yet to be confirmed.

All United States concerts begin at 8:00 PM unless otherwise indicated.

To arrange a booking for **king'singers** in the U.S., please address your inquiry to: Dean Shultz (East), Bill Bish (Midwest) or Julia Glawe (West) IMG ARTISTS, 825 Seventh Avenue, New York, NY 10019; tel: 212/489-8300 or FAX 212/246-1596. For information relative to Canadian appearances, contact Joanne Hart, HART AGENCY, 460 Queen's Quay W., Apt. 301-E, Toronto, Ontario, CANADA M5V 2Y4; FAX: 416/260-8004 tel. 416/260-9687. For European concerts, contact Christian Thompson, IMG ARTISTS, Lovell House, 616 Chiswick High Road, London, ENGLAND, W4 5RX ; FAX (44)208-233-5801 or tel: (44)208-233-5826.

Editor's Corner...

Farewells are as hard as welcomings are exciting. A fond adieu to Nigel with his irrepressible wit and joie de vivre. I'm sure he will send word about his new career and potential Olympic goals! Welcome to Robin to a new life full of expectant fans and hundreds of new "best friends!"

When I am sent the **king'singers** itinerary, I find myself often perplexed by the venues as the realization of how vast the world is becomes apparent. When I saw that Andorra was on the list, I felt a need to find out about this little country, risking the contempt of those who know a great deal about it.

It is a pocket-sized principedom of just 450 square kilometers of mountainous landscapes and meandering rivers.

Though it is tiny (population of 67,000), this political anomaly (a Parliamentary co-principedom—Jacques Chirac and Joan Marti Alanis) contains some of the most dramatic scenery—and the best skiing—in the Pyrenees.

Languages spoken are Catalan, Spanish, and French. They are not part of the European Union with major industries including sheep, tobacco, banking and tourism.



More to the point...according to a philatelic friend, the country is known for their stamps.

May will be the first time in recent history that the group has performed there. It will be one more country culturally enlightened by **king'singers** music.

King'singers keep popping up in unlikely places. If you have seen the HBO movie, "The Last of the Blonde Bombshells," with Dame Judi Dench, you may have heard Gilbert and Sullivan's "Pirate King" being sung by **king'singers** with their arrangement by Bob Chilcott. Also, the group, "Kidprov" who specialize in working with children and educators in the States, teaching them improvisation techniques, used **king'singers** music throughout a recent weekend workshop in Minnesota.

While communicating with David about this newsletter, he told me that when he returned from tour he discovered he had no heat nor hot water due to an aged boiler. I hope you have warmth now and hope that our friends across the ocean have weathered the terrible flooding from this past month. I am reminded that not only does our enjoyment of **king'singers** bind us all, but environmental challenges are shared.

I hope this holiday season and **king'singers** music will return a little joy to all who have had difficult times this year. ✨

Erica Zoff