

McDowall
Chilcott
Weir

BRISTOL
CHORAL
SOCIETY

Hilary
Campbell
musical director

DELPHIAN



THE BIG
WORKS FOR CHOIR, PIANO AND PERCUSSION
PICTURE

THE BIG PICTURE

Works for choir, piano and percussion

Cecilia McDowall – Bob Chilcott – Judith Weir

BRISTOL CHORAL SOCIETY (tracks 1–3, 5–11)

Music Makers of London (tracks 7–11)

Bristol Youth Choir (tracks 1, 4, 6)

Nina Bennet *soprano* (track 1)

Hannah Lawrance *clarinet* (tracks 7–11)

Oliver Butterworth (tracks 1, 7–11), **Oliver Pooley** (tracks 2–11) *percussion*

Ian Tindale *piano (primo)* (tracks 1–6)

Annabel Thwaite *piano (secondo)* (tracks 2–6), *keyboard* (tracks 7–11)

HILARY CAMPBELL Musical Director

Bristol Choral Society is extremely grateful for the support of a number of organisations and individuals without whose help this recording would not have been possible. As well as to the composers and all who took part in this recording, our enormous thanks go to: Bristol Choral Society's Patrons, Benefactors and Friends; Bristol Plays Music and David Ogden; Colston Hall and Drum Bank Music, Bristol for the loan of technical equipment; Emmanuel Church, Bristol; Dr Steven Kings, Assistant Musical Director; and St George's Hall, Bristol.

Recorded on 11–13 January 2020 in
St George's Hall, Bristol
Producer: Paul Baxter
Engineer: Matthew Swan
24-bit digital editing: Matthew Swan
24-bit digital mastering: Paul Baxter
Design: Drew Padrutt
Booklet editor: Henry Howard

BCS photography: Evan Dawson
Cover image: John Piper (1903–1992), design
for the Baptistry Window, All Saints, Clifton,
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1	Cecilia McDowall (b. 1951)	A Time for All Seasons	[17:15]
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	Bob Chilcott (b. 1955)	Songs and Cries of London Town	
2		I. Come buy	[3:21]
3		II. The flower of Cities all	[3:39]
4		III. London Bells	[2:49]
5		IV. Composed upon Westminster Bridge, September 3, 1802	[4:30]
6		V. Good morrow!	[2:26]
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	Judith Weir (b. 1954)	The Big Picture	
7		I. Green	[4:04]
8		II. Blue	[4:03]
9		III. Gold	[3:20]
10		IV. Red, White	[4:35]
11		V. Colour	[3:46]
Total playing time			[53:56]

Tracks 1 and 7–11 are premiere recordings

Notes on the music

This energetic programme brings together three works by contemporary choral composers, rich in variety and inspiration – from the bustle of a big city, to biblical musings, to the vibrant colours of the rainbow – for choir, children’s voices, percussion and piano.

Cecilia McDowall’s **A Time for All Seasons** was composed in 2016 to celebrate the fortieth anniversary season of Harlow Chorus in West Essex. It sets a poem by the translator, poet and children’s author Kevin Crossley-Holland, which includes and reworks lines from Ecclesiastes 3. Crossley-Holland’s poem expands on and explores the themes of the biblical source: the human aging process that takes us from ‘a time to be born’ towards ‘a time to die’; later, it zooms out into landscapes, sky and space.

This is a piece of changing moods and perspectives, from the joyful opening for full choir and the children’s choir chanting ‘To every thing a season’, to more pensive, less harmonically settled music as we reach Crossley-Holland’s unfurling of the meaning of Ecclesiastes. A soprano soloist takes over with a jazz-inflected line over chirruping birdsong in the piano. (Charmingly, each time she has the line ‘sweet daughters sing out of tune’, she ends on the wrong note for the chord beneath.) The children return us to the biblical text, full of energy and optimism – until we move once again into newer words, and a gradual spinning outwards to generations passing, the

movement of clouds, the sea, and the planets. Now the children’s choir have a new refrain: ‘There is nothing new under the sun.’ When the soprano sings of the constellations being ‘snuffed out’, the choir hovers in space in a floating cluster chord. In the final couplet of the poem, the music is gradually permeated by a fragment from the *Dies irae* from the Latin Requiem mass. This day of wrath – the end of days – is described by McDowall as ‘a musical premonition, perhaps, of things to come’. But it is the children who finish the piece, telling us once again: ‘There is nothing new ...’

Bob Chilcott’s 2001 ‘capital’ choral cantata, **Songs and Cries of London Town**, was written for the diamond jubilee of the Barnet Choral Society in North London. Chilcott took his inspiration from the early seventeenth-century consort song *The Cries of London* by Orlando Gibbons, in which street vendors call out their wares over a viol consort accompaniment. The first and last movements of Chilcott’s cantata draw their words from seventeenth-century texts: the first, exactly as printed, the second adapted from Gibbons’ setting. The vocal and instrumental ensemble used here gives an opportunity to layer textures – and street cries – to great effect, and conjures the bustle of a busy metropolis through the ages: a children’s choir, mixed-voice adult choir, piano duet, and percussion. The first movement, to an anonymous text, is ‘Come buy’. Piano duet and bongos set the scene of rhythmic,

‘streetwise’ hurly-burly, as female and male voices take it in turns to tout their wares, finally stacked together to compete for business. All, however, are agreed on one thing: ‘Let none despise the merry, merry cries of famous London town!’

The Scottish poet William Dunbar was writing of London around 1500 in ‘The flower of Cities all’. Here we leave the market sellers behind for the calm of the river: we hear the water ruffled in the breeze created by the primo pianist, the secondo player placing dark, sonorous chords below them. At the opening of this movement there is something almost hymn-like about the choir’s music, which moves and flows as one. Later, individual parts wander across the page and interlock with others, waves beneath the bridges, before lapsing into stillness once again.

The famous rhymes of ‘London Bells’ are allotted to the children’s choir in the third movement, who sing variations on the well-loved clock chime melody. Tubular bells toll in the background, whilst the pianists sound the rich peals of Old Bailey and Saint Paul’s – and as the bells chime on, the accompaniment dances with increasing energy beneath the voices. There follows another moment of quiet: William Wordsworth’s ‘Composed upon Westminster Bridge, September 3, 1802’. This gently rocking, lyrical movement is an opportunity for great choral richness, warm harmonies of wonder as Wordsworth views

the beauty before him. The poem, to Chilcott, is ‘magical – when I was a student in London I used to sing in the choir of St Margaret’s, Westminster, and for a short time in the choir of Westminster Abbey. I used to walk across Westminster Bridge from Waterloo Station on a Sunday morning. The atmosphere of the Wordsworth poem was as poignant and real then as it surely was when it was written almost two hundred years before that time.’

The movements of *Songs and Cries* run on without pause, an ‘attacca’ marking between each one – and after this quiet repose comes the characterful ‘Good Morrow!’, setting Gibbons’ seventeenth-century text, adapted by the composer. We return to the energy and good cheer of the marketplace, this time with the tolling bells of the city ringing resonantly in the background. Sellers cry on every side: hot sausages, cabbage, oysters and haddock, and later the chimney sweep touting for work. The cry of ‘Ripe strawberries, ripe!’ brings Lionel Bart’s *Oliver!* to mind – and after all, this is a fine (and timeless) image of so many asking ‘who will buy?’ in the joyous bustle of the capital.

Judith Weir’s **The Big Picture**, premiered in 2019, was written to celebrate the opening of a newly redeveloped Aberdeen Art Gallery. The piece is a brilliant combination of five very varied poetic texts which allow for the exploration of different instrumental and vocal colours – as

Notes on the music

well as Weir's own sense that certain musical keys seem to 'belong' to certain colours as she hears them. The ensemble is stacked – literally, since the first performance involved different musicians on different levels of the gallery atrium! – with a solo clarinet at the top, a two-part vocal group with percussion in the middle, and a full choir and keyboard at the bottom.

It is the solo clarinet that opens the work, its fanfare-like beginning gradually unfolding into a longer melodic line. Marimba and keyboard eventually join, and the two-part voices come in to sing a brief 'mobile' (that is, a passage of music which we will hear repeated several times over the course of the movement) to the colour of this first movement: Green. The poem 'Green groweth the holly' is attributed to Henry VIII, and the mobile sets the first verse only as a kind of canon, the two parts alternating and in imitation, with the full choir eventually joining them to sing the rest of the poem as the mobile cycles on. The music builds gradually to include the full ensemble, before the voices melt away and leave the clarinet alone once more.

Wallace Stevens' 'The Man with the Blue Guitar' supplies the text of the second movement, the voices and marimba beginning together to imitate the plucks and twangs of guitar strings in another repeating mobile. The trick of the blue guitar, we learn, is that the man who plays it does not 'play things as they are' – and this, of course, affects the score. When

the man himself speaks, the choir are left unaccompanied to sing 'like a madrigal', before the gentle plucking recommences.

'Gold', Weir writes, 'is an atmosphere and an actual object as much as a colour, and for this setting of "Nothing Gold Can Stay" by Robert Frost, I invented a chord which I felt had a particularly strong, metallic brightness.' Its appearance is dazzling: from the quietness of humming voices and the first line of the poem, the 'gold' chord suddenly bursts through and sends the voices swooping upwards, whilst bright percussion twinkles and shines in the background. It is a luxuriant, luminous sound, chanted as long as the magic can last, before it fades away as Frost's poem reflects it must.

This is followed by 'Red, White', a nineteenth-century Irish love poem which contrasts the shades of two roses. The red is rich and lush (its music is written in multiple flats), whilst the 'white' music is drained of all possible colour: whispered, unvoiced sounds to the accompaniment of a bowed cymbal, or the pattering repeat of 'shaka shaka shaka' as bamboo and wood chimes rattle behind the voices.

Finally, we reach Christina Rossetti's 'Colour'. This is a riotous feast of colours: a zoom through the spectrum with different music and textures for each (pink is pointed and light, yellow rolling waves of thirds, violet a graceful waltz, and so

on). Colours mentioned in previous movements bring back reminders of earlier music. The piece ends with the voices divided into nine parts, every colour at once, building from a quiet whisper to a full and vivid rainbow.

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Katy Hamilton is a writer and researcher specialising in nineteenth and twentieth-century German and British musical life. She is much in demand as a speaker at concerts and festivals across the UK and on BBC Radio 3.

Texts

1 A Time for All Seasons

To every thing there is a season, and a time
to every purpose under the heaven:
A time to be born, and a time to die;

Before shoulders sag and stick legs buckle,
Before teeth rattle and eyes grow misty,
Before heights become fearsome and
journeys troublesome.

When sudden birdsong is alarming and
sweet daughters sing out of tune,
When even honeybees are irksome though
the apple is in blossom.

Before words fail:
Before desire slackens,
Before the alphabet scrambles.

A time to plant, and a time to pluck up that
which is planted;
A time to kill, and a time to heal; a time to
break down, and a time to build up;
A time to weep, and a time to laugh; a time
to mourn, and a time to dance;
A time to cast away stones, and a time to
gather stones together; a time to embrace,
and a time to refrain from embracing;
A time to get, and a time to lose; a time to
keep, and a time to cast away;
A time to rend, and a time to sew; a time to
keep silence, and a time to speak;
A time to love, and a time to hate; a time of
war, and a time of peace.

The wind drives south, the wind wafts north.
One generation stumbles, the next skips and
dances in.

There is nothing new under the sun,
Before deadly clouds mass and close ranks,
Before grids seize and turbines fall silent,
Before plates grind and widen,
And this poor planet spins,
Before the hub blackens and explodes,
Before the moon wastes and constellations
are snuffed out,
Before dust falls to dust and the spirit soars,
With a handful of quietness, draw near to
your creator.

Kevin Crossley-Holland (b. 1941); Ecclesiastes 3: 1–8

Songs and Cries of London Town

2 I. Come buy

Here's fine rosemary, sage and thyme.
Come buy my ground ivy.
Here's fether few, gilliflowers and rue.
Come buy my knotted marjorum, HO!
Come buy my mint, my fine green mint.
Here's fine lavender for your cloaths.
Here's parsley and winter-savory,
And hearts-ease, which all do choose.
Here's balm and hissop, and cinquefoil,
All fine herbs, it is well known.
Let none despise the merry merry cries
Of famous London town! HO!
Here's fine herrings, eight a groat.
Hot codlins, pies and tarts.

New mackerel! have to sell.
Come buy my Wellfleet oysters. HO!
Come buy my whitings fine and new.
Wives, shall I mend your husband's horns?
I'll grind your knives to please your wives,
And very nicely cut your corns.
Maids have you any hair to sell,
Either flaxen, black or brown?
Let none despise the merry merry cries
Of famous London town! HO!

anon., 17th century

3 II. The flower of Cities all

Above all rivers thy river hath renown,
Whose beryl streamès, pleasant and preclare,
Under thy lusty wallès runneth down,
Where many a swan doth swim with
wingès fair;
Where many a barge doth sail and row
with oar;
Where many a ship doth rest with top-royal.
O, town of townès! patron and not compare,
London, thou art the flower of Cities all.

William Dunbar (1460/65–before 1530), from
'In Honour of the City of London'

4 III. London Bells

Two sticks and an apple,
Ring the bells at Whitechapel.
Old Father Bald Pate,
Ring the bells at Aldgate.
Maids in white aprons,
Ring the bells at St Catherine's.
Oranges and lemons,
Ring the bells at St Clement's.
When will you pay me?
Ring the bells at Old Bailey.
When I am rich,
Ring the bells at Fleetditch.
When will that be?
Ring the bells at Stepney.
When I am old,
Ring the great bell at Paul's.

anon., early 18th century

Texts

5 **IV. Composed upon Westminster Bridge,
September 3, 1802**

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and
temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

William Wordsworth (1770–1850)

6 **V. Good morrow!**

God give you good morrow, my masters,
Past three o'clock and a fair morning.
A good sausage, a good, and it be roasted.
Go round about the capon, go round.
Hot codlings, hot! New oysters, new!
White cabbage, white; young cabbage,
white;
White turnips, white; young parsnips white.
HEY!
Broom, broom, broom.
Have you any work for a tinker?

Will ye buy a mat for a bed?
New haddock, new! New thornbacks, new!
Ripe chestnuts, ripe; ripe gooseberries, ripe;
Ripe small nuts ripe; ripe peascods, ripe.
HEY!
Sweep, chimney sweep, mistress
With a hey derry, derry, derry sweep.
From the bottom to the top, sweep, chimney
sweep,
Then shall no soot fall in your porridge pot,
With a hey derry, derry, derry sweep!
Ripe strawberries, ripe!
Have you any work for a cooper?
Cheery ripe, apples fine.
Ripe gooseberries, ripe.
Fresh cheese and cream.
Will you buy my dish of eels?
Hot apple pies, hot, hot pippen pies.
Buy any ink, will you buy any peas?
Hard onions, hard, hard garlic, hard.
Fine Seville oranges, fine lemons.
Ripe damsons.
Have you any old bellows or trays to mend?
White cabbage, white; young cabbage, white;
White turnips, white; young parsnips white.
We make an end. HEY!

anon., 17th century, adapted

The Big Picture

7 **I. Green**

Green groweth the holly,
So doth the ivy.
Though winter blasts blow never so high,
Green groweth the holly.

As the holly groweth green
And never changeth hue,
So I am, ever hath been,
Unto my lady true.

As the holly groweth green
With ivy all alone
When flowers cannot be seen
And greenwood leaves be gone,

Now unto my lady
Promise to her I make
From all other only
To her I me betake.

Adieu, mine own lady,
Adieu, my special
Who hath my heart truly
Be sure, and ever shall.

attrib. King Henry VIII (1491–1547)

8 **II. Blue**

The man bent over his guitar,
[A shearsman of sorts.] The day was green.

They said, 'You have a blue guitar,
You do not play things as they are.'

The man replied, 'Things as they are
Are changed upon the blue guitar.'

And they said then, 'But play, you must,
A tune beyond us, yet ourselves,

'A tune upon the blue guitar
Of things exactly as they are.'

I cannot bring a world quite round,
Although I patch it as I can.

I sing a hero's head, large eye
And bearded bronze, but not a man,

Although I patch him as I can
And reach through him almost to man.

If to serenade almost to man
Is to miss, by that, things as they are,

Say it is the serenade
Of a man that plays a blue guitar.

Wallace Stevens (1879–1955), from 'The Man with
the Blue Guitar'

Texts

9 **III. Gold**

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

Robert Frost (1874–1963), 'Nothing Gold Can Stay'

10 **IV. Red, White**

The red rose whispers of passion,
And the white rose breathes of love;
O the red rose is a falcon,
And the white rose is a dove.

But I send you a cream-white rosebud
With a flush on its petal tips;
For the love that is purest and sweetest
Has a kiss of desire on the lips.

John Boyle O'Reilly (1844–1890), 'A White Rose'

11 **V. Colour**

What is pink? a rose is pink
By a fountain's brink.
What is red? a poppy's red
In its barley bed.
What is blue? the sky is blue
Where the clouds float thro'.
What is white? a swan is white
Sailing in the light.
What is yellow? pears are yellow,
Rich and ripe and mellow.
What is green? the grass is green,
With small flowers (in) between.
What is violet? clouds are violet
In the summer twilight.
What is orange? Why, an orange,
Just an orange!

Christina Rossetti (1830–1894)

Biographies

Bristol Choral Society is known as one of the leading big city choirs in the UK. First established in 1889, the choir has an auditioned membership of around 150 singers and is going from strength to strength under the leadership of its Musical Director, Hilary Campbell. The choir stages at least four classical choral concerts each season in Bristol with professional orchestras and soloists. It has an established reputation as the leading symphony chorus in the South West and has performed for organisations such as the Philharmonia Orchestra and BBC National Orchestra of Wales, including concerts under late Presidents Richard Hickox and Sir Charles Mackerras, BBC Radio 3 concert broadcasts and BBC Proms concerts.

Bristol Choral Society is proud of its long history and contribution to the musical and cultural life of Bristol and the wider region over the last 130 years, and actively encourages the next generation in the pursuit of singing and music through a range of youth development and outreach activities with schools and young people. The choir is delighted to have produced its first commercial recording with Delphian Records this year.

Bristol Youth Choir is made up of three ensembles with over 130 young people from across Bristol. Directed by David Ogden, Martin Le Poidevin and Elinor Cooper, the choirs are run by Bristol Plays Music, an award-winning hub for music education. The choirs sing in up to seven

concerts a year as well as in community and educational projects. They broadcast frequently on the BBCTV and Radio and regularly perform in concerts and recordings with City of Bristol Choir and Bristol Choral Society. They are the choirs in residence at the Colston Hall and have performed with the Bristol Youth Orchestra, National Open Youth Orchestra, Bournemouth Symphony Orchestra and have sung twice in the BBC *Ten Pieces* Prom with the Royal Philharmonic Orchestra at the Royal Albert Hall.

Music Makers of London is a chamber choir based in Barnes in south-west London. It is a mixed voice choir with particular emphasis on a cappella music. The choir's repertoire embraces seven centuries, from Byrd to Britten, Tallis to Tippett, Ramsey to Rutter. Founded in 1989, the choir has grown and evolved, and now has about 30 members under its Musical Director Hilary Campbell. In recent years, the Music Makers have been invited to work with trainee conductors from the Royal Academy of Music. The choir has also sponsored a young choral scholar and appeared in music festivals in London and across the country. It also encourages new music-making by contemporary composers, and has sponsored three composition competitions.

Biographies

Adrian Green



Hilary Campbell is a freelance choral specialist; she is founder and Musical Director of the professional chamber choir Blossom Street, and Musical Director of Bristol Choral Society, Chiswick Choir and the Music Makers of London. Her project work includes guest conducting ensembles such as the BBC Singers, Trinity Laban Chamber Choir and the University of Greenwich Choir, and chorus mastering the BBC Symphony Chorus and Royal Academy of Music Symphony Chorus. In 2020, Hilary is acting as Associate Conductor of Ex Cathedra. She also runs frequent projects with the Master of the Queen's Music, Judith Weir, at the Royal Academy of Music, in conjunction with Blossom Street and the RAM composition department, and began working there in 2017 as a BMus Lecturer. In addition, she is conductor of P&O Ferries Choir, the group which won the BBC2 series *The Choir*, and which she met whilst filming for the series.

Hilary gained a Distinction for an MMus in Choral Conducting at the Royal Academy of Music with Patrick Russell; she was also awarded the three choral conducting prizes. She received a Distinction for an MA in Vocal Studies at the University of York, and undertook an Advanced Postgraduate Diploma in singing at Trinity College of Music. Following her studies, she returned to the RAM as the Meaker Fellow 2012–13, the first choral conductor to have been thus honoured. In 2018, Hilary was delighted to be made an

Associate of the Royal Academy of Music (ARAM). In addition to her regular conducting work, Hilary also acts as an adjudicator, choral workshop leader and guest conductor. She is a founder member of the Voices of London Festival, and is also a published and prize-winning composer (her *Ave Maria* has been recorded by The Marian Consort for Delphian on *Music for the Queen of Heaven*, DCD34190). With Blossom Street, she has released two award-winning recordings on Naxos, and recently released a third.

Andrew Staples



The versatile lyric soprano **Nina Bennet** was born in Scunthorpe, and educated at the University of East Anglia and the Royal College of Music. Her extensive concert repertoire includes Verdi *Requiem*, Mozart Mass

in C Minor, Mendelssohn *Elijah*, Britten *War Requiem*, Beethoven *Missa Solemnis*, Rossini *Petite Messe Solennelle*, Janáček *Glagolitic Mass*, Tippett *A Child of Our Time*, and the Duke Ellington *Sacred Concerts*. She has performed with the Academy of Ancient Music, Britten Sinfonia, Aurora Orchestra, Royal Philharmonic Orchestra, City of London Sinfonia, BBC Symphony Orchestra, Covent Garden Sinfonia, Bournemouth Symphony Orchestra, and Deutsche Philharmonie Merck. Moving towards the dramatic fach, her first forays into opera include Donna Anna (*Don Giovanni*), Ortlinde (*Die Walküre*), Aida, Leonora (*Il Trovatore*) and

Andrew McCoy



Elizabeth (*Tannhäuser*). When not singing, Nina dabbles in choral conducting, and leads vocal workshops for both adults and children. She is also employed in raising two children and a cat called Billie Holiday.

Percussionist **Oliver Butterworth** was born and raised in Lincoln, developing his love for music performance from an early age, notably in the National Children's Orchestra. He studied at the Royal Academy of Music where he gained his Bachelor's and Master's degrees with honours. He has played with many orchestras across the British Isles including the London Symphony Orchestra, Royal Philharmonic Orchestra, English National Opera, BBC Scottish Symphony Orchestra, Manchester Camerata, Royal Opera House, RTÉ National Symphony Orchestra, Royal Liverpool Philharmonic Orchestra and as a soloist with English National Ballet. Oliver has been on tour to Spain, Italy, France, Romania, USA and China. He currently teaches privately around London and in a number of schools in the city centre. He was a finalist of the Yamaha Music Foundation of Europe Scholarships and winner of the James Blades Award in 2012, 2014 and 2015 for the most promising timpanist. He has received support from the Countess of Munster Musical Trust, Help Musicians UK and the Leverhulme Trust.

Sebastian Charlesworth



highlights include playing Gershwin's *Rhapsody in Blue* with Britten Sinfonia and performing the Weber Concertina with the London Arts Orchestra. Beyond her great enthusiasm for classical and chamber music Hannah has played in the orchestra for many West End productions including *Funny Girl*, *Company*, *The Secret Diary of Adrian Mole* and *Strictly Ballroom*. She has also worked most recently at the RSC in Stratford-upon-Avon on their new adaptation of David Walliams's *The Boy in The Dress*. Hannah was also heavily featured in the National Theatre's production of *Twelfth Night* starring Tamsin Greig.

Dimitri Djuric



Percussionist **Oliver Pooley** is the current chairholder on the *Les Misérables* International Tour. He has also played for *Les Misérables* in London, and on the international tours of *Miss Saigon* and *Mary Poppins*, and in the world premiere of Broadway composer Jill Santoriello's *It Happened In Key West*. Also a keen orchestral musician, Oliver has held trials with the Philharmonia, Royal

Biographies

Liverpool Philharmonic Orchestra, and the City of Birmingham Symphony Orchestra. Outside of trialling, he has performed with the RTÉ Symphony Orchestra, Britten Sinfonia, and the Hallé Orchestra, amongst others. Oliver is the Principal Percussionist of the award-winning contemporary music group Ensemble x.y. He has also performed in many world premiere performances at Southbank Centre, St Martin-in-the-Fields, and St John's Smith Square, including working with Philip Glass and the London Contemporary Orchestra. He has given recital and concerto performances at St John's Smith Square, the Royal Northern College of Music, Millennium Centre, Cardiff, Leeds College of Music and the Saddleworth Festival.



Tas Kyrianiou

Recognised as one of the most versatile and charismatic pianists working today, **Annabel Thwaite** has won all the major accompanying prizes, and as a soloist and chamber musician she has performed in major UK

concert halls and toured throughout the world, collaborating with artists such as Sir Bryn Terfel, Roberto Alagna, the BBC Singers and the Michael Clarke Dance Company. Her discography includes *The Scottish Tenor* for Universal Records, a world premiere recording of music by Hilary Tann, the complete violin and viola works of Benjamin Britten and William Walton, both for Naxos, and a disc of romantic violin and piano



Ruth Atkinson

British pianist **Ian Tindale** is increasingly in demand as a chamber musician and song accompanist, and he has collaborated with many rising stars such as Jess Dandy, Gemma Summerfield and James

Newby. Ian was awarded the Pianist's Prize in the Wigmore Hall/Kohn Foundation Song Competition in 2017. Following studies at Cambridge and the Royal College of Music, as well as becoming a Britten-Pears Young Artist and a Samling Artist, he has gone on to perform across the UK and Europe, at venues including Wigmore Hall with Soraya Mafi, and with baritone Josep-Ramon Olivé in Amsterdam's Concertgebouw and the Palau de la Música in Barcelona. Other recent highlights include giving the world premiere of Daniel Kidane's cycle *Songs of Illumination* with Nick Pritchard at the Leeds Lieder Festival, and winning the Contemporary Song Prize and the 'Vrienden van het Lied' Recital Prize with his regular duo partner, soprano Harriet Burns, in the International Vocal Competition 's-Hertogenbosch in November 2019.

works with Matthew Jones. Annabel is also the Course Director for Pro Corda and an Associated Board examiner. In addition to all her performing, Annabel is also a qualified Vinyasa Flow yoga teacher and gives classes and workshops specialising in the benefits of yoga for musicians.



Dominika Scheibinger

Bristol Choral Society

Soprano 1

Felicity Brock
Olly Caldecott
Anne Clough
Emma Cork
Kate Floyd
Margaret Johnstone
Barrie Lea
Laura Lopez
Catherine Mainwaring
Angela Markham
Clare Matthews
Vreni May
Dorette Morgan
Helen Moss
Margaret Muttram
Martina Peattie
Rhiannon Robinson
Lindsay St Claire
Emily Wenman
Lesley Wilson

Soprano 2

Heather Ashford
Sarah Burns
Sarah Carter
Emma Creasey
Yvonne Devereux
Janis Fletcher
Rachel Hills
Carole Kluth
Virginia Knight
Jane Martin

Helen Meyrick
Jean Norgate
Emily Nunns
Julie Parker
Venetia Rodgers
Victoria Whitfield
Maggie Whittle

Alto 1

Diane Blythe
Geraldine Buchanan
Vanessa Colley
Amber Dennis
Suzanne Evans
Ulrike Fritsch
Freya Gamlin
Margaret Halestrap
Miriam Hare
Kate Jackson
Sarah Kamm
Sabine Klepsch
Ute Leonards
Cynthia Loveless
Cathy Mackerras
Claudia McConnell
Carla Murray
Ruth Pitter
Anne Quinn
Caroline Rivers
Judit Soler
Sarah Waters
Phillipa Thomas
Claire Wring

Alto 2

Jane Arthurs
Caro Barrett
Jennie Bligh
Anthea Bruges
Arabella Butler
Mary Duval
Liz Elliott
Yvonne Ellis
Sarah Fernandes
Susanne Frank
Elaine Hardy
Heather Harries
Eveline Johnstone
Jan Jones
Ellie Judd
Janet Miller
Carol Motteram
Heather Pitch
Ros Sanders
Sally Seaman
Maryon Shearman
Diana Wetz
Angela Whitaker
Christabel White
Val Williams

Tenor 1

Helen Beek
Olivia Burt
Geoffrey Byrne
Rob Convey
Joi Demery

Robert Jenkins
Richard Kamm
Sue Otty
Lionel Rochigneau

Tenor 2

Ben Brodie
Ed Crane
Phil Hopkins
Mike Hurst
Robert Pearce
Julian Rivers
Frances Roberts
John Telfer

Bass 1

René Bloice-Sanders
Chris Featherstone
Peter Laszlo
Glyn Roynon
David Sharp
John Sloman
Brian Watson
Nick Weiner
Aubrey Whittle

Bass 2

Tim Barrett
Keith Bignell
David Burns
Tim Graham
Nicholas MacMahon
David Rodgers
Roland Wessling

**Music Makers of
London**

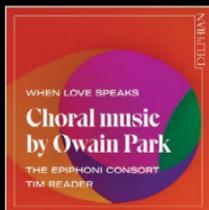
Lynda Beament
Rebecca Bevan
Kirsten Fehring
Anne Gooding
Paula Grossman
Judy Hildesley
Kathryn Hone
Helen Hough
Clair Jardella
Catherine Mann
Nikki Morgan
Katherine Phillips
Jenny Russell
Kay Speakman
Sarah Storer
Francesca Wilson

Bristol Youth Choir

Anna Alvarez Stodulkova
Rivie Bates
Mia Berry
Elizabeth Bott
Ella Bunce
Theo Clarke
Iola Crosby
Alexander Curtis
Aidan Denison
Rory Denison
Oscar De Havilland
Franziska Eggers

Lawrence Gray
Eloise Green
Imogen Green
Cara Groves
Ida Hayes
Agnes Hughes
Sophie Jeanneret
Daniel Kelly
Micheal Kelly
Imogen King
Orla Knapp
Martha Lee
Laura Luminati
Maisie McConnel
Amelia Morgan
Alice Mumford
Phoebe Murray
Maya O'Driscoll
Jennifer Palmer
Morgan Penny
Ruby Prior
Annie Probert
Isobel Slattery
Elodie Smith
Hannah Stephenson
Aila Sudbury
Kai Sudbury
Trinity Wherlock
Emily Whitworth

Also available on Delphian



When Love Speaks: choral music by Owain Park

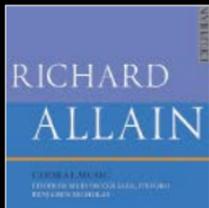
The Epiphoni Consort / Tim Reader

DCD34239

The Epiphoni Consort follow up their acclaimed Delphian debut, of music by David Bednall, with a portrait album of another young choral composer on the ascendant. Still in his late twenties, Owain Park's innate understanding of the choral medium is shown in the skilfully contrasted weights and colours of *Shakespeare Songs of Night-Time*, one of two Shakespeare cycles included here, and the Epiphoni singers make the most of the luxuriant choral writing that characterises Park's style as a whole – what his former teacher John Rutter has described as 'towers of sound'. The choir is joined by a solo violin for the call-and-response patterns of *Antiphon for the Angels*, while *Sing to me*, *windchimes* movingly sets loss and yearning alongside poetic images of spring and rebirth.

'The singing is consistently fine and impeccably disciplined ... expertly focused and clear'

— MusicWeb International, July 2020



Richard Allain: Choral Music

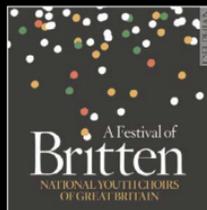
Choir of Merton College, Oxford / Benjamin Nicholas

DCD34207

Celebrating ten years since the inception of Merton College's choral foundation, the choir's seventh Delphian recording is the first in a series of close collaborations between the choir and individual living composers. Richard Allain writes music across a wide spectrum of genres; he and Benjamin Nicholas have put together a programme showcasing his oeuvre – from a setting of the Evening Canticles, animated then impassioned, to a sumptuous reimagining of the spiritual *Don't you weep when I am gone* and Allain's most performed work, the wedding anthem *Cana's Guest*.

'beautifully shaped performances by a finely constituted and fearless mixed choir ... The sound is rich and full, allowed to breathe in an ideal acoustic'

— BBC Music Magazine, November 2018, *****/*****



A Festival of Britten

National Youth Choirs of Great Britain / Ben Parry et al.

DCD34133 (2 discs)

When Ben Parry took over the directorship of the National Youth Choirs of Great Britain, he was quick to notice that their forthcoming thirtieth birthday coincided with Britten's centenary; the result was this celebratory double album. Over the course of a year, Delphian engineers followed the various choirs on their courses, and all seven groups appear on disc for the first time here – six hundred singers, eight conductors, in three different venues. The vast range of Britten's choral output encompasses work to match the character of each of the different choirs, from the fresh-faced eagerness of the Training Choirs to the maturity and sophistication of the elite Chamber Choir. The vocal discipline of all these singers, their energy and their sheer enthusiasm are vividly conveyed in this unique double birthday celebration.

'the joy of fresh voices cleanly singing a generous cross-section of Britten's output ...

With a master text-setter like Britten you don't want the words obscured; luckily the disc's various acoustics make his genius crystal-clear'

— The Times, November 2013



John Rutter: The Tewkesbury Collection

Tewkesbury Abbey Schola Cantorum / Benjamin Nicholas

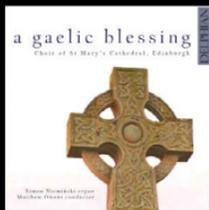
DCD34107

For his final recording with the men and boys of Tewkesbury Abbey Schola Cantorum, Benjamin Nicholas chose to celebrate Britain's best-loved living composer. Rather than simply sticking to familiar classics, this programme explores the full range of Rutter's output, from *The Lord is my shepherd* and *Lord, thou hast been our refuge* to the anthem *This is the day*, written for the wedding of Their Royal Highnesses The Duke and Duchess of Cambridge.

'Beautifully scented performances from the boys and men ... augmented variously by gorgeous solo contributions on oboe, cello and trumpet, and from organist Carleton Etherington'

— The Scotsman, August 2012

Also available on Delphian



A Gaelic Blessing

Choir of St Mary's Cathedral, Edinburgh / Matthew Owens
DCD34007

Through its daily choral services, St Mary's Episcopal Cathedral, Edinburgh is unique in sustaining the rich and diverse Anglican cathedral-music tradition in Scotland. Here, in the first in a series of recordings made for Delphian, the cathedral choir offers a selection of music reflecting the enormous changes that have shaped the church as we know it at the dawn of the new millennium. Sacred works both familiar and new grace this release, which spans music by Franck, Brahms, Pärt, Finzi, Holst, Tavener, Mozart, Henschel and Wesley. Includes world premiere recordings.

'This recording is a real gem ... the performance is always delicate but nonetheless abounding in richness'

— Choir & Organ, April 2003, *****



Kenneth Leighton / Frank Martin: Masses for Double Choir

The Choir of King's College London / Joseph Fort
DCD34211

In the 1920s Frank Martin, a Swiss Calvinist by upbringing, created a radiant Latin setting of the Mass for double choir, only to return it to the bottom drawer, considering it to be 'a matter between God and myself'. It was finally released for performance forty years later, around the same time that the Edinburgh-based composer Kenneth Leighton made his own double-choir setting – a work with moments of striking stillness, delightful to choral singers and yet rarely recorded. Contrasts and comparisons abound at every point in this fascinating pairing of Masses from the supposedly godless twentieth century, and are brought out to the full by The Choir of King's College London's impassioned performances.

'outstanding ... astonishing intensity and musicality. A powerfully moving interpretation of a powerfully moving work'

— Gramophone, May 2019



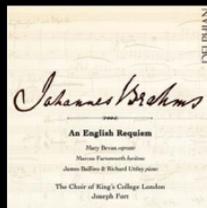
Gabriel Jackson: Beyond the Stars (Sacred Choral Works Vol II)

Choir of St Mary's Cathedral, Edinburgh / Duncan Ferguson
DCD34106

Celebrating his fiftieth birthday in 2012, Gabriel Jackson has had a long and close association with the Choir of St Mary's Cathedral. This is the choir's second disc of Jackson's choral music on Delphian, and under Duncan Ferguson's dynamic direction they bring a special authority, and all their characteristic verve and intensity, to a sequence of recording premieres centred on the florid *Hymn to St Margaret of Scotland*, newly written for the choir. This sumptuously recorded disc opens a window on the luminous sound-world of one of Britain's finest choral composers.

'It's easy to get so wrapped up in the ravishing delights of Jackson's writing that you forget the astonishing quality of these performances'

— Gramophone, October 2012, EDITOR'S CHOICE



Brahms: An English Requiem

Mary Bevan & Marcus Farnsworth *soloists*, The Choir of King's College London, Joseph Fort *conductor*, James Baillieu & Richard Uttley *piano four hands*
DCD34195

Since its London premiere in 1871, Brahms's *German Requiem* has enjoyed immense popularity in the UK, in both its orchestral and chamber versions. But the setting we know today is not the one that nineteenth-century British audiences knew and loved. The work was rarely performed here in German; rather, it was almost always sung in English translation, with the writer G.A. Macfarren proposing in a widely read text that it should be called *An English Requiem*. In its sixth Delphian recording, and under its new director Joseph Fort, the Choir of King's College London revives the nineteenth-century English setting in which Brahms's masterpiece established itself as a favourite among its earliest British audiences.

'an intimate, highly charged chamber performance'

— The Observer, November 2017

