



CHAMPS HILL
RECORD

YOU PROMISED ME EVERYTHING

vocal and choral works by
Cheryl Frances-Hoad



I FOREWORD

This CD of vocal and choral works contains music written over nearly a decade, from my first ever choral piece (*There is no rose*) to *Beowulf*, a thirty-minute, singing marathon that was completed as a result of my first BBC commission. Like *The Glory Tree*, my debut CD recorded at Champs Hill, I am thrilled that (with the exception of *There is no rose*) all the performers who gave the premieres of the works on this disc were able to record them at David and Mary Bowerman's wonderful hall and at Emmanuel College Chapel, Cambridge.

I am indebted to Geoffrey Webber and Gonville and Caius College Choir for their support of my work and their tremendous musicianship. Whilst at Caius, I received my first commission from the choir (for a *Nunc Dimittis*), and later for *Psalm 1*. At the time of writing, I am about begin a work for Westminster Cathedral, and I am fully aware that it is largely down to Dr. Webber and his choir that I am receiving such commissions.

It's been such a pleasure to work with Jennifer Johnston and the pianists Joseph Middleton and Alisdair Hogarth. Jen's beautiful, powerful voice, coupled with her totally no-nonsense attitude in rehearsals make her a joy to work with, and she must be one of the only singers I know who would put up with such unrelenting, exhausting writing when singing of *Beowulf's* bloodthirsty battles.

I am so grateful to Jane Manning and Natalie Raybould for their wonderful recordings of two little pieces with big aspirations (*Don't* and *You Promised Me Everything Last Night*). And once again, working with Ateş Orga has been a wonderful experience: his ear for phrasing, touch and tone colour remain unsurpassed in my experience.

I am eternally grateful to Mary and David Bowerman for their hospitality and support of my work, and to the RVW Trust, The Leeds Philosophical and Literary Society, DARE, The Bliss Trust and Peter Hirschmann for the financial support that made this recording possible.

Cheryl Frances Hood

I TRACK LISTING

| | | | | | |
|----|---|-------|--|--|----------------------------------|
| | ONE LIFE STAND <i>for mezzo soprano and piano</i> | | | | |
| 1 | Brief Encounter | 04'12 | | | |
| 2 | The Pros and the Cons | 02'10 | | | |
| 3 | Tide to Land | 06'11 | | | |
| 4 | Ante-Natal | 02'09 | | | |
| 5 | The Shadow Tree | 06'14 | | | |
| 6 | Rubbish at Adultery | 02'05 | | | |
| 7 | In the Chill | 02'37 | | | |
| 8 | The Cycle | 04'30 | | | |
| | JENNIFER JOHNSTON - <i>mezzo soprano</i> JOSEPH MIDDLETON - <i>piano</i> | | | | |
| 9 | THERE IS NO ROSE <i>for a cappella mixed voice choir</i> | 03'39 | | | |
| | GONVILLE AND CAIUS COLLEGE CHOIR, director GEOFFREY WEBBER | | | | |
| 10 | DON'T <i>for soprano, piccolo and bass clarinet</i> | 03'27 | | | |
| | JANE MANNING - <i>soprano</i> SUE GILL - <i>bass clarinet</i> ROBERT MANASSE - <i>piccolo</i> | | | | |
| 11 | PSALM 1 <i>for choir and organ</i> | 05'50 | | | |
| | GONVILLE AND CAIUS COLLEGE CHOIR, director GEOFFREY WEBBER NICHOLAS LEE - <i>organ</i> | | | | |
| 12 | YOU PROMISED ME EVERYTHING LAST NIGHT | 02'54 | | | |
| | <i>for soprano, piano 4 hands and cello</i> NATALIE RAYBOULD - <i>soprano</i> JAMES YOUNG, JOSEPH MIDDLETON - <i>pianos</i> REBECCA KNIGHT - <i>cello</i> | | | | |
| 13 | NUNC DIMITTIS <i>for a cappella mixed voice choir</i> | | | | 03'04 |
| | GONVILLE AND CAIUS COLLEGE CHOIR, director GEOFFREY WEBBER ROSE WILSON-HAFFENDEN - <i>soprano</i> | | | | |
| | BEOWULF <i>for mezzo soprano and piano</i> | | | | |
| 14 | 'So' | | | | 02'30 |
| 15 | 'Grendel' | | | | 00'54 |
| 16 | 'For twelve winters' | | | | 01'06 |
| 17 | 'I had a fixed purpose' | | | | 00'55 |
| 18 | 'In off the moors' | | | | 01'15 |
| 19 | 'Then his rage' | | | | 03'34 |
| 20 | 'When Hrothgar arrived' | | | | 02'59 |
| 21 | 'Hildeburgh' | | | | 02'45 |
| 22 | [piano interlude] | | | | 01'12 |
| 23 | 'A lot was to happen' | | | | 01'12 |
| 24 | 'He rippled down the rock' | | | | 02'15 |
| 25 | 'Then he drew himself up' | | | | 04'15 |
| 26 | 'For fifty years' | | | | 02'08 |
| 27 | 'The Geat People' | | | | 03'28 |
| | JENNIFER JOHNSTON - <i>mezzo soprano</i> ALISDAIR HOGARTH - <i>piano</i> | | | | |
| | | | | | <i>Total playing time: 79'43</i> |

■ CHERYL FRANCES-HOAD: VOCAL WORKS

Champs Hill's previous CD devoted to both instrumental and vocal works by Cheryl Frances-Hoad revealed a fascination with narrative, overt or implied, that helped to drive her music forward. The present disc, by concentrating on vocal and choral works, really gets the narratives out in the open, so to speak, in her songs; while her choral works show her using traditional forces in sometimes un-traditional ways, to create decidedly individual effects.

One Life Stand originated as a reaction to Schumann's iconic Lieder cycle *Frauenliebe und Leben* (*Women's Lives and Loves*). The singer Jennifer Johnston had remarked that though she loved to sing Schumann's cycle, she found Chamisso's poems, mired as they are in the attitudes of the early 19th century, 'rather outdated' – to put it mildly – and suggested that Frances-Hoad should write an updated version. Frances-Hoad settled on a series of eight poems by the poet and crime-writer Sophie Hannah that, in the composer's view, 'form a narrative that is clear yet open to interpretation, and contains the whole gamut of complex emotions (both serious and humorous) that made the poems such a dream to set to music'. She also felt that in the course of composing the cycle she found much inspiration in Schumann's song-cycle, and many of the songs 'are based very closely on either the harmony and/or the motivic material of what in my view is the "corresponding" song in *Frauenliebe und Leben* [...]', in particular the piano textures and the very varied relationship between voice and piano. 'One of the wonderful things about writing a new composition that is a companion piece to a great work is that you get to know the original work from the "inside out" as it were, and it is often the subtlest nuances of texture and harmony that become the most important inspiration'.

With that introduction *One Life Stand* hardly requires commentary. The eight songs of the original *Frauenliebe und Leben*, tracing the course of a life-dominating relationship from the woman's point of view (a 'one life stand' as Frances-Hoad's title has it) from the first flush of passion to the bitterness of final bereavement,

Produced by Ates Orga Engineered by Ken Blair, BMP Recording
Edited by Ken Blair and Will Anderson

Organ by Kenneth Jones & Associates, Bray, Ireland (1988) incorporating original pipework by Bernard Smith (1688)
Steinway D Concert Grand 544101 Hamburg (1997)

Recorded on the 30th April 2012 (Tracks 1–8, 12) and 16th May 2013 (10, 14–27) in the Music Room, Champs Hill,
West Sussex, UK

Tracks 9, 11, 13 recorded on the 27th March 2012 in the Chapel, Emmanuel College, Cambridge

Executive Producer for Champs Hill Records: Alexander Van Ingen
Label Manager for Champs Hill Records: John Dickinson

though of course they constitute one of Schumann's supreme masterpieces in the field of Lieder and an unassailable monument of the 19th-century song repertory, have always – surely even in Schumann's day? – demanded some suspension of disbelief. Chamisso's verses, published in 1830, whatever their degree of imaginative sympathy – and Adelbert von Chamisso himself, poet, novelist, soldier, explorer and botanist, was no thoughtless conventional man of his time – remain a male fantasy about female emotions, firmly centred in the sexual ethos of his age, and based on the exaltation of the man ('who is the source of all joy') and the special bliss of motherhood. That Robert Schumann should have chosen to set them and dedicate the result to Clara, in the year of their marriage – though nothing was conventional in that remarkable relationship, which rested firmly on intellectual and emotional affinities and in which neither partner was simply submissive to the other – nevertheless feels, just faintly, like a sort of injunction or reminder of 'correct female behaviour' imposed (hoped for?) by the man.¹ As the decades, and now centuries, pass, the space for – and need for – a more down-to-earth, authentically female riposte has opened ever wider.² Romanticism, if not dead, is now very shy to show its face in a world over-supplied with Reality, of which humanity famously cannot stand too much.

As the composer's note might lead us to expect, one of the outstanding features of *One Life Stand* is the resourcefulness of its piano writing, which encompasses onomatopoeia (the 'train music' of the first song), toccata-like flamboyance and a rare harmonic intensity. Everywhere the instrumental writing feels totally appropriate to the poem, even when Sophie Hannah's poems are establishing a

¹ In fact Clara, who did sometimes affect a Chamisso-style tone of romantic abasement in her diaries and letters, and who bore Robert eight children, thus curtailing her beloved performing career, could be said to have submitted to the superior demands of his music, but since she came to organize and direct the way in which that music was treated, becoming his business manager, ideal interpreter and, increasingly, his shield against the world, it is clear that within the marriage he came to rely equally (or more) on her than she on him.

² Recently the Finnish composer Lotta Wennaköski has done something similar, though more Nordic in character, in her cycle *Naisen rakkautta ja elämää* (*Love and Life of a Woman*), drawing on poems by several contemporary Finnish poets.

sometimes hilarious contrast to Chamisso. Thus, in the second song, 'The Pros and the Cons', Chamisso's protagonist's doubt that her man can really have chosen her out of all women is transmuted into today's familiar *I will phone him / should I wait? / should I? / am I doing it too often? / surely he knows it's his turn to phone anyway?* dilemma. We are thus prepared – up to a point – for the whimsical humour of the fourth song, 'Ante-Natal', and the acid-etched scorn of the sixth, 'Rubbish at Adultery'. Yet between these Frances-Hoad has placed two of her finest lyrical inspirations: 'Tide to Land', in its outer sections largely a 3-part invention for voice and piano of remarkable purity; and especially 'The Shadow Tree'. This song, with its dawning awareness of a darker, alternate future, is the heart and turning-point of the cycle, and doubtless best experienced in that context, yet on its own it can surely stand equal with any traditionally conceived English song of recent decades.

For us, perhaps, the one song in *Frauenliebe und Leben* that strikes an authentic note is the final one, 'Nun hast du mir den ersten Schmerz getan' – the song of bereavement. In *One Life Stand*, its function is divided between the last two songs. Whether death or betrayal has intervened (coming straight after 'Rubbish at Adultery' it is difficult to be sure), 'In the Chill' feels its first effects in all their shocking impact. And while the Chamisso-Schumann narrative is linear, ending with the man's death, Sophie Hannah's 'The Cycle' seems to pick up on the woman's wish to 'withdraw into her innermost self' to suggest at least the possibility that it could be circular. She repeats, 'I cannot start again. I cannot stay', but Frances-Hoad's obsessive piano arpeggios, so suggestive of her agitation and inability to come to any one of a dozen necessary decisions, are finally stilled as they arrive at the harmonies of the first song, 'Brief Encounter'. Sadder and wiser, it is just possible the *One Life Stand* could begin again.

There is No Rose, for unaccompanied SATB choir, is among the earliest works that Frances-Hoad acknowledges (she was only 14). Winner of the Bach Choir Carol Competition of 1995, it was premiered at the Royal Albert Hall during their

Christmas Concert of that year. Despite its immediate attractiveness, this is no simple carol but a part-song that meditates upon its text. What impresses about this rather magical piece, apart from its appealing melodic writing, is Frances-Hoad's unhackneyed control of diatonic harmony, sometimes with modal, sometimes with slightly bluesy implications, and the deft way she negotiates between the poem's English and Latin elements. In the final page, as English falls away and we are left with a collection of the salient Latin phrases, the music rises to a kind of matter-of-fact ecstasy.

Don't (2009) might be regarded as a little appendix to *One Life Stand*. Dedicated to Jane Manning for her 70th birthday, it quickly takes its singer over the top, out of tune, and out of breath as she runs through some urgent injunctions to be observed in the daily attempt to keep the marriage running smoothly. The text was compiled from *Don't's for Wives* (1913), a handbook of marriage advice by Blanche Ebbutt in which the wife is advised 'not to exhaust her artistic power' but absolutely to forbid her husband to wear 'a violet tie with grass green socks'. The accompaniment, for piccolo and bass clarinet, is brilliantly and wittily crafted. One can see that Ebbutt's volume could have been the source material for a *One Life Stand* of a hundred years ago!

Psalm 1 for SATB choir and organ was commissioned by Gonville & Caius College to celebrate the 800th anniversary of Cambridge University. It was first performed by the Choir of Gonville and Caius, directed by Geoffrey Webber with Anne Lydford (organ) on 17 May 2009. It won a BASCA British Composer Award in 2010. The uncompromising text presents a stark opposition between the righteous man, whose observance of the Law allows him to flourish like a tree and prosper in all he does, and the ungodly who are like chaff driven away by the wind, and who will inevitably perish. This furnishes the basis for a dramatic two-part structure. First we have the pellucid diatonicism of the first section, where the organ's single long-held chord symbolizes both stability and sufficiency, the voices flowing and

flowering lyrically into the comparison with the tree, with useful growth. But from the first mention of them, the ungodly (sung *parlando* rather than *cantabile*) are forces of dissonance with their leaping minor ninths, tending to separate into a host of conflicting parts, the familiar chromatic choral metaphors for the wind that disperses them an obverse to the righteous's flowering tree. The final verdict that they shall perish is delivered with extraordinary force ('rising to a virtual scream' is the composer's direction) and this time it is the organ that sinks away into silence and darkness, as if bearing them off into a yawning pit.

For an example of extraordinary vocal bravura one need look no further than the soaring and febrilely falling phrases of *You Promised Me Everything Last Night* (2011), for soprano, cello and piano duet, which sets just those six words that make up the title (in fact the work's subtitle is 'six words, two chords, many melismas'). The music imagines, as if going through the course of an entire (and sadly, it would seem, short-lived) relationship, every possible meaning or implication or inflexion that might be given to the phrase – on the face of it a romantic cliché, virtually emptied of meaning by repetition, and yet in the context of love and passion, always new. The composer's own expressive directions trace the emotional trajectory (joyfully, wistfully, idealistically, somewhat gloriously ... gradually turning to ... desperation and ... anger, self-reproach, disbelief, sadness ... and desolation). While the voice is the focus of motion and activity, it seems trapped by the indifferent hymn-like harmonies of the accompaniment, immune from or uncaring about joy or sorrow. The work begins and ends on a triad of A major, but the 'desolate' ending holds back the consolation of the major third until the voice's last note.

The *Nunc Dimittis* (2000) was commissioned by Gonville and Caius College, Cambridge for a service featuring other works by other Caius composers at the time. Scored for 21 solo voices, and premiered by Gonville and Caius College Choir at Fotheringay Church on 6 September 2000 and broadcast live on BBC Radio 3, this

must be one of the most dramatic settings of the familiar words, most of which are heard at the outset in Soprano 1's beautiful unaccompanied recitative. But at the word 'salvation' Soprano 2 takes up the text and at the same time sound cascades down through the other waiting voices. Roused to vocal life, the choir now deconstructs the text, from phrases, through single words, to waves and clouds of repeated single vowels. 'Glory be to the Father...' is a rapid rhythmicized fusillade of notes, starting ff; at this point Soprano 1 re-enters on her highest C, stilling the tumult (the other voices suddenly withdraw into unpitched whispering) and concluding the work with ecstatic melismas in its highest register.

Frances-Hoad's attraction to musical narrative, explicit or implicit, which informs so many of her works, finds almost archetypal expression in what is the most ambitious work in this collection, though scored only for mezzo-soprano and piano: a half-hour setting of a compressed and modernized version of the great Anglo-Saxon poem *Beowulf*, premiered at the 2012 City of London Festival by Jennifer Johnston and Alisdair Hogarth. One thinks of similar vocal *tours de force* as Judith Weir's 'opera' for unaccompanied voice based on *King Harald's Saga*. In *Beowulf*, though, the material is yet more primordial, and the effect is genuinely epic. Here narrative is severely paramount, presented absolutely straight, entirely without irony apart from the sparse dramatic ironies revealed by the poem itself. Frances-Hoad had already visited Anglo-Saxon poetry in her song-cycle *The Glory Tree*, a shamanic chamber work accompanied by an extended version of Schoenberg's *Pierrot Lunaire* ensemble; *Beowulf* is altogether starker. Frances-Hoad treats the ancient text – the fountainhead, in effect, of all subsequent English narrative – less like a flexible resource to be moulded by musical treatment than a kind of solid object, a wondrous artefact like (say) a helmet from Sutton Hoo, requiring careful (but in a sense almost impersonal) presentation.

Her main device to shorten the text is to omit the episode of Grendel's mother, allowing her to create a two-part narrative (*Beowulf's* fight with Grendel; *Beowulf's*

fight with the dragon) set within a prologue and epilogue. Between those parts, acting as an interlude, as mysterious as it is in the full poem, she is able to create a lyric episode that, eschewing names and details, encapsulates the narration of 'the Fight at Finnsburg' which is the reason this Danish epic of kings and heroes and monsters stands at the beginning of English poetry – through the deeds of the Jutish warrior Hengest (unnamed here), who would be forced to leave Denmark to seek his fortune across the North Sea.³

As befits the archaic text, the music itself is pared down to essentials, deriving its basis from first principles. The open fifth, from the beginning, is the primordial sound from which Frances-Hoad derives the two-chord piano fanfare that is the setting's first motive force. Over the course of half an hour the keyboard music opens out to encompass a tremendous range of technique, imagery and expression, but what is most striking about it is the directness and almost defiantly traditional ways in which everything falls into place, from the rumbling bass sonorities of the monsters to the high detached notes, like flecks of ash, which finally ascend from the hero's funeral pyre. As for the singer, she requires formidable stamina and strong powers of characterisation, but above all the ability to encompass the poem's many quickly shifting moods, from the most graphic narration of bloody conflict to the shocked, quiet, fatalistic despair of the ending. Altogether the work must be accounted a *tour de force* of contemporary vocal writing with roots reaching back to the remote past.

Malcolm MacDonald

³ Here the poem paradoxically manages to invert the relationship between history and myth. The protagonists of *Beowulf* inhabit a timeless age of legend, imagined as the very remote past – yet they are entertained while feasting by a lay about a historical event from the 5th century AD (as we can be fairly confident the fight at Finnsburg was, though we do not have the full story), and one that had enormous historical consequences (nothing less than the founding of the Kingdom of Kent and the start of the Anglo-Saxon-Jutish conquest of the whole of England). What is history to us becomes legend (the funeral pyre of Hildeburgh's son) to them, while prefiguring *Beowulf's* own obsequies at the end of the poem. (T.H. White does something similar in *The Once and Future King*, where Arthur and Uther and Gawain are the 'historical' figures and Richard the Lionheart and Edward III figments of legend.)

Jennifer Johnston *mezzo soprano*

The young dramatic mezzo soprano was named by both *BBC Music Magazine* and the *Observer* as a rising star, and the *Financial Times* as the 'Face to Watch in Opera'. A former BBC New Generation Artist, she is a graduate of Cambridge University and the Royal College of Music, and is the recipient of numerous awards including Second Prize in the Montserrat Caballé International Singing Competition, two Susan Chilcott Scholarships and a Wingate Scholarship.

She has appeared in opera at the Salzburg Festival, Bayerische Staatsoper, Festival d'Aix en Provence, Opéra de Lille, the Baltic Sea Festival, Aldeburgh Festival, Beijing Festival, Scottish Opera and Opera North, and her roles include Fricka, Waltraute, Second Norn, Lady de Hautdesert, Lucretia, Suzuki, Dido, Hänsel, Third Lady, Mrs Herring, Mrs Sedley, Mrs Noye, Giovanna Seymour, and Agrippina.

She has performed with many of the world's great orchestras in repertoire spanning the centuries, from Bach's *St Matthew Passion* with the Dallas Symphony Orchestra and Jaap Van Zweden, to Schumann's *Faustszenen* with the Leipzig Gewandhaus under Daniel Harding, to Mahler's Second Symphony with the São Paulo State Symphony Orchestra under Alondra de la Parra, to Jocasta in Stravinsky's *Oedipus Rex* with the London Symphony Orchestra under Sir John Eliot Gardiner for his 70th



Photo: Richard Eccleston

birthday, to be released as an LSO live disc. She has also worked with Sir Andrew Davis, Kent Nagano, Bernard Haitink, Ingo Metzmacher, Daniel Harding, Bernard Labadie, Kiril Karabits, David Atherton, Thomas Dausgaard, Thierry Fischer, Leonard Slatkin, Harry Bicket, and Martyn Brabbins. She made her Carnegie Hall debut in Beethoven's *Missa Solemnis* with Sir John Eliot Gardiner and the Orchestre Revolutionnaire et Romantique, and her BBC Proms debut in Beethoven's 9th Symphony with Vasily Petrenko and the National Youth Orchestra.

A member of the Prince Consort and a noted recitalist, she made her solo recital debut at the Wigmore Hall with Joseph Middleton broadcast live on BBC Radio 3. She has appeared at the Cheltenham, City of London, Brighton, Perth and Aldeburgh festivals and at the Sage in Gateshead, and broadcasts regularly on BBC Radio 3. Her growing discography includes Britten Songs with Malcolm Martineau for Onyx Classics, Thuille Songs with Joseph Middleton for Champs Hill Records and Beethoven's *Missa Solemnis* with Sir John Eliot Gardiner and the ORR for SDG.

Alisdair Hogarth *piano*

With a prominent background in both solo and song-accompaniment, Alisdair Hogarth is a versatile pianist combining a robust technique with a fresh, contemporary edge.

He made his concerto debut in 1996, at the age of fifteen, as soloist with the London Philharmonic Orchestra at the Queen Elizabeth Hall broadcast live on Classic FM, and has since performed many concertos with a variety of orchestras, including tours of Hungary and the Czech Republic (Rudolfinum). He regularly broadcasts for BBC television, BBC Radio 3 and World Service, Classic FM and New Zealand Concert FM.

Committed to song-accompaniment, Alisdair formed a group of young professional singers, The Prince Consort, which focuses on piano-accompanied song. Following



their highly-acclaimed recital debut at the Purcell Room as part of the 'Fresh' Young Artists Series they perform frequently at music societies and festivals throughout Europe and the USA.

Alisdair has performed with Sir Thomas Allen, Rosemary Joshua, Lillian Watson, Donald Maxwell and is the regular accompanist to many of his generation's finest young singers, including Anna Leese, Jennifer Johnston, Andrew Staples, Jacques Imbrailo and Tim Mead. He has just returned from Korea where he gave two recitals with Barbara Bonney.

Alisdair acknowledges the kind and generous support of Simon Yates, and Philip and Chris Carne.

Joseph Middleton *piano*

Pianist Joseph Middleton specialises in the art of song accompaniment and chamber music and has been highly acclaimed within this field. Described in the *BBC Music Magazine* as 'one of the brightest stars in the world of song and Lieder', he performs and records with many of the world's finest singers in major music centres across Europe and North America.

Joseph has partnered Sir Thomas Allen, Dame Felicity Lott, Sarah Connolly, Christopher Maltman, Mark Padmore, Joan Rodgers, Ann Murray, Wolfgang Holzmair,

Iestyn Davies, Christiane Karg and Katarina Karnéus in venues including New York's Alice Tully Hall, the Vienna Konzerthaus, Amsterdam Concertgebouw, Luxembourg Philharmonie and London's Wigmore Hall, Royal Opera House and Royal Festival Hall. He is a regular guest at festivals in Aix-en-Provence, Aldeburgh, Brighton, Cheltenham, City of London, Edinburgh, Ravinia, Toronto and Vancouver. Joseph is heard frequently on BBC Radio 3, while his discography includes recital CDs with Dame Felicity Lott, Amanda Roocroft, Carolyn Sampson, Clara Mouriz, Sophie Bevan and Jennifer Johnston on labels such as BIS, Stone Records and Champs Hill Records.

Born in Gloucestershire, Joseph graduated with an MPhil from the University of Birmingham before studying piano on an EMI Scholarship at the Royal Academy of Music.



Choir of Gonville and Caius College, Cambridge, dir. Dr. Geoffrey Webber

Under the direction of Geoffrey Webber, the Choir of Gonville and Caius College sings Chapel services during the University term and has a busy schedule of additional activities including concerts, tours, recordings and broadcasts. The Choir performs at a variety of venues ranging from major concert halls to universities, cathedrals and churches in Europe, America and Asia, often in connection with other professional ensembles such as Opera Northern Ireland, the Philharmonia Baroque Orchestra of San Francisco, and the Orchestre National Bordeaux Aquitaine. Live radio broadcasts on BBC Radio 3 and 4 form a regular feature of the Choir's schedule. The Choir's recordings have often specialised in the re-discovery of forgotten choral repertoires, including previously unpublished music from within the English choral tradition and beyond. The choir's 2011 recording of music by the leading British composer Judith Weir has achieved high acclaim and was the *BBC Music Magazine's* Choral and Song Choice in December 2011. The choir's latest release is *Deutsche Motette: German Romantic choral music from Schubert to Strauss* on Delphian Records together with the Choir of King's College London.



Photo: Courtesy of Choir of Gonville and Caius

SOPRANOS

Susannah Bagnall
Catharine Baumann
Elunyd Bradshaw
Catherine Harrison
Emily Kay
Anna Mathew
Matilda McAleenan
Billie Robson
Rose Wilson-Haffenden

ALTOS

Daniel Chard
Hannah Crawford
Imogen Gardam
Emma Gullifer
Annie Lydford
Felicity McDermott

TENORS

Louis Bickler
Philip Kennedy
Timothy Khoury
Robin Morton
James Robinson

BASSES

Nicholas Crawford
Richard Erskine
Malachy Frame
John Gowers
Nathan Mercieca
Misha Mullov-Abbado
Sebastian Rex

ORGAN

Nicholas Lee

Jane Manning, OBE soprano

Jane Manning has enjoyed an international career of almost 50 years, specialising in contemporary music, and has an extensive recording catalogue. Her book *Voicing Pierrot* was recently short-listed for a Royal Philharmonic Society Award. She holds Honorary Doctorates from the Universities of York, Keele, Durham and Kingston, and is married to the composer Anthony Payne.



Photo: Malcolm Crowthers



Photo: Mat Smith

Rebecca Knight cello

Rebecca has previously recorded chamber work for Chandos, Prima Facie/ASC records and Oboe Classics. As cellist in the Lawson Trio, she has performed live on BBC Radio 3 and ABC Classic FM, and the ensemble's debut CD, which featured a double trio by Cheryl Frances-Hoad, met with critical acclaim.

Sue Gill clarinet

Sue graduated in music from Brasenose College, Oxford University and then studied as a post-graduate scholar at the Royal College of Music, where she won both the Frederick Thurston Clarinet Prize and the Roger Fallows Memorial Prize. She made her Purcell Room solo debut in 1991. She has a successful career as a professional



Photo: Caroline Forbes

clarinetist, combining solo, chamber and orchestral work. Sue has always combined a playing career with teaching and coaching, and is currently Head of Wind at Haileybury College, Hertford.

Natalie Raybould soprano

Natalie Raybould studied at St. Edmund Hall, Oxford, and the Royal Academy of Music, London, and was awarded an Associateship of the RAM in 2011.

Natalie has worked with Opera North, ROH2, WNO, The Opera Group, Tête à Tête, The RSC, National Theatre Studio, Little Angel Theatre, Aldeburgh Productions and others in developing new operas, concert works, music theatre and plays. Recent credits include Amy Johnson *Amy's Last Dive* and Runa *Sailing to the Marvellous* (Cheryl Frances-Hoad), Cousin Shelley (cover) *Anna Nicole* (Mark-Anthony Turnage) for the Royal Opera House, *Song Recital* (Pierre-Yves Macé) for Festival D'Automne à Paris, and Crispina Philomena Crackweasel/Goosey John *Dr. Quimpugh's Casebook of Peculiar Afflictions* (Martin Ward/Phil Porter) for Summerhall, Edinburgh Festival Fringe. Natalie is a regular guest artist with the French contemporary ensemble L'Instant Donné and the Birmingham *Doom Tuba* duo ORE, and has most recently devised, composed and performed *Lullaby*, an interactive piece for babies for Polka Theatre.



Photo: Mat Smith



James Young *piano*

James Young is a pianist, composer and conductor. He performs regularly at Wigmore Hall as duo pianist and has worked with Roger Heaton, Jane Manning and Dame Shirley Bassey. He is a member of Piano Circus, and musical director for Tête à Tête: The Opera Festival and Third Hand Opera. He also creates experimental and improvised music theatre including the shows Six Word Operas, Consequences and Event 001. His first opera will be performed in summer 2014 at Tête à Tête: The Opera Festival.

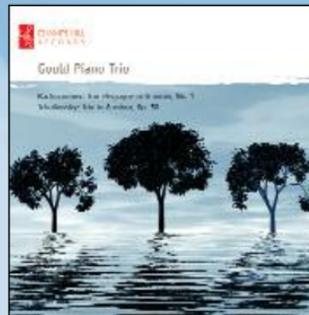
Robert Manasse *flute*

When not working with Jane's Minstrels, Robert plays regularly with many of the major British orchestras and with the chamber music groups New London Chamber Ensemble and Ellipsis Trio. He teaches at the Junior department of the Guildhall School of Music and Drama, and at the annual Oxford International Flute Summer School.



Photo: Anthony Upton

ALSO AVAILABLE...



CHRC0012

RACHMANINOV/TCHAIKOVSKY GOULD PIANO TRIO

RACHMANINOV: TRIO ÉLÉGIAQUE IN G MINOR, NO.1
TCHAIKOVSKY: TRIO IN A MINOR, OP.50

The outstanding Gould Piano Trio perform these two evocative works; the Rachmaninov almost a miniature piano concerto, the Tchaikovsky one of the finest works for piano trio of the Romantic era.

"meticulous skill, pristine intonation... convincing, engaging performances"
AllMusic.com

"polished, blended and heartfelt... difficult to imagine more robust, sensitive and responsive playing of these Late-Romantic works."
MusicWeb International

BBC Music Magazine
Chamber Disc of the Month



CHRC0063

THUILLE: SONGS

An exploration of rarely heard songs by Ludwig Thuille (including his three winsome trios), with some of the finest young voices in the UK - Sophie Bevan, Jennifer Johnston and Mary Bevan - accompanied by the first-rate Joseph Middleton.

"The crème de la crème of young British-based musical talent."
The Daily Telegraph