

GREAT CATHEDRAL ANTHEMS

[1]	Honor, virtus et potestas	Thomas Tallis (c1505-85)	[6.14]
[2]	Ave verum corpus	William Byrd (c1537-1623)	[3.37]
[3]	See, see the Word is incarnate * <i>Soloists: Saskia Jamieson Bibb, Sam Sytma, James Hall, Paul Young, Stephen Foster</i>	Orlando Gibbons (1583-1625)	[6.09]
[4]	We will rejoice in Thy salvation * <i>Soloists: Sam Sytma, Paul Young, Stephen Foster</i>	William Croft (1678-1727)	[4.56]
[5]	Lord, let me know mine end † <i>Soloists: Saskia Jamieson Bibb, Ellen Spurling</i>	Maurice Greene (1696-1755)	[5.54]
[6]	O where shall wisdom be found? † <i>Soloists: Saskia Jamieson Bibb, Elizabeth Green, Sam Sytma, Paul Young, Stephen Foster</i>	William Boyce (1711-79)	[8.43]
	3 Motets, Op. 38	Charles Villiers Stanford (1852-1924)	
[7]	I. Justorum animae		[2.53]
[8]	II. Coelos ascendit hodie		[2.06]
[9]	III. Beati quorum via		[3.09]
[10]	I was glad when they said unto me *	Hubert Parry (1848-1918)	[4.46]
[11]	Bring us, O Lord God	William Henry Harris (1883-1973)	[3.44]
[12]	Like as the hart desireth the waterbrooks † <i>Soloist: Saskia Jamieson Bibb</i>	Herbert Howells (1892-1983)	[5.38]
[13]	Let all the world in every corner sing †	Kenneth Leighton (1929-88)	[3.48]
	Total timings:		[61.40]

THE GIRLS AND MEN OF CANTERBURY CATHEDRAL CHOIR
ADRIAN BAWTREE * & NICHOLAS WEARNE † ORGAN
DAVID NEWSHOLME DIRECTOR

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Little is known about the early life of Thomas Tallis (c1505-85), but his musical appointments at Dover Priory (his first employment) and, later, at Canterbury Cathedral have led to speculation that he was a native of Kent. In 1540, upon the dissolution of the monasteries, he lost his job at the Augustinian Waltham Abbey in Essex – actually the last monastery to be dissolved. However, soon afterwards he joined the choir at Canterbury Cathedral as a Lay Clerk, an association which lasted from 1540-43. He then served in the royal household of Henry VIII. Within a period of just over ten years Tallis had progressed from his first, humble appointment – organist of a Benedictine priory at Dover – to a most exalted position as one of the Gentlemen of the Chapel Royal, in which it is believed that his principal duties would have been – apart from singing – playing the organ and regularly providing compositions. He remained in this post until his death.

Two royal acknowledgements indicate Tallis's status – in 1557 Queen Mary granted him the lease on a manor house in Kent, providing good income, and in 1575 Queen Elizabeth granted Tallis and his pupil William Byrd a 21-year monopoly on the printing and publishing of music.

Tallis composed and performed during the reigns of four monarchs – Henry VIII, Edward VI, Queen Mary and Queen Elizabeth I. Their diverse attitudes and tastes regarding church music obliged Tallis to be constantly adaptable, a challenge which he met with great skill. During his career – a period of political/religious turmoil – the use of Latin for church services gave way to English, then within ten years Latin was re-established, and once again was superseded by English. Like Byrd, born 35 years later and eventually one of his pupils, Tallis remained an unreformed Catholic, but while Byrd was fined for his recusancy, Tallis managed to steer a discreet course through that extraordinarily turbulent period. In *Honor, virtus et potestas*, the sixth responsory at Matins on Trinity Sunday, Tallis creates much textual variety, thus allowing more clarity in passages of imitation.

William Byrd (c1537-1623) is generally regarded as one of the very greatest of British composers, his very wide gamut of expression and complete mastery of everything he touched being equally remarkable. Among his contemporaries, only Lassus (from the Low Countries) rivalled his range and versatility. A broad view of Byrd's church music reveals a striking difference between his Protestant and Catholic works –

the Protestant with English texts, and generally simple enough to allow the words to be clearly heard, and the Catholic with Latin texts, set to music of much more elaborate technique. Byrd's predicament as a Roman Catholic in the alien environment of the late 16th century may well be compared with that of Shostakovich working – or rather, performing a dangerous balancing act – as a composer within the Soviet Union. As Joseph Kerman has written, we may well imagine that Byrd was expressing through his religious music “prayers, exhortations and protests on behalf of the English Roman Catholic community”. Written for the feast of Corpus Christi, the motet *Ave verum corpus* is judged to be among Byrd's very finest works. This intimate piece is the fifth of the 4-part compositions in the collection *Gradualia I* published in 1605. In his *Gradualia I* and *Gradualia II* Byrd intended to provide music for all the mass Propers of the church calendar. As Kerman has observed, the text *Ave verum corpus* “never achieved formal liturgical status”. Its arguably superfluous inclusion in this collection is significant, because these words would have made an important doctrinal point for Catholics in Byrd's time, for whom transubstantiation was a lively controversial issue.

Orlando Gibbons (1583-1625) was the most celebrated English composer of his time. He spent the first four years of his life at Oxford, but in 1596 he was admitted as a chorister in the choir of King's College Cambridge. Only nine years later he attained the lofty position of Gentleman of the Chapel Royal. Aged 41, Gibbons died at Canterbury Cathedral, probably from apoplexy. Charles I and his new bride Henrietta Maria had received a blessing during a service at the cathedral. As superintendent of the music for the occasion, Gibbons was staying in the precincts when he suddenly collapsed. His tomb lies in Canterbury Cathedral.

While he mastered all musical genres of his period, Gibbons is best known for his superb church music. Probably dating from 1616, his verse anthem *See, see the Word is incarnate* (with obbligato accompaniment for a viol consort) is a concise narration of Christ's life through His birth, teachings, miracles, crucifixion, resurrection and ascension. Its text is by Godfrey Goodman, chaplain to Queen Anne before becoming Dean of Rochester. Gibbons employs suspensions to mark such points as Christ's sacrifice or the words “fresh wounds”, syncopation at the words “the earth quakes”, and florid solo passages to enhance the final verse (beginning “God's right hand”).

Born in Nether Ettington, Warwickshire, William Croft (1678-1727) was educated as a “Child of the Chapel Royal” where he was taught by John Blow, subsequently sharing the post of “Gentleman” organist with Jeremiah Clarke. When Clarke committed suicide in 1707, Croft became Composer and Master of the Children at the Chapel Royal. John Blow died a year later and Croft succeeded him as organist of Westminster Abbey. Croft's most celebrated work is a 2-volume church-music collection entitled *Musica Sacra*, containing 31 anthems and the *Burial Service*. It is primarily this collection which has sustained Croft's reputation. The Burial Service has been performed at every state funeral since its publication, including that of the Queen Mother in April 2002. Croft's occasional anthems are among his finest works. *We will rejoice in Thy salvation* (text from *Psalms 20*) has exuberant outer sections and a poignant middle section with some chromaticism in the melodic line.

The son of a clergyman, Maurice Greene (1696-1755) was born in London and became one of Jeremiah Clarke's choristers at St. Paul's, where subsequently he was appointed organist. On the death of William Croft in 1727, he became organist of the Chapel Royal, then Professor

of Music at Cambridge University (1730) and five years later he was appointed Master of the King's Musick. *Lord, let me know mine end*, a setting of verses from *Psalms 39*, is generally recognised as Greene's finest composition. A treble duet at its centre is framed by music of expressive power above a perpetual walking bass which suggests one's journey through life.

Born in London, William Boyce (1711-79) was one of the finest English composers unfortunate enough to be overshadowed by Handel. He spent eight years as a chorister at St. Paul's, before studying with Maurice Greene. A succession of organist appointments culminated in the title of Master of the King's Musick in 1755. By 1758, when he became an organist at the Chapel Royal, his hearing had deteriorated, and he devoted himself to editing church music. Constant Lambert published a modern edition of Boyce's first eight symphonies in 1928, beginning a revival of his music. These are still his best known secular works, while his church music has always been performed. His list of compositions includes anthems, odes, masques, incidental music and twelve trio sonatas. *O where shall wisdom be found?* (text from *Job*) has aptly been described as Boyce's most representative anthem, for its “combination of sound learning

with truth and sublimity, and deep, though simple, piety of feeling.” (John S. Bumpus: A History of English Cathedral Music – pub. 1908.)

Charles Villiers Stanford (1852-1924) was born in Dublin and educated at Cambridge University, before studying music in Leipzig and Berlin. This German period is undoubtedly connected with the strong Brahmsian influence – in particular his consistent craftsmanship – evident in much of Stanford’s orchestral and chamber music. He was prolific, composing nine operas, seven symphonies and much chamber music. The most enduring part of his output, however, is his fine church music, which has always been highly regarded. Stanford was a first-rate teacher whose pupils included Vaughan Williams, Holst, Howells, Ireland and Bliss, while his importance in the revitalisation of British music, generally raising standards administrative, pedagogic and practical, should not be underestimated. He was knighted in 1902. Although Stanford’s *3 Motets Op. 38* were not published until 1908, they probably date from around 1892. Its text extracted from *The Wisdom of Solomon* (or *The Book of Wisdom*), *Iustorum animae* is essentially peaceful and contemplative, though its middle section, more strenuous and rising to a *fortissimo* climax,

evokes malice (“et non tanget ...”). The subject of the medieval hymn *Coelos ascendit hodie* is the Ascension. In this contrastingly joyful piece, Stanford employs two choirs for dramatic antiphonal effect, with many trumpet-like Alleluias. The Ascension itself is simply evoked by the long, rising soprano line at the final *Amen. Beati quorum via* (*Psalms 119*, verse 1 providing its very brief text) is scored in six parts, with divided sopranos and basses. Marked “with tranquil movement”, this is an exquisitely beautiful piece, while the complete group of motets is among the most outstanding of Stanford’s many works enhancing the repertoire of the Anglican Church.

Born in Bournemouth, Hubert Parry (1848-1918) was – like Stanford – one of the pillars of the British musical establishment at the time of the so-called English Musical Renaissance. Such figures were overshadowed by the emergence of Elgar’s genius, but their importance should not be forgotten. Like Charles Ives, Parry pursued – much less successfully – a career in insurance, but it would be his demanding duties in musical academe which limited his time for composition. Again like Stanford, Parry was a highly regarded teacher, sympathetic and broad-minded, whose pupils included Vaughan

Williams, Holst, Ireland and Bridge. He was knighted in 1898. Parry composed his celebrated *I was glad when they said unto me* for the coronation of Edward VII in 1902, but revised the introductory section for the coronation of George V in 1911. The text comprises verses from *Psalms 122*, although in the central section Parry originally interpolated the words “Vivat Rex” or “Vivat Regina”. Subsequently, this splendid anthem has become an essential part of the coronation service of British monarchs.

William Henry Harris (1883-1973) is best remembered as a choral trainer. Born in Fulham, he became assistant organist of St David’s Cathedral in Wales. A succession of organist appointments followed – St Augustine’s Church, Edgbaston, Lichfield Cathedral, New College Oxford, Christ Church Oxford, and St George’s Chapel Windsor in 1933. As organist/choirmaster at Windsor, a position he held until 1961, he was involved in the musical education of the teenage princesses Elizabeth and Margaret Rose. Harris conducted at both the 1937 and 1953 coronations and he was honoured with the KCVO in 1954. Not a very prolific composer, Harris is best known for his Anglican church music. *Bring us, O Lord God* (1959), a harmonically rich and unpredictable setting

of inspiring words by John Donne, scored for double choir, is a strikingly beautiful addition to the Anglican repertoire.

Herbert Howells (1892-1983) was born in Lydney, Gloucestershire. Aged twelve, he began music lessons with the organist of Gloucester Cathedral, Herbert Brewer, and four years later became his articulated pupil at the cathedral. In 1912 he became a student at the Royal College of Music, where his teachers included Stanford, Parry and Charles Wood. Although the large-scale works *Hymnus Paradisi* and *Stabat Mater* are probably his greatest works, his large output of Anglican Church music has proved to be of enduring quality. *Like as the hart desireth the waterbrooks* (verses 1-3 of *Psalms 42*) is the third of *Four Anthems*, composed in 1941. Marked “with quiet intensity”, the piece is characteristic of Howell’s reflective, unostentatious language. The opening section is tinged with some expressive chromaticism, the flattened mediant imparting a suggestion of “blues” flavour. The organ has brief interludes and also concludes the piece after the choir has sung its serene final cadence.

Kenneth Leighton (1929-88) was born in Wakefield, studied at Oxford (Classics and music), then with Goffredo Petrassi in Rome. He held teaching positions at Leeds, Edinburgh and Oxford Universities, before returning to Edinburgh as Reid Professor of Music. His composition list – covering most genres – extends to more than a hundred works. Commissioned for St. Matthew's Church,

Northampton and first performed in September 1965, *Let all the world in every corner sing* is a setting of the uplifting words by George Herbert. Leighton's syncopated and relatively dissonant version is worlds away from the familiar hymn-tune by Basil Harwood, but equally celebratory.

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TEXTS

1 Honor, virtus et potestas

Thomas Tallis

Honor, virtus et potestas et imperium
sit Trinitati in unitate, unitati in Trinitate,
in perenni saeculorum tempore.
Trinitati lux perennis,
unitati sit decus perpetim,
in perenni saeculorum tempore.

Gloria Patri, et Filio,
et Spiritui Sancto:
in perenni saeculorum tempore.

*Honour, power, might and dominion
be to the Trinity in unity, to the unity in Trinity,
throughout everlasting ages.
To the Trinity be endless light,
to the unity be glory unceasingly,
throughout everlasting ages.*

*Glory be to the Father, and to the Son,
and to the Holy Spirit:
throughout everlasting ages.*

Text: Matins Respond, Trinity Sunday, Sarum Rite.

2 Ave verum corpus

William Byrd

Ave verum corpus, natum
De Maria Virgine:
Vere passum immolatum
In cruce pro homine.
Cuius latus perforatum
Unda fluxit sanguine:
Esto nobis praegustatum
In mortis examine.

*Hail, true body, born
of the Virgin Mary:
truly you suffer, offered in sacrifice
on the cross for man.
From whose pierced side
flowed the blood:
may we have tasted of you
when we come to the hour of death.*

O dulcis, o pie, o Jesu, Fili Mariae,
miserere mei. Amen.

*O gentle, loving Jesus, Son of Mary,
have mercy on me. Amen.*

Text: Gradualia, Lib I 1607

3 See, see the Word is incarnate
Orlando Gibbons

See, see, the Word is incarnate;
God is made man in the womb of a Virgin.
Shepherds rejoice, wise men adore,
and angels sing:
Glory be to God on high:
peace on earth, goodwill towards men.
The law is cancelled, Jews and Gentiles
all converted by the preaching
of glad tidings of salvation.
The blind have sight and cripples
have their motion; diseases cured,
the dead are raised, and miracles are wrought.
Let us welcome such a guest with Hosanna.
The Paschal Lamb is offered,
Christ Jesus made a sacrifice for sin.
The earth quakes, the sun is darkened,
the powers of hell are shaken;
and lo, he is risen up in victory.

Sing Halleluia. See, O see the fresh wounds,
the goring blood, the pricks of thorns,
the print of nails; and in the sight of multitudes
a glorious Ascension.
Where now he sits on God's right hand,
where all the choir of heaven all jointly sing:
Glory be to the Lamb that sitteth on the throne.
Let us continue our wonted note with Hosanna:
Blessed be he that cometh in the Name of the Lord;
with Halleluia, we triumph in victory:
the serpent's head bruised,
Christ's kingdom exalted,
and heaven laid open to sinners. Amen.

Text: Bishop Godfrey Goodman (1582/3-1656)

4 We will rejoice in Thy salvation
William Croft

We will rejoice in Thy salvation,
and triumph in the name
of the Lord, our God.
Now know I that the Lord helpeth
his Anointed, and will hear him
from his holy heaven,
even with the saving strength
of his right hand.
Some put their trust in chariots,
and some in horses,
But we will remember
the name of the Lord our God.

Text: Psalm 20: 5-7

5 Lord, let me know mine end
Maurice Greene

Lord, let me know mine end,
and the number of my days,
that I may be certified how long I have to live.
Behold, thou hast made my days
as it were a span long,
and mine age is even as nothing
in respect of thee;
And verily every man living

is altogether vanity.
For man walketh in a vain shadow,
and disquieteth himself in vain;
he heapeth up riches, and cannot tell
who shall gather them.
And now, Lord, what is my hope?
Truly my hope is even in thee.
Hear my prayer, O Lord,
and with thine ears consider my calling;
hold not thy peace at my tears.
O spare me a little,
that I may recover my strength,
before I go hence, and be no more seen.

Text: Psalm 39: vv. 5-8, 13, 15

6 O where shall wisdom be found?
William Boyce

O where shall wisdom be found?
And where is the place of understanding?
Man knoweth not the price thereof;
neither is it found in the land of the living.
The depth saith, It is not in me:
and the sea saith, It is not with me.
It cannot be gotten for gold,
neither shall silver be weighed
for the price thereof.
No mention shall be made of coral,

or of pearls: for the price of wisdom
is above rubies.
Whence, then, cometh wisdom?
and where is the place of understanding?
Seeing it is hid from the eyes of all living.

God understandeth the way thereof,
and he knoweth the place thereof.
For he looketh to the ends of the earth,
and seeth under the whole heaven;
To make the weight for the winds;

and he weigheth the waters by measure.
When he made a decree for the rain,
and a way for the lightning of the thunder,
Then did he see it, and declare it;
he prepared it, yea, and searched it out.

And unto man he said, Behold,
the fear of the Lord,
that is wisdom; and to depart from evil
is understanding.

Text: Job 28: 12–15, 18, 20–21a, 23–28

3 Motets, Op. 38

Charles Villiers Stanford

7 I. Justorum animae

Justorum animae in manu Dei sunt,
et non tanget illos tormentum malitiae.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.

*The souls of the righteous are in the hand of God,
and the trial of evil will not touch them.
They seem to the eyes of the ignorant to have died,
but in fact they are at peace.*

Text: Wisdom III

8 II. Coelos ascendit hodie

Caelos ascendit hodie,
Jesus Christus Rex gloriae,

*Today has gone up into glory
Jesus Christ, the King of glory,*

Sedet ad Patris dextera,
Gubernat caelum et terram. Alleluia.
Iam finem habent omnia,
Patris Davidis carmina,
Iam Dominus cum Domino,
Sedet in Dei solio. Alleluia.

In hoc triumpho maximo,
Benedicamus Domino,
Laudatur Sancta Trinitas,
Deo dicamus gratias. Alleluia. Amen.

*who sits on the right of the Father
and who rules heaven and earth. Alleluia.
Now all the songs of the Patriarch David
have been fulfilled,
now the Lord sits with the Lord
on the throne of God. Alleluia.*

*In this great triumph
let us bless the Lord,
let the Holy Trinity be praised,
let us give thanks to God. Alleluia. Amen*

Text: Psalm 119: 1 (No. 3)

9 III. Beati quorum via

Beati quorum via integra est:
qui ambulant in lege Domini.

*Blessed are they whose way of life is wholesome:
who walk in the law of the Lord.*

Text: Anonymous

10 I was glad when they said unto me Hubert Parry

I was glad when they said unto me:
We will go into the house of the Lord.
Our feet shall stand in thy gates: O Jerusalem,
Jerusalem is builded as a city: That is at unity in itself.

O pray for the peace of Jerusalem:
They shall prosper that love thee.
Peace be within thy walls:
And plenteousness within thy palaces.

Text: Psalm 122 vv. 1–3, 6, 7

11 Bring us, O Lord God

William Henry Harris

Bring us, O Lord God, at our last awakening
into the house and gate of heaven,
to enter into that gate and dwell in that house,
where there shall be no darkness nor dazzling,
but one equal light;
no noise nor silence, but one equal music;
no fears nor hopes, but one equal possession;
no ends nor beginnings, but one equal eternity;
in the habitations of thy glory and dominion,
world without end. Amen

Text: John Donne

12 Like as the hart desireth the waterbrooks

Herbert Howells

Like as the hart desireth the waterbrooks,
so longeth my soul after thee, O God.
My soul is athirst for God,
yea, even for the living God.
When shall I come to appear
before the presence of God?
My tears have been my meat day and night,
while they daily say unto me,
“Where is now thy God?”

Text: Psalm 42 vv. 1–3

13 Let all the world in every corner sing

Kenneth Leighton

Let all the world in every corner sing,
My God and King!
The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.
Let all the world in every corner sing,
My God and King!

Let all the world in every corner sing,
My God and King!
The Church with psalms must shout,
No door can keep them out;
But above all the heart
Must bear the longest part.
Let all the world in every corner sing,
My God and King!

Text: George Herbert

THE GIRLS OF CANTERBURY CATHEDRAL CHOIR

The Girls' Choir was founded in 2014. Its first appearance at Evensong, on the occasion of the feast of the Conversion of St. Paul in January of that year, was attended by more than 600 people and widely covered by the international press. Choir members are aged between 12 and 18; they attend a variety of local schools in Canterbury and the surrounding area.

In addition to its regular liturgical duties, the choir has performed at numerous events of significance in the Cathedral. These include the service held to mark the twentieth anniversary of the ordination of women priests and that

for the consecration of the Bishop of Europe. More recently they sang at a service of dedication and unveiling of two royal statues, attended by HM the Queen and HRH the Duke of Edinburgh, and the consecration service for the first female diocesan bishop.

Girls: Megan Bithel-Vaughan, Imogen Bournier, Jemima Brett, Chloe Chawner, Abby Cox, Olivia Earl, Annabelle Fairchild, Elizabeth Green, Ffion Green, Sophie Hartop, Alicia Hunt, Evie Jackaman, Saskia Jamieson Bibb, Rebekah Kennett, Poppy Mansfield Jones, Isabelle Matharu, Gracie Molloy, Laura Nicholson, Polly Preston, Holly Smith, Ellen Spurling, Molly Swatman, Emily Waters and Lauren Wier.



THE MEN OF CANTERBURY CATHEDRAL CHOIR

The Men of Canterbury Cathedral Choir, known as Lay Clerks, are professionally-trained adult singers who perform at Evensong in the Cathedral on a daily basis. Lay Clerks show great commitment to fit their singing duties around their full-time careers, pursued elsewhere and in a variety of fields.

Lay Clerks: altos: Chris Burn, James Hall, Sam Sytsma, Robin Tyson, David Wilcock; tenors: Peter Fatcher, Christopher Price, Jonathan Richardson, Paul Young; basses: Michael Burke, George Coltart, Stephen Foster, Andrew Rupp, Robert Stephen, Ian Thompson



DAVID NEWSHOLME

David Newsholme is Assistant Organist and Director of the Girls' Choir at Canterbury Cathedral. He was previously Assistant Director of Chapel Music at Winchester College and has held positions at the cathedrals of Salisbury and Worcester. David read music at the University of Oxford, where he was an Organ and Academic Scholar of New College. Postgraduate study at the University of York culminated in the award of a PhD in 2014.



ADRIAN BAWTREE

Adrian Bawtree is the Second Assistant Organist at Canterbury Cathedral. He studied the organ at Christ's Hospital, the Royal Academy of Music and Worcester College, Oxford. He then undertook a post-graduate orchestral conducting course at the Royal College of Music. As well as teaching and performing Adrian is also a composer, writing for a variety of community based projects. His piece 'Remembrance' is the most recent and it was performed as part of a service of remembrance in Canterbury Cathedral.



NICHOLAS WEARNE

Nicholas Wearne is a prize-winning organ recitalist, an accompanist and a continuo artist whose career has taken him to venues all over the world. Having been Organ Scholar, and later Assistant Organist, at New College, Oxford, and Organist at the University Church, he worked at St Mary's Cathedral, Edinburgh, and St Martin-in-the-Fields, London. He has taught at New College, Oxford; at Trinity Laban; on many specialist courses, and at schools in Edinburgh and London. He is an organ tutor at Birmingham Conservatoire. Nicholas has many critically-acclaimed recordings to his credit.



The Girls' Choir performs with permission of the Chapter of Canterbury, and is grateful for the generous support of the Peter Cundill Foundation. The Foundation is the beneficiary of Peter Cundill's legacy and custodian of his philanthropic interests: the health, well-being and development of young people worldwide.

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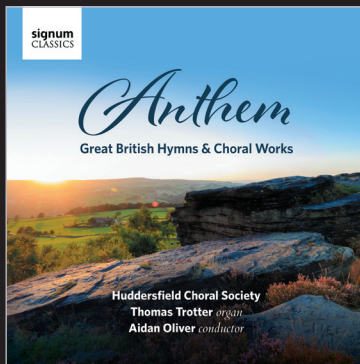


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