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CLASSICS

Time and its Passing

*Where, except in the present,
can the Eternal be met?* C. S. Lewis

Tallis, Byrd, Victoria, Bach,
Parry, Kodaly, Pärt, Howells

Rodolfus Choir
Ralph Allwood



TIME AND ITS PASSING

'Where, except in the present, can the eternal be met?' C. S. Lewis

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2	Thou Wast, O God, and Thou Wast Blest	Thomas Tallis	[3.21]
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4	The Three Ravens Soloists: Hannah Wight <i>soprano</i> , Jaivin Raj <i>baritone</i>	Traditional, arr. Edward Chapman	[5.25]
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Total timings:			[73.43]

* World Premiere Recording

RODOLFUS CHOIR
RALPH ALLWOOD DIRECTOR
MAX BARLEY ORGAN

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St Augustine of Hippo (354–430) pointed out that to ask what happened before God created the universe is to pose a meaningless question: God created time. Remarkably similarly, 1500 years later, Albert Einstein (1879–1955) made it clear that to ask what happened before the Big Bang is to pose a similarly unanswerable question: time began with the Big Bang.

The concept of time is so rich that it has inspired a large body of writing and musical setting. This collection is a tribute to my father, because I learnt so much about time from him. Mathematician and philosopher, theologian, musician and physicist, he was fascinated by our perception of time, and he and I had many discussions about its nature. In a trivial sense, music traces the passage of time, but also, as with all events, manipulates it. A watch traces a different pattern of time during events. But who is to say that the watch is 'right'?

The sequence opens with a profound meditation from John Tavener, progresses with the Tallis/Mason to deep philosophical musings, then to the start of the day with *To Morning* by Gabriel Jackson, then to its tragedies and vicissitudes with *The Three Ravens*. Arvo Pärt's *Nunc Dimittis* celebrates a most serene death,

while Gerald Finzi glories in that youth which we all, however old, still have: we are every age we ever have been. The next Pärt piece sets time backwards, and with William Byrd we experience time backwards at the same time as forwards. Orlando Gibbons (*What Is Our Life?*) asks the basic question, while Tom Recknell's *Ozymandias* points to the ruins which remain even after the greatest have ended their days. In *These hours*, we are encouraged to enjoy our time here and now, but with God's mercy (Henry VI/Ley). More musings on the nature of time in our lives follow from Herbert Howells and then Ben Rowarth, then Thomas Tallis puts time through all manner of gloriously coordinating contortions with complex and masterful counterpoint. And what, asks the Parry, about music itself when its time is spent? We know nothing about what happens 'next', so let us with the greatest music hope and pray (Victoria and Bach).

Oh, Do Not Move

John Tavener

Written in 1990 and scored for SSATBB, this piece, as short as it is powerful, sets a concise but evocative text by Georgios Seferiades ('Oh do not move; listen to the gentle beginning'). With long, sustained chords and a gentle, descending motif, Tavener uses the timelessness

of Greek orthodox chanting as another way of expressing our subtitle, 'Where, except in the present, can the eternal be met?' (C. S. Lewis).

Thou Wast, O God, and Thou Wast Blest

Thomas Tallis

Priest and hymn writer John Mason lived from 1645–1694. This text appears in his *Songs of Praise*, under the subheading 'A song of praise for creation'. The words are set here to the haunting tune by Thomas Tallis – 'Third mode melody' – which was one of nine tunes written for Archbishop Parker's Psalter, immortalised in the 20th Century by Ralph Vaughan Williams in the *Fantasia on a theme by Thomas Tallis*. Although not conceived as a pair, Mason's brilliantly profound text is matched by Tallis's compelling tune.

To Morning

Gabriel Jackson

Our concept of time may be represented, in miniature, by the span of a day. Scored for five voices (with divisions) without accompaniment, Gabriel Jackson's setting of William Blake's *To Morning* incorporates an innovative and distinctive harmonic language and carefully-crafted phrase structure which beautifully reflects the imagery of the text.

Rich texture, characteristic use of modulation and tantalising moments of silence lead into climactic *tutti* entries. The piece was written for Polyphony, directed by Stephen Layton.

The Three Ravens

Traditional, arr. Edward Chapman

A deeply touching story which takes place over one day, a poignant moment in it marked by the bell for Evensong. Edward Chapman (1902–1981) held a number of distinguished posts including Musical Director of the Highgate Choral Society. John Rutter and John Tavener were contemporary students of his at Highgate School. This masterly arrangement is scored for SATB (with division) and baritone solo, and uses an effectively broad harmonic palette for such a simple melody.

Nunc dimittis

Arvo Pärt

Death has a habit of springing to mind when we contemplate the nature of time, and our ideal experience of it would be in the joyful way Simeon greeted his, as described in the *Nunc dimittis*. Arvo Pärt wrote his setting of the Latin *Nunc dimittis* text for the choir of St Mary's Episcopal Cathedral in Edinburgh, where it received its first performance in

2001. Scored for unaccompanied SATB, voices gently unfurl to suggest harmonies rather than state them, over meditative pedal sections in his haunting triadic 'tintinnabuli' (from the Latin for 'bell') style of writing.

Haste On, My Joys!

Gerald Finzi

The sixth setting of the Seven Poems by Robert Bridges by Gerald Finzi (written between 1934 - 37), this work was written shortly after Finzi's period as a teacher of harmony at the Royal Academy of Music in London, and is scored for unaccompanied SSATB. The joyful exuberance of the first lines of the poem is reflected to great effect by Finzi's energised part writing and the rhythmic vitality at the beginning of the piece.

Esti dal (Evening Song)

Zoltán Kodály

Born in Hungary in 1882, composer and educator Zoltán Kodály was heavily influenced by Hungarian folk song melodies throughout his compositional career. *Esti dal* ('Evening Song') is based upon one such melody, and was written in 1938. The evocative text (English words by Geoffry Russell-Smith) stirs images of itinerant souls seeking refuge ("Lord, I

wander ever straying; Wand'ring through the world, yet knowing. Thou wilt guard me, and my going."), which perhaps takes on a poignant relevance viewed in the context of events in modern-day Hungary and surrounding territories. The version on this recording is scored for SATB.

... Which Was The Son Of ...

Arvo Pärt

A rare example of a story written backwards. Written in 2000 and scored for unaccompanied SATB, it is a setting of a text which is potentially very tedious, listing as it does the 75 forebears of Christ. It occurs in St Luke's Gospel – chapter 3, verses 23-38 – and describes the genealogy of Jesus. Commissioned for the Voices of Europe youth choir by the city of Reykjavik as part of their celebrations as European Capital of Culture year in 2000, it gently pokes fun at Icelandic names with their frequent use of the lengthily rolled "R" and achieves a remarkable range of musical variety and contrast, despite this hypnotically repetitive text. The influence of the triadic 'tintinnabuli' technique of writing is as much as feature in this work as it is in Pärt's *Nunc dimittis*. And there's rather a good punchline.

Diliges Dominum

William Byrd

With astonishing skill, William Byrd has written a piece that goes backwards as well as forwards. This fascinating work for double choir is a musical palindrome. One four-part choir sings the same music as the other choir, exactly in reverse. It was published in 1575 and is part of the *Cantiones Sacrae* ('Sacred Songs'), a collection of works by William Byrd and his teacher Thomas Tallis. The text is taken from the Gospel according to St Matthew – chapter 22, verses 37 and 39.

What Is Our Life?

Orlando Gibbons

One of two works on this disc based upon texts of Sir Walter Raleigh (possibly written while the poet was imprisoned and facing execution), this work dates from 1612 and is performed here in a scoring for SSATB. In the context of things temporal, the text of this poem depicts life as a 'play of passion'. The way Gibbons sets this text to music is highly reflective of the poignant imagery conjured up, for example in the mourning chromaticism at 'Our graves that hide us from the setting sun'.

Ozymandias

Tom Recknell

Ozymandias was written for the Rodolfus choir in 2015, specifically for this CD release. It was premiered by the choir in a concert at St Dunstan-in-the-West, London, in July 2015. The text is taken from Percy Bysshe Shelley's poem of the same name, first published in 1818. The poet tells a parabolic tale of an ancient king's decline from greatness to near obscurity, through the discovery of a broken statue in the desert. The passing of time rips away all pretensions of power or fame, and leaves only small fragments from which posterity will judge.

These Hours

Adrian Cruft

Adrian Cruft lived from 1921–1987 and studied composition at the Royal College of Music in London. A setting of a poem entitled *The Recommendation* by clergyman Richard Crashaw (c.1613-1649), it is scored for unaccompanied SATB.

A Prayer of King Henry VI

Henry Ley

A former Precentor of Eton College, Henry Ley held a number of other distinguished posts, including Professor of Music at the Royal College of Music in London and Organist at Christ Church Cathedral in Oxford. This short SATB setting is of a prayer of Henry VI, written by the King for the Royal Foundations of Eton College and King's College, Cambridge. The prayer expresses a delightful contradiction in our perception of fate. On the one hand it acknowledges that God has preordained us to that which we are and that He knows what He will do with us. On the other hand we pray earnestly for His mercy as he carries that out.

Even Such Is Time

Herbert Howells

Written in 1913, this anthem for double choir dates from early in the compositional career of Herbert Howells. The second of two settings of poems by Sir Walter Raleigh included on this disc, this work, with its ingenious harmony, displays many glimpses of the compositional techniques and harmonic language which appear in the more well-known works from later in Howells's career, albeit in the context of a distinctively earlier style

of writing. The setting of the final two lines of the poem ('But from this earth, this grave, this dust, My God shall raise me up, I trust.') is truly rousing, with a highly effective and sudden increase in energy and momentum, leading to the climactic final chord. It also predates the thinking behind Howells' masterpiece, *Take him, earth, for Cherishing*.

The Evening Watch

Benjamin Rowarth

The Evening Watch sets Henry Vaughn's stunning poem for eight-part choir and soprano soloist. The poem features a conversation between the 'body' and the 'soul' of a man on his death bed, reflected here in the change of texture between the intense and poignant questioning of the body and the often more relaxed and flowing music of the soul. The soprano soloist provides yet another texture as the far off voice of the soul, echoing the worries of the body in the first part of the piece and then answering them the second, soaring above the active texture of the eight-part choir below.

Miserere nostri

Thomas Tallis

Six of the seven voice parts of this piece are contrapuntally related to each other as they state the same theme at half and quarter speed. It sets the short Latin text 'Have mercy on us Lord, have mercy on us' (also part of *Cantiones Sacrae*). Amongst numerous intricate contrapuntal devices, one of the most distinctive is the beautiful canon between the two soprano lines, separated by half a bar, which extends throughout the piece. The genius of the work transcends its brevity, and there is perhaps no better example of Tallis's ability to write beatific music in complex polyphony with phrases so perfectly suited to the human voice.

Music When Soft Voices Die

Charles Hubert Hastings Parry

Percy Bysshe Shelley's significant 1921 poem is set here to music by Charles Hubert Hastings Parry, scored for unaccompanied SATB voices and published in 1897. Known primarily for his extensive sacred compositional output, this part song is a fine example of one of Parry's less well-known secular works.

Lux aeterna from *Requiem a6*

Tomás Luis de Victoria

Victoria's *Officium defunctorum* 'Office for the Dead' (often referred to simply as the 'Requiem') was written in 1603 and published in 1605 and is for many people the greatest setting of the requiem. This movement, the Communion Antiphon, is scored for six voices and is one of the very finest examples of Victoria's choral writing. As with most of the other movements in the work, the plainsong of the Mass is built into the polyphonic writing, in the second soprano part, appearing initially as an intonation at the beginning of the movement.

Et incarnatus est from *B Minor Mass*

Johann Sebastian Bach

The *Mass in B Minor* (BWV 232) is effectively a compilation by Johann Sebastian Bach of some of his greatest music, probably, we guess, with an eye to posterity. *Et incarnatus est*, with its glorious descending phrases indicating Christ's 'descent' to earth is from the storytelling Credo. We know from the handwriting in Bach's score that this was one of the last things he wrote, and it is with gentle irony that we include a text about birth as the final work in the collection.

Notes by Ralph Allwood and Timothy Teague

1 Oh, Do Not Move

John Tavener (1944–2013)

Oh, do not move, listen to the gentle beginning.

Text: George Seferis (1900–1971)

2 Thou Wast, O God, and Thou Wast Blest

Thomas Tallis (1505–1585)

Thou wast, O God, and Thou wast blest

Before the world begun;

Of Thine Eternity possesst

Before Time's hour glass ran

Thou needesst none Thy praise to sing,

As if Thy joy could fade:

Couldst Thou have needed anything,

Thou couldst have nothing made.

Great and good God, it pleaséd Thee

Thy Godhead to declare;

And what Thy goodness did decree,

Thy greatness did prepare:

Thou spak'st, and heaven and earth appeared,

And answered to Thy call;

As if their Maker's voice they heard,

Which is the creature's all.

To whom, Lord should I sing, but Thee,

The Maker of my tongue?

Lo! other lords would seize on me,

But I to Thee belong.

As waters haste into their sea,

And earth into its earth,

So let my soul return to Thee,

From whom it had its birth.

Text: John Mason (c.1645–1694)

3 To Morning

Gabriel Jackson (b. 1962)

O Holy virgin! clad in purest white,

Unlock heaven's golden gates and issue forth

Awake the dawn that sleeps in heaven; let light

Rise from the chambers of the east, and bring

The honey'd dew that cometh on waking day.

O radiant morning, salute the sun,

Roused like a huntsman to the chase, and with

Thy buskin'd feet appear upon our hills.

Text: William Blake (1757–1827)

4 The Three Ravens

Traditional, arr. Edward Chapman (1902–1981)

There were three rav'ns sat on a tree
Down a down, hey down, hey down,
There were three rav'ns sat on a tree,
With a down,
There were three rav'ns sat on a tree,
They were as black as they might be.
With a down derry, derry, derry down, down.

Then one of them said to his mate,
'O, where shall we our breakfast take?'
Down, down in yonder green field,
There lies a knight slain 'neath his shield.

His hounds they lie down at his feet,
So well do they their master keep,
His hawks they fly so eagerly
There's no fowl that dare him come nigh.

Down there comes a fallow doe,
As great with young as she might go.
She lifted up his bloody head,
And kissed his wounds that were so red.

She got him up upon her back,
And carried him to earthen lake.
She buried him before the prime,
She was dead herself ere evensong time.

God send ev'ry gentleman,
Such hawks and hounds and such a loved one

Text: Traditional

5 Nunc dimittis

Arvo Pärt (b. 1935)

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

*Lord, now lettest thou thy servant
depart in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared
before the face of all people;
To be a light to lighten the Gentiles
and to be the glory of thy people Israel.*

6 Haste On, My Joys!

Gerald Finzi (1901-1956)

Haste on, my joys! your treasure lies
In swift, unceasing flight.
O haste: for while your beauty flies
I seize your full delight.

Lo! I have seen the scented flower,
Whose tender stems I cull,
For her brief date and meted hour
Appear more beautiful.

O youth, O strength, O most divine
For that so short ye prove;
Were but your rare gifts longer mine,
Ye scarce would win my love.

Nay, life itself the heart would spurn,
Did once the days restore
The days, that once enjoyed return,
Return, ah! nevermore.

Text: Robert Bridges (1844-1930)

7 Esti dal (Evening Song)

Zoltán Kodály (1882–1967)

Peaceful woods, the dusk descending,
Fragrant now with Summer's ending;
There I rested, and e'er sleeping
Praying, sought His sweet safe-keeping.

Thus I lay there, silent, praying;
“Lord, I wander ever straying;
Wand'ring through the world, yet knowing.
Thou wilt guard me, and my going.”

“Let not darkness from Thee hide me,
May Thine angels watch beside me.
Guard us all while we are sleeping,
Safe forever in Thy keeping,
Ever, ever in Thy Keeping.”

Text: Geoffrey Russell-Smith

8 ... Which was the Son of ...

Arvo Pärt (b. 1935)

And Jesus himself began to be
about thirty years of age,
being (as was supposed)
the son of Joseph,
which was the son of Heli,
which was the son of Matthat,

which was the son of Levi,
which was the son of Melchi,
which was the son of Janna,
which was the son of Joseph,
which was the son of Mattathias,
which was the son of Amos,
which was the son of Naum,
which was the son of Esli,
which was the son of Nagge,
which was the son of Maath,
which was the son of Mattathias,
which was the son of Semei,
which was the son of Joseph,
which was the son of Juda,
which was the son of Joanna,
which was the son of Rhesa,
which was the son of Zorobabel,
which was the son of Salathiel,
which was the son of Neri,
which was the son of Melchi,
which was the son of Addi,
which was the son of Cosam,
which was the son of Elmodam,
which was the son of Er,
which was the son of Jose,
which was the son of Eliezer,
which was the son of Jorim,
which was the son of Matthat,
which was the son of Levi,

which was the son of Simeon,
which was the son of Juda,
which was the son of Joseph,
which was the son of Jonan,
which was the son of Eliakim,
which was the son of Melea,
which was the son of Menan,
which was the son of Mattatha,
which was the son of Nathan,
which was the son of David,
which was the son of Jesse,
which was the son of Obed,
which was the son of Booz,
which was the son of Salmon,
which was the son of Naasson,
which was the son of Aminadab,
which was the son of Aram,
which was the son of Esrom,
which was the son of Phares,
which was the son of Juda,
which was the son of Jacob,
which was the son of Isaac,
which was the son of Abraham,
which was the son of Thara,
which was the son of Nachor,
which was the son of Saruch,
which was the son of Ragau,
which was the son of Phalec,
which was the son of Heber,

which was the son of Sala,
which was the son of Cainan,
which was the son of Arphaxad,
which was the son of Sem,
which was the son of Noe,
which was the son of Lamech,
which was the son of Mathusala,
which was the son of Enoch,
which was the son of Jared,
which was the son of Maleleel,
which was the son of Cainan,
which was the son of Enos,
which was the son of Seth,
which was the son of Adam,
which was the son of God.

Text: Luke 3:23-38

9 Diliges Dominum
William Byrd (1540–1623)

Diliges Dominum Deum tuum,
Ex toto corde tuo,
Et in tota anima tua,
Et in tota mente tua:
Diliges proximum tuum,
Sicut te ipsum.

*Thou shalt love the Lord thy God
with all thy heart
and with all thy soul
and with all thy mind.
Thou shalt love thy neighbour
as thyself.*

Text: Matthew 22: 37 & 39

10 What Is Our Life?
Orlando Gibbons (1583–1625)

What is our life, our life? A play of passion.
Our mirth the music of division.
Our mother's wombs the 'tiring houses be,
where we are dress'd for this short comedy.
Heav'n the judicious sharp spectator is,
that sits and marks still who doth act amiss.
Our graves, that hide us from the searching sun
are like drawn curtains when the play is done.
Thus march we, playing to our latest rest;
Only we die in earnest, that's no jest.

Text: Sir Walter Raleigh (c.1554–1618)

11 Ozymandias

Thomas Recknell (b. 1989)

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these
lifeless things,
The hand that mocked them and the heart
that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away."

Text: From *Ozymandias* by Percy Bysshe Shelley (1792-1822)

12 These Hours

Adrian Cruft (1921–1987)

These hours, and that which hovers o'er my end.
Into Thy hands and heart, Lord, I commend.
Take both to Thine account, that I and mine,
In that hour and in these, may be all Thine.
That as I dedicate my devoutest breath

To make a kind of life for my Lord's death.
So from His living, and life-giving death,
My dying life may draw a new
and never fleeting breath, Amen.

Text: Richard Crashaw (c.1613-1649)

13 A Prayer of King Henry VI

Henry Ley (1887–1962)

Domine, Jesu Christe,
qui me creasti,
redemisti, et preordinasti
ad hoc quod sum,
tu scis quid de me facere vis;
fac de me secundum
voluntatem tuam
cum misericordia.
Amen.

*Lord Jesus Christ,
who created,
redeemed, and preordained
me to be this that I am,
you know what you wish to do with me;
do with me in accordance
with your will,
with mercy.
Amen.*

14 Even Such is Time

Herbert Howells (1892–1983)

Even such is time, that takes in trust
Our youth, our joys, our all we have,
And pays us but with earth and dust;
Who, in the dark and silent grave,
When we have wandered all our ways,
Shuts up the story of our days:
But from this earth, this grave, this dust,
My God shall raise me up, I trust.

Text: Sir Walter Raleigh (c.1554–1618)

15 The Evening Watch

Benjamin Rowarth (b. 1992)

BODY
Farewell! I go to sleep; but when
The day-star springs, I'll wake again.

SOUL

Go, sleep in peace; and when thou liest
Unnumber'd in thy dust, when all this frame
Is but one dram, and what thou now descriest
In sev'ral parts shall want a name,
Then may his peace be with thee, and each dust
Writ in his book, who ne'er betray'd man's trust!

BODY

Amen! but hark, ere we two stray
How many hours dost think 'till day?

SOUL

Ah go; th'art weak, and sleepy. Heav'n
Is a plain watch, and without figures winds
All ages up; who drew this circle, even
He fills it; days and hours are blinds.
Yet this take with thee. The last gasp of time
Is thy first breath, and man's eternal prime.

Text: Henry Vaughan (1621-1695)

16 Miserere nostri

Thomas Tallis (1505-1585)

Miserere nostri Domine, miserere nostri.
Have mercy on us Lord, have mercy on us.

17 Music, When Soft Voices Die

C. Hubert H. Parry (1848–1918)

Music, when soft voices die,
Vibrates in the memory.
Odours, when sweet violets sicken,
Life within the sense they quicken.

Rose leaves, when the rose is dead,
are heaped, heaped for the beloved's bed;
and so thy thoughts, when thou art gone.
Love itself shall slumber on.

Text: Percy Bysshe Shelley (1792-1822)

18 **Lux aeterna** from *Requiem a6*
Tomás Luis de Victoria (1548-1611)

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*Let perpetual light shine upon them, O Lord,
with your saints for ever,
for you are merciful.
Grant them eternal rest, O Lord,
and let perpetual light shine upon them.*

19 **Et incarnatus est** from *B Minor Mass*
Johann Sebastian Bach (1685–1750)

Et incarnatus est de Spiritu Sancto,
ex Maria virgine;
et homo factus est.

*By the power of the Holy Spirit
He became incarnate from the Virgin Mary,
and was made man.*

RODOLFUS CHOIR



Soprano

Alys Harvey
Charlotte Corderoy
Elspeth Day-Collins
Georgie Gulliver
Hannah Wight
Honor Halford-MacLeod
Isabel Gibber
Juliet Webb
Lorna Price
Miranda Ostler
Rosie Burgering
Steph Franklin
Victoria Downey
Miranda Rainbow

Alto/Counter Tenor

Alice Webster
Bryony McIvor
Chris Murphy
Ella Venn
George Gibbon
Helena Benthall
Lizzy Hardy

Tenor

Alexander Hume
Brennan Alleyne
Clement Collins-Rice
Laurence Kilsby
Matt Norriss
Robin Randall
Sam Harris

Bass

Ben Dennes
Charles Day
David Valsamidis
Freddie Crowley
Jaivin Raj
Jo Moore
Joe Chesterman-March
Peter Norriss
Henry Griffiths
Patrick Barrett
Henry Page

With a sound hailed as ‘unspeakably beautiful’ by *Gramophone*, the Rodolfus Choir has established itself firmly over a period of thirty years as one of the leading young choirs in the United Kingdom; during which time they have developed a lasting reputation for their commitment to the very highest level of musicality. Founded in 1983, and comprising some of the finest young singers in the country, its members are all alumni of the famous Eton Choral Courses. Conducted by their founder Ralph Allwood, the fresh and vibrant sound of the choir is a reflection of their profound sensitivity to dynamic contrast, blend and phrasing. The group have become renowned for their imaginative programming, their innovative and exciting performances, as well as for their extensive array of prestigious recordings.

Recent highlights for the Rodolfus Choir have included performances at St John’s Smith Square (during the 30th Anniversary celebration of the choir), the Royal Festival Hall, Westminster Abbey, Exeter Cathedral, the Barbican Centre and at the Three Choirs Festival. The choir is also frequently invited to take part in live broadcasts on BBC Radio 3 and in recording sessions for television and film soundtracks.

Unspeakably beautiful ... a truly memorable performance. The Rodolfus Choir rise above the technical challenges to convey a sense of radiance and elation that is indelibly memorable ... marvellous. Exemplary in every respect.

Gramophone

Outstanding by any standards ... Sheer pleasure.

BBC Music Magazine

RALPH ALLWOOD

Ralph Allwood MBE was for 26 years Director of Music at Eton College and is now a freelance choral director. He is the Director of the Eton Choral Courses, which he founded in 1980. Seven thousand 16 to 20 year olds have been students on courses over the last thirty-five years. He co-founded the Junior Choral Courses in 2012, and is now planning courses in Shanghai, Melbourne and Greenwich, Connecticut.

Ralph is a founder and conductor of Inner Voices, a choir made up of singers from state schools in London. He is Director of Music at the Old Royal Naval College in Greenwich with its Choral Scholars from Trinity Laban. He has conducted choirs for 40 live broadcasts for



BBC Radio 3, is a judge for the Llangollen Eisteddfod and Cork International Choral Competition and has written much music heard worldwide on radio and television.

Ralph adjudicates the Llangollen Eisteddfod and the Cork International Choral Competition. He is a Fellow Commoner and (from September 2015) Director of Chapel Music at Queens’ College, Cambridge, and an Honorary Fellow of University College, Durham. He is Choral Advisor to Novello, Wellington College and Trinity College, Oxford. He teaches at Trinity Laban Conservatoire and at his old school, Tiffin.

In 2012 Ralph was awarded a Doctorate of Music by Aberdeen University. He was made MBE in the 2012 New Year’s Honours list.

MAX BARLEY

Max was a chorister at King's College, Cambridge and Organ Scholar at St John's College, Oxford, where he studied Modern Languages. He studied Choral Conducting at the Munich Conservatoire with Michael Gläser and Andreas Herrmann. In the UK he has studied conducting with Paul Spicer, organ with Anne Marsden Thomas and the late David Sanger, and singing with Robert Rice.

Max is currently Director of Music at St Mary's Church Wimbledon, Organ Scholar at Trinity Laban, Musical Director of West Barnes Singers, Accompanist and Associate Director of Thames Philharmonic Choir, and a Choral Animateur for Westminster Cathedral's Outreach programme. He has also worked on the music staff for various residential choral courses: Eton Choral Courses, National Children's Choir of Great Britain, and the National Youth Training Choir of Wales. He was formerly Director of Thames Youth Choir and Accompanist and Assistant Director of Tiffin Boys' Choir.

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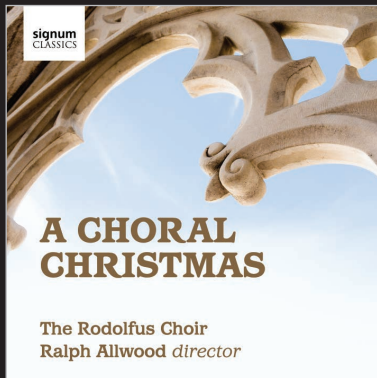
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