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CLASSICS

A KNIGHT'S PROGRESS

*Choral Works by Bairstow, Haydn, Muhly, Parry,
Tavener, Vaughan Williams & Walton*



The Temple Church Choir | Greg Morris organ | Roger Sayer director

A KNIGHT'S PROGRESS

1	I was glad	Hubert Parry (1848-1918)	[4.57]
2	The Twelve Soloists: Oscar Simms <i>treble</i> Benedict Davies <i>treble</i> Tom Williams <i>alto</i> Thomas Guthrie <i>tenor</i> Christopher Dixon <i>bass</i>	William Walton (1902-1983)	[11.49]
	Our present charter *	Nico Muhly (b.1981)	
3	I. First		[4.02]
4	II. Thy Kingdome Come, O God		[4.21]
5	III. The Beatitudes		[4.22]
6	IV. Nullus Liber Homo Capiatur Soloists: Max Todes <i>treble</i> William Towers <i>alto</i> Christopher Dixon <i>bass</i>		[4.45]
7	Mother of God, here I stand	John Tavener (1944-2013)	[2.30]
8	Valiant-for-Truth Soloist: David Allsopp <i>alto</i>	Ralph Vaughan-Williams (1872-1958)	[5.02]
9	Blessed City, heavenly Salem Soloist: Emerson Murphy <i>treble</i>	Edward Bairstow (1874-1946)	[8.33]
10	Te Deum in C Major , HOB XXIIIc:2 * World Premiere Recording Total timings:	Franz Joseph Haydn (1732-1809)	[8.17] [58.45]

CHOIR OF THE TEMPLE CHURCH
GREG MORRIS ORGAN
ROGER SAYER DIRECTOR

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Born in the seaside town of Bournemouth, **Sir Charles Hubert Hastings Parry** went on to study at Eton and then at Oxford University where he subsequently became Professor of Music. From 1895 until his death he was also Director of the Royal College of Music in London. He wrote music of all kinds, including an opera, symphonies, chamber and instrumental music, oratorios and church music. However, he is perhaps best known nowadays for his famous setting of William Blake's poem, *Jerusalem*, which was composed in 1916. Soon this hymn was taken up by the Suffragette Movement and later was to become an indispensable part of the programme at the Last Night of the Proms.

For the Coronation of King Edward VII in 1902 Parry composed the anthem *I was glad*, a setting of verses from Psalm 122 which was also performed at the Coronation of Edward VII's great-granddaughter, the present Queen. More recently, it was sung at the wedding of Prince William and Kate Middleton on 29 April 2011.

According to the rubric in the service book for the 1953 Coronation, the Queen, as soon as she entered at the west door of the Church, was to be received with this anthem and, while it was being sung, she was to pass through the body of the Church, into and through the Choir, and up to her Chair of Estate beside the Altar. On that occasion the Queen's Scholars of Westminster School led the choir in singing the central section of this anthem – 'Vivat Regina Elizabetha!' – a section that nowadays is usually omitted in concert performances, as it is on this recording.

Another composer whose music was heard at the 1953 Coronation was **William Walton** who had composed a setting of the *Gloria* and the march *Orb and Sceptre* especially for the occasion. Some twelve years later, in May 1965, Walton and his wife went to stay for a few days in the Deanery of Christ College, Oxford. Also staying there that weekend were the poet W.H.Auden (1907-1973) and the notorious Labour M.P., Tom Driburg. The Dean at that time was, in Driburg's words, 'a hospitable and friendly old Canadian named Cuthbert Simpson'. On the Sunday, Driburg was to be the 'Select Preacher' at the University Church of St Mary the Virgin and, as such, to deliver the University

Sermon. In his autobiography (*Ruling Passions*), Driburg describes how he was led through the streets of Oxford by the so-called Bedel in Divinity, bearing his wand of office, and that the scarlet-robed Vice-Chancellor was also in attendance. Apparently he had a 'satisfactory full house' for his sermon which was 'broadly Socialist in content' but 'about five minutes too long'.

Later that evening, the Choir of Christ Church gave the first performance of *The Twelve*, an anthem for the feast of any of the apostles. Its music was by Walton, who had himself been a chorister at Christ Church in his youth, and words by Auden, who had read Literature there as an undergraduate in the 1920s and had returned as Professor of Poetry some thirty years later. According again to Driburg, this anthem 'made us sit up' and he went on to describe how 'the sound was dynamic, almost violent' and that 'the words raced and leaped and tumbled, like rivers joining in a waterfall'.

The driving force behind the creation of this anthem had been the Dean who had asked Auden for the words back in 1962. Walton worked at setting to music this 'somewhat obscure and difficult-to-set text', as he called

it, at his home on the island of Ischia. The performance at Evensong on 16 May 1965 was conducted by Sydney Watson with Robert Bottone playing the organ. Walton dedicated the work to Christ Church and its Dean. Later, he was to orchestrate it for use at a concert on 2 January 1966 to celebrate the 900th Anniversary of the founding of Westminster Abbey. On that occasion it was the composer himself who conducted the London Philharmonic Choir and Orchestra.

Nico Muhly was born in Vermont but brought up in Providence, Rhode Island, where, as a child, he was to sing in the choir at the Grace Episcopal Church. He began playing the piano at the age of ten and then, after completing his schooling in Providence, went to New York to study English at Columbia University and music at the Juilliard School. His first attempts at composition had been when he was about twelve years old with what he remembers was 'probably a sacred choral piece'. In his early twenties he was working with the likes of Björk and Philip Glass and, in 2006, he released his first album which was entitled *Speaks Volumes*. Subsequently he has written, amongst much else, music for the Britten Sinfonia and an opera – *Two Boys* –

which was given its first performance by English National Opera in June 2011.

Our present Charter was commissioned for the Choir of the Temple Church to celebrate the 800th Anniversary of the sealing of Magna Carta on 15 June 1215. It was given its first complete performance at the Temple Church on 18 December 2014, the fourth section having already been performed on 6 November at the Library of Congress in Washington, DC, at the opening of the exhibition, *Magna Carta: Muse and Mentor*. This exhibition, with the Lincoln Cathedral copy of the charter as its centre point, had been designed to demonstrate the importance of Magna Carta in the drawing up of both the Declaration of Independence of 1776 and the American Constitution eleven years later.

It was at the Temple Church in January 1215 that King John was persuaded of the need for a charter which would limit his powers and protect the rights of his subjects. Three of those to witness the sealing of this charter on the banks of the River Thames at Runnymede – William Marshal (Earl of Pembroke and the King's chief advisor), his son William and Brother Aymeric (Master of the Order of Knights Templar in England) – are all buried in the Temple Church.

Muhly's *Our present Charter* is in four sections. The first of these – simply entitled *First* and making much use of this word – is a setting of the opening words of the charter. The second section is a setting of the hymn *Thy kingdom come, O God!* which has words by Lewis Hensley (1824-1905) while the third takes its text from *The Beatitudes*. In the final section – *Nullus liber homo capiatur* (No freeman shall be taken or imprisoned) – the words are again taken from the Magna Carta. This is the only movement in which the organ is silent, the choir singing *a cappella* the two clauses from the charter now numbered 39 and 40. These promise that no freeman will be imprisoned except by the law of the land and that no one will be refused 'right or justice', the words of clause 40 being sung in both English and Latin. Just as the choir is about to sing the text in Latin, small sections of which are enclosed in rectangular boxes, the composer gives the following instruction: 'singer by singer, repeat boxed phrase in individual tempo; take care not to coordinate with other singers; each bar should last 5–8 seconds'. The resulting effect is rather like that of entering a crowded room in which everyone is talking.

In an article which appeared in the *Guardian* on 13 November 2013, Nico Muhly wrote as follows: 'As a chorister, I always looked forward to singing Tavener's *Hymn to the Mother of God*...it is delicious to hear, and even more toothsome to sing.' Later in that same article he went on to suggest that 'to study Tavener's music is to immerse oneself in the subtle vocabulary of stillness and slow change' and also to note the connection between the 'deliberate simplicity' of Tavener's 'melodic sensibilities' and the 'melancholic strophes' of Vaughan Williams' motet *O taste and see* (also written for the 1953 Coronation), which he considers 'never quite commits to a tonal focal point as much as to a horizon line towards which the listener glides'.

It was on 27 June 2003, at the Temple Church, that the first performance of **John Tavener's** *The Veil of the Temple* began. It did not end, however, until the following morning, for this work is a seven-hour-long vigil, designed to last all night. Tavener himself has described it as being the 'biggest thing' that he had ever done and referred to it as a statement of his life's work. However, when first invited by the Master of the Temple to compose this work, Tavener had had his doubts, indeed he

told his biographer, Piers Dudgeon, that he thought the idea was 'ludicrous' as nothing like this had ever been done before. Writing in his book, *Lifting the Veil*, Dudgeon told of his own experience of attending that first performance, of how there was cushion on each seat along with two bars of chocolate 'to help to sustain us through the night' and that the evening began with a talk about the history of the Temple Church. It was not a production to have missed, he later claimed: 'the direction was superb; the use of the Temple space, the spacing of the choirs and instruments, the quality of the singers and players, all highly effective.'

It is in the seventh of the work's eight cycles that comes ***Mother of God here I stand***, a setting of words by the Russian poet Mikhail Lermontov (1814-1841). This has since become an independent anthem and, as such, was given its first performance at an evening Rush Hour Concert at the Temple Church on 13 May 2004 by its own Choir conducted by the then Director of Music, Stephen Layton, with James Vivian playing the organ. It is dedicated to the Choir, Stephen Layton and the Master of the Temple, the Revd Robin Griffith-Jones and was sponsored by the Toulmin family, the late Judge

John Toulmin having been Chairman of the Temple Church Committee. Writing in the *Guardian* about his experience of attending the first performance of *The Veil of the Temple*, Simon Poole recalled that at 1.02am he was 'entranced by the setting of a Lermontov poem that begins *Mother of God*' and claimed that he wouldn't have minded 'hearing just that, over and over again, for the rest of the night'.

As a young boy, **Ralph Vaughan Williams** was a pupil at Charterhouse School in the Surrey town of Godalming. From there we went to the Royal College of Music where he was to study with, amongst others, Charles Villiers Stanford and Hubert Parry. His other teachers included Charles Wood (at Cambridge University), Maurice Ravel (in Paris) and Max Bruch (in Germany).

It was in November 1940 that Vaughan Williams composed his short motet *Valiant-for-Truth*, a setting of words taken from *The Pilgrim's Progress* by John Bunyan (1628-1688). Two years later, he was to be commissioned by the BBC to compose some incidental music to accompany a radio production of Bunyan's allegory and then, in 1951 for the Festival of Britain, he composed an opera, or morality as he liked to call it, based on the same story.

It seems that it was the death of Dorothy Longman, an old friend of Vaughan Williams, which prompted the composer to set to music Mr Valiant-for-Truth's speech from *The Pilgrim's Progress*. (In the play, this character introduces himself thus: 'I am one whose name is Valiant-for-Truth. I am a pilgrim, and am going to the Celestial City'). The motet's opening words – 'After this it was noised abroad that Mr Valiant-for-Truth was taken with a summons...' – are sung by the altos, with the whole choir joining in with the pilgrim's name. The tempo marking is *lento* and until the section beginning 'My sword, I give to him' the dynamics are predominantly *piano*. The work ends with a vocal fanfare, starting *pianissimo* but rising to fortissimo on the words 'and all the trumpets sounded for him on the other side'.

The first performance of *Valiant-for-Truth* took place at St Michael's, Cornhill in the City of London on 29 June 1942 when it was sung by the St Michael's Singers conducted by Dr Harold Darke. In her biography of her husband, Ursula Vaughan Williams noted that the programme also included 'Tudor motets, two works by Harold Darke and Haydn's *Te Deum*' and that the church had been full.

Just over two years after the birth of Vaughan Williams in the Gloucestershire village of Down Ampney, **Edward Cuthbert Bairstow** was born in Huddersfield. Although he was to be taught music privately in London and was to spend six years as pupil to Sir Frederick Bridge at Westminster Abbey, Bairstow was to spend much of his professional life in his native Yorkshire, notably as organist at Leeds Parish Church and at York Minster. It was in 1913, after seven years at Leeds, that Bairstow took up his appointment in York and he was to remain in that post for the rest of his life.

As a composer, not surprisingly, he added many anthems and hymn tunes to the repertoire and wrote several pieces for the organ but he also composed some music for piano and violin and several songs. In 1902, Bairstow, using a Latin pseudonym, entered a competition instigated by the Worshipful Company of Musicians for the 'best Coronation March for full orchestra'. The judges included Bairstow's erstwhile teacher, Sir Frederick Bridge, and Sir Hubert Parry (whose anthem *I was glad* was, as has already been mentioned, written for that same Coronation) but the prize went to Percy Godfrey, the music master at King Edward's School, Canterbury.

Bairstow's best-known anthem *Blessed City, heavenly Salem*, which dates from 1914, was the first that he composed after becoming organist at York Minster. However, it was not initially intended for performance in that Minster but at a church festival in the Heaton district of Bradford. So closely did this anthem become associated with his name, that his pupil, and successor in the organ loft of York Minster, Francis Jackson chose to entitle his biography of Bairstow 'Blessed City'. The anthem is based on the ancient plainchant *Urbs beata Hierusalem* in the translation into English by the well-known hymn-writer, John Mason Neale (1818-1866).

Bairstow was appointed Professor of Music at Durham University in 1929 and in that capacity, some eight years later, was to present William Walton to the Chancellor for an honorary doctorate.

As well as being a prolific composer (and judge of the best Coronation March competition), Hubert Parry was also a renowned teacher and writer. One of his most popular books, *Studies of Great Composers*, not surprisingly, contains an essay about **Joseph Haydn**. Referring to his time in England during the 1790s, Parry

suggests that it was Haydn's 'clear, straightforward, fresh geniality, free from affectation and morbidity, which endeared both him and [his music] to the English people of that day'.

In the field of choral music, Haydn is best known nowadays for his oratorios *The Creation* and *The Seasons* and for the six glorious Masses that he composed in the late 1790s and early 1800s following his two highly successful visits to London. Experienced choristers, however, will also know of his settings of the *Salve Regina* and *Stabat Mater*, his choral version of *The Seven Last Words* and the two *Te Deums*, one early and one late. The first of his settings of the *Te Deum* dates from the 1760s and was composed soon after Haydn had entered the service of the Esterházy family at Eisenstadt. It is in C major, has parts for four soloists, choir and orchestra and was probably first performed at an Esterházy family wedding. It is thought that the second *Te Deum* had its first performance in September 1800 during a visit to Prince Nicholas Esterházy at Eisenstadt by Lord Nelson together with Sir William and Lady Emma Hamilton.

This *Te Deum*, which, like its predecessor, is in C major but has no need for soloists, was

not, however, composed for the Esterházy but was the result of a commission from the Empress Marie Thérèse. This lady, who was the wife of the Holy Roman Emperor, Francis II, is not to be confused with Maria Theresa who was Empress of Austria in her own right during Haydn's youth and after whom his Symphony No.48 is named. According to Haydn, Marie Thérèse had a 'pleasant but weak voice' but she did, on one occasion, sing the soprano part in a performance of *The Creation*. She was an enthusiastic admirer of Haydn's music and did all she could to promote it at court. Her *Te Deum* is in one continuous movement which falls into three sections. The opening *allegro* deals with the first part of this Latin hymn from the words *Te Deum laudamus, te Dominum confitemur* (We praise thee, O God: we acknowledge thee to be the Lord) to *Judex crederis esse venturus* (We believe that thou shalt come to be our judge). Then follows the verse beginning *Te ergo quaesumus famulis tuis subveni* (We therefore pray thee, help thy servants) and this is marked *adagio*. From the words *Aeterna fac cum sanctis tuis in gloria numerari* (Make them to be numbered with thy saints in glory everlasting) until the end of the work the marking is *allegro moderato*.

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TEXTS

1 I was glad

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 built 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.

Words: Psalm 122. 1-3, 6-7

2 The Twelve

I

Without arms or charm of culture,

Persons of no importance

From an unimportant Province,

They did as the Spirit bid,

Went forth into a joyless world

Of swords and rhetoric to bring it joy.

When they heard the Word, some demurred, some mocked, some were shocked: but many were stirred and the Word spread. Lives long dead were quickened to life; the sick were healed by the Truth revealed; released in to peace from the gin of old sin, men forgot themselves in the glory of the story told by the Twelve.

Then the Dark Lord, adored by his world, perceived the threat of the Light to his might. From his throne he spoke to his own. The loud crowd, the sedate engines of State, were moved by his will to kill. It was done. One by one, they were caught, tortured, and slain.

II

O Lord, my God, Though I forsake thee,
Forsake me not, But guide me as I walk
Through the valley of mistrust,
And let the cry of my disbelieving absence
Come unto thee, Thou who declared unto Moses:
'I shall be there.'

III

Children play about the ancestral graves, for the dead no longer walk. Excellent still in their splendour are the antique statues: but can do

neither good nor evil. Beautiful still are the starry heavens: but our fate is not written there.

Holy still is speech, but there is no sacred tongue: the Truth may be told in all.

Twelve as the winds and the months are those who taught us these things:

envisaging each in an oval glory, let us praise them all with a merry noise.

'The Twelve' words by W H Auden © 1966 Oxford University Press. Reproduced by permission of Oxford University Press. All rights reserved.

3 - 6 Our present Charter

Commissioned for the Choir of the Temple Church, Mother-Church of the Common Law, to Celebrate the 800th Anniversary of the Sealing of Magna Carta on 15 June 1215.

3 I. First

FIRST, We have granted to God, and by this our present Charter have confirmed, for Us and our Heirs for ever, that the Church of England shall be free, and shall have all her whole Rights and Liberties inviolable. We have granted also, and given to all the Freemen of our Realm, for Us and our Heirs for ever, these Liberties under-written, to

have and to hold to them and their Heirs, of Us and our Heirs for ever.

Words: Magna Carta

4 II. Thy Kingdome Come, O God

Thy kingdom come, O God!
Thy rule, O Christ begin!
Break with thine iron rod
the tyrannies of sin!

Where is thy reign of peace,
and purity and love?
When shall all hatred cease,
as in the realms above?

When comes the promised time
that war shall be no more,
oppression, lust, and crime
shall flee thy face before?

We pray thee, Lord, arise,
and come in thy great might;
revive our longing eyes,
which languish for thy sight.

Words: Lewis Hensley, 1867

5 III. The Beatitudes

Blessed are the poor in spirit:
For theirs is the kingdom of heaven.
Blessed are they that mourn:
for they shall be comforted.
Blessed are the meek:
for they shall inherit the earth.
Blessed are they which do hunger and thirst after
righteousness:
for they shall be filled.
Blessed are the merciful:
for they shall obtain mercy.
Blessed are the pure in heart:
for they shall see God.
Blessed are the peacemakers:
for they shall be called the children of God.

Words: Beatitudes: Matthew 5. 3-9

6 IV. Nullus Liber Homo Capiatur

39. No freemen shall be taken or imprisoned or
disseised or exiled or in any way destroyed, nor will
we go upon him nor send upon him, except by the
lawful judgment of his peers or by the law of the
land.

40. To no one will we sell, to no one will we refuse
or delay, right or justice.

Words: Magna Carta

7 **Mother of God, here I stand**

Mother of God, here I stand now praying,
before this ikon of your radiant brightness;
not praying to be saved from a battlefield,
not giving thanks, nor seeking forgiveness
for the sins of my soul, nor for all the souls
numb, joyless and desolate on earth, –
but for her alone, whom I wholly give you.

Alleluia.

*Words: Mikhail Lermontov (1814-1841)
and Byzantine liturgy, translated by Mother Thekla*

8 **Valiant-for-Truth**

After this it was noised abroad that Mr Valiant-
for-Truth was taken with a summons; and had
this for a token that the summons was true, 'That
his pitcher was broken at the fountain.' When
he understood it, he called for his friends, and
told them of it. Then, said he, 'I am going to my
Father's, and though with great difficulty I am got

hither, yet now I do not repent me of all the trouble I
have been at to arrive where I am. My sword, I give
to him that shall succeed me in my pilgrimage,
and my courage and skill, to him that can get
it. My marks and scars I carry with me, to be a
witness for me, that I have fought his battles,
who now will be my rewarder.' When the day
that he must go hence, was come, many
accompanied him to the riverside, into which,
as he went, he said, 'Death, where is thy sting?'
And as he went down deeper, he said, 'Grave,
where is thy victory?'

So he passed over, and all the trumpets sounded
for him on the other side.

Words: John Bunyan (1628-1688)

9 **Blessed city, heavenly Salem**

Blessed city, heavenly Salem,
Vision dear of peace and love,
Who of living stones art builded
In the height of heaven above,
And by Angel hands apparelled,
As a bride doth earthward move;

Out of heaven from God descending,
New and ready to be wed

To thy Lord, whose love espoused thee,
Fair adorned shalt thou be led;
All thy gates and all thy bulwarks
Of pure gold are fashioned.

Bright thy gates of pearl are shining;
They are open evermore;
And their well-earned rest attaining
Thither faithful souls do soar,
Who for Christ's dear Name in this world
Pain and tribulation bore.

Many a blow and biting sculpture
Polished well those stones elect,
In their places now compacted
By the heavenly Architect,
Nevermore to leave the Temple
Which with them the Lord hath decked.

To this Temple, where we call Thee,
Come, O Lord of hosts, today;
With Thy wonted loving kindness,
Hear Thy servants as they pray;
And Thy fullest benediction
Shed within its walls away.
Amen.

*Words: Latin, seventh century,
trans. John Mason Neale, 1851*

10 **Te Deum in C Major**

Te Deum laudamus:
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli;
tibi caeli et universae Potestates;
Tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
maiestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia,
Patrem immensae maiestatis:
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes, in gloria Patris.

ludex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.
Aeterna fac cum sanctis tuis in gloria numerari.
Salvum fac populum tuum,
Domine, et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies benedicimus te;
Et laudamus Nomen tuum in saeculum, et in
saeculum saeculi.
Dignare, Domine, die isto sine
peccato nos custodire.
Miserere nostri Domine, miserere nostri.
Fiat misericordia tua,
Domine, super nos,
quemadmodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.
*We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee:
the Father everlasting.
To thee all Angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubin, and Seraphin:
continually do cry,
Holy, Holy, Holy:
Lord God of Sabaoth;*

*Heaven and earth are full:
of the Majesty of thy glory.
The glorious company of the Apostles:
praise thee.
The goodly fellowship of the Prophets:
praise thee.
The noble army of Martyrs:
praise thee.
The holy Church throughout all the world:
doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting Son: of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome
the sharpness of death:
thou didst open the kingdom of heaven to all
believers.
Thou sittest at the right hand of God:
in the Glory of the Father.
We believe that thou shalt come:
to be our Judge.
We therefore pray thee, help thy servants:
whom thou hast redeemed
with thy precious blood.
Make them to be numbered with thy Saints:*

*in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us:
as our trust is in thee.
O Lord, in thee have I trusted:
let me never be confounded.*

CHOIR OF THE TEMPLE CHURCH

BOYS

Oscar Simms

Head Chorister

Benedict Davies

Deputy Head Chorister

Max Todes

Emerson Murphy

Alessandro Godawatta

Matthew O'Connor

Luca Zucchi

Angelo York

Ebube Chiana

Hieu Wilkinson

Charlie Gundy

Felix Bowden

Osian Guthrie

Tristan Lockett-Green

Jian Hui Mo

Probationers

John Morshead

James Bennett

MEN

Altos

David Allsopp

Aaron Burchell

Jonathan Darbourne

Christopher Field

Christopher Lowrey

William Towers

Timothy Travers-Brown

Tom Williams

Ben Williamson

Tenors

Will Balkwill

Gwilym Bowen

Guy Cutting

Richard Eteson

Thomas Guthrie

Gautam Rangarajan

Nathan Vale

Toby Watkin

James Way

Basses

Colin Campbell

Christopher Dixon

William Gaunt

Gareth John

Richard Latham

Alastair Merry

Edmund Saddington

Robert Temmink

The Temple Church Choir of eighteen boy-choristers and twelve choirmen has in recent years regained the prestige it enjoyed when Sir George Thalben-Ball and Ernest Lough made (in 1926) their world-famous recording of Mendelssohn's *Hear my Prayer/O, for the Wings of a Dove*. The present choir shot back to prominence with the commission and – at the Temple Church itself – the première of John Tavener's all-night musical vigil *The Veil of the Temple*, 'Tavener's masterpiece' (The Daily Telegraph). The Choir took *The Veil* to the Lincoln Center Festival in New York, and then to the Proms in a shortened version which is currently available on Signum Classics SIGGD367. This recording has been followed by three further discs from the choir, all of them critically acclaimed.

In the past two years, the choristers have appeared on Hyperion's new release of Britten's *St Nicholas*, performed *The Ceremony of Carols* at the opening concert of the Britten Centenary celebrations at the Snape Maltings in Aldeburgh, joined forces with the BBC Singers in Britten's *A Babe was Born* at the Proms in the Royal Albert Hall, and broadcast a memorial concert to Sir John Tavener on Classic FM. Earlier this year, they also joined the BBC

Singers in a recording of music by Judith Weir, for release next year. The Choir is proud to commission new music, including works from Thomas Adès and Gabriel Jackson. In November this year the Choir gave the première of *A Safe Stronghold*, a collaboration between two young composers to commemorate the 100th anniversary of the outbreak of the First World War – the German Lars Schwarze and the British Gareth Tresseder. Nico Muhly's *Our present Charter* has been commissioned to mark the 800th anniversary of Magna Carta, and as part of events to celebrate the same anniversary, the choir recently performed at both the Library of Congress and the Supreme Court in Washington D.C.

GREG MORRIS

Greg Morris is Associate Organist of the Temple Church in London, Musical Director of Collegium Musicum of London, and founding Musical Director of the Bar Choral Society.

An acclaimed solo recitalist and recording artist, Greg has performed widely throughout the UK and Europe. He gave the world premiere of David Briggs' *Organ Concerto*, and subsequently recorded the work with the Northern Chamber Orchestra. His first two solo CDs, including an "authoritative" (American Record Guide) performance of organ music by Kenneth Leighton, received widespread critical acclaim. His recordings for Signum include the first CD to be recorded on the newly restored organ of the Temple Church. Featuring Whitlock's magnificent Sonata, it has been described by Gramophone as "a singularly impressive release".

Since 2006, Greg has accompanied the Temple Church Choir. He has performed with them on BBC Radio 3, in CD recordings, in the presence of Her Majesty the Queen, and most recently in the Library of Congress and Supreme Court in Washington DC at events to

mark the 800th anniversary of Magna Carta. He performs widely as a freelance accompanist and ensemble player, and has appeared at the BBC Proms with the BBC Singers.

Greg also works extensively as a conductor. Recent and future projects include: chorus master for the choristers of the Temple Church performing Britten's *A boy was born* at the BBC Proms; music by Bach, including the Magnificat, with Collegium Musicum of London; directing the Temple Singers and Players in fully-staged performances of Purcell's *The Fairy Queen* in the historic Middle Temple Hall; conducting the Bar Choral Society in music by Fauré and Vaughan Williams with baritone Roderick Williams.

Greg held scholarships at St George's Chapel, Windsor, Jesus College, Cambridge and St Martin-in-the-Fields. He was awarded the Silver Medal of the Worshipful Company of Musicians for his prize-winning performance in the FRCO diploma, and was subsequently Assistant Director of Music at Blackburn Cathedral.

For further information, please visit
www.gregmorris.org.uk

ROGER SAYER

Roger Sayer is Organist and Director of Music at The Temple Church, London, having previously held the same position at Rochester Cathedral. He is also Deputy Chorus Director and Accompanist to the London Symphony Chorus.

In his early years Roger was an organ student at St Paul's Cathedral and also won many prizes for organ playing as a student at the Royal College of Music. Notably his success as a prize winner in the 1989 St Albans International Organ Competition led to a career of international recital tours which take him all over the world. He has many recordings both as organist and conductor which have received wide critical acclaim. Two CDs will be released in the next six months; one is Roger's final Rochester organ solo recording and the other is his first as Music Director of the Temple Church Choir. This will include the first recording of the new cantata, *Our Present Charter*, by the American Composer, Nico Muhly, written for the choir to celebrate the 800th anniversary of the sealing of Magna Carta. In 2015/16, Roger will record the complete 20 Rheinberger organ sonatas.

Under his direction the Temple Church Choir has performed live on BBC Radio 3, Classic FM, the Cadogan Hall and has recently returned from a highly acclaimed tour to Washington DC. Roger is organ soloist on the soundtrack of the blockbuster film *Interstellar* which was released in early November 2014. Roger also examines for the ABRSM.

Recorded in the Temple Church, London, on 13 & 15 June and 4, 6, 18 & 20 July 2014.
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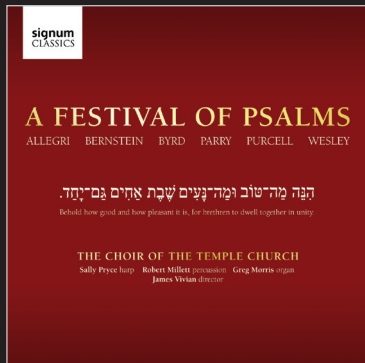
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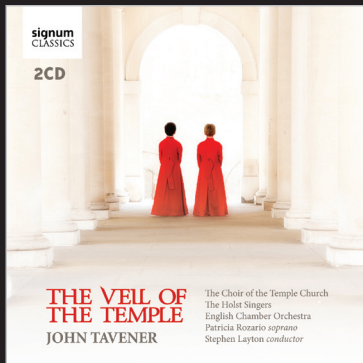


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