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CLASSICS

WILL TODD  
THE CALL OF WISDOM

T

TENEBRAE

ENGLISH CHAMBER ORCHESTRA  
NIGEL SHORT, CONDUCTOR

# WILL TODD THE CALL OF WISDOM

## CHORAL WORKS BY WILL TODD (B.1970)

- |   |                                |        |
|---|--------------------------------|--------|
| 1 | <b>The Lord is My Shepherd</b> | [4.48] |
| 2 | <b>Stay With Me, Lord</b>      | [7.44] |
| 3 | <b>The Call of Wisdom</b>      | [5.12] |
| 4 | <b>Man Unkind</b>              | [5.09] |
| 5 | <b>My Lord Has Come</b>        | [3.25] |
| 6 | <b>That We May Love Again</b>  | [6.21] |
| 7 | <b>Vidi Speciosam</b>          | [7.03] |

### Among Angels

- |    |                        |        |
|----|------------------------|--------|
| 8  | Part 1: Fear Not       | [5.35] |
| 9  | Part 2: Find only Joy  | [3.08] |
| 10 | Part 3: Seek out Light | [5.54] |

- |    |                                      |        |
|----|--------------------------------------|--------|
| 11 | <b>You Have Seen the House Built</b> | [5.42] |
| 12 | <b>I Sing Because...</b>             | [6.39] |

Total timings: [66.46]

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I have been extremely fortunate to have been championed by John Studzinski and his Genesis Foundation and to have been consistently supported by such a perceptive individual and organisation. Artists need support for their voices to be heard and I am grateful and humbled by the opportunities Genesis have offered me. I was commissioned by the Genesis Foundation to write *Among Angels* for performance by Harry Christophers and The Sixteen in Salzburg in celebration of John's 50th birthday. This was the beginning of our relationship and I'll never forget my first meeting with John when he quizzed me in depth about angels, choral textures and many other things both musical and spiritual. I came away with my head reeling but determined to create as strong a piece of choral music as possible. I wanted it to be worthy of John, but also for the music to be as expressive as possible and to touch people, and as someone with a lifelong love of choral music that opportunity to work with a top quality chamber choir like The Sixteen was a dream come true. *Among Angels* has gone on to be one of my most popular and critically acclaimed compositions, with several recordings and many performances since the premiere in 2006.

From that first commission followed OperaGenesis workshops at the Royal Opera House of my opera *Pusila*, leading to a second Genesis commission. This was for a choral piece based on a Padre Pio prayer *Stay With Me, Lord* also performed by Harry Christophers and The Sixteen, this time at a packed Westminster Cathedral alongside Padre Pio commissions from James MacMillan and Roxanna Panufnik. It gives me immense satisfaction that the Padre Pio CD has received praise from around the world and that my setting has been performed and enjoyed by choirs and congregations all over the country.

My friendship and collaboration with John Studzinski and the Genesis Foundation has been inspiring and nurturing. Quite simply, neither commission included on this recording could have been brought to life without their vision and support. On this disc these pieces are paired with other favourites from my choral repertoire, in several cases featuring new arrangements for the recording.

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## TEXTS

### 1 The Lord is My Shepherd

From *Te Deum* (2009).

This setting was written as the fourth movement of my 2009 *Te Deum*, which was commissioned by Vivace Chorus, conducted by Jeremy Backhouse. It was originally performed by a choir of 120 school children in Guildford Cathedral and has since been used frequently in worship.

*The Lord is my shepherd,  
therefore can I lack nothing.  
He makes me lie down in green pastures  
and leads me beside still waters.  
And I will dwell in the house of the Lord.  
Though I walk through the valley  
of the shadow of death, I will fear no evil;  
for you are with me,  
your rod and your staff comfort me.  
You are my shepherd.  
Surely your goodness  
and loving mercy shall follow me  
all the days of my life.*

Words from Psalm 23.

### 2 Stay With Me, Lord

Commissioned by the Genesis Foundation and first performed by The Sixteen in Westminster Cathedral, London in June, 2008, conducted by Harry Christophers.

This was another incredible opportunity – to work with the Genesis Foundation to write music to set the powerful prayer of St Padre Pio of Pietrelcina, ‘Stay with me, Lord’. In its original 2008 version *Stay With Me, Lord* was written for piano accompaniment, but here strings and harp replace the piano, adding further to the richness of the words, which have been so beautifully developed and poeticized by Ben Dunwell.

*Stay with me, Lord, for you are my life,  
my strength and my faith, my passion and light.  
Lord, stay lest I forget you,  
abandon you, fall in the dark.  
O Lord, my soul is poor, but let it be a home for you.  
Stay with me, Lord, that I may see your will.  
Stay with me, O my Lord, that I may hear your voice.  
Stay with me, that I may love you.  
Stay with me, Lord, that I may be true.  
Stay, Jesus, stay, for the day is late,  
and night comes quickly.  
Judgement and death, eternity come;  
Lord, strengthen me.  
I fear the dark, the Cross,*

*the sorrows, Lord, temptation.  
O Jesus, I need you to hold me in this night of exile.  
I ask no comfort but your staying,  
your love, your will, your light, your spirit.  
I ask no other consolation.  
I ask no other gift but love.  
Let me perceive you as your disciples  
in the breaking of bread.  
May your Eucharist be the breaking of the day,  
the joy of my heart.  
Lord, end this night of exile,  
and at my death stay with me,  
if not in bread, in grace and love.*

Words by Ben Dunwell, based on a prayer by St Padre Pio of Pietrelcina (1887–1968).

### 3 The Call of Wisdom

Commissioned by the Chapter of St Paul’s Cathedral for the Diamond Jubilee of HM The Queen, with generous sponsorship by The Worshipful Company of Homers.

On June 5th 2012 this piece was presented on the occasion of a Service of Thanksgiving at St Paul’s Cathedral for the Diamond Jubilee of HM Queen Elizabeth II. It was performed by the specially auditioned Diamond Choir, formed of children from all over the UK, alongside the choristers of St Paul’s Cathedral and the Chapel Royal, conducted by Andrew Carwood. Originally written

for upper voices, this disc features the SATB version of this lyrical anthem.

*Lord of wisdom, Lord of truth,  
Lord of justice, Lord of mercy;  
walk beside us down the years  
till we see you in your glory.  
Striving to attain the heights,  
turning in a new direction,  
entering a lonely place,  
welcoming a friend or stranger.  
I am here, I am with you. I have called:  
do you hear me?  
Silver is of passing worth,  
gold is not of constant value,  
jewels sparkle for a while;  
what you long for is not lasting.  
Rulers govern under me  
with my insight and my wisdom.  
Those who know me know my love,  
those who seek me find their answer.  
God the Father and the Son,  
Holy Spirit coeternal.  
Glory be ascribed to you,  
now and to the end of ages.*

Words by Michael Hampel (based on Proverbs 8).

#### 4 Man Unkind

From *St Cuthbert* (1996) by Will Todd and Ben Dunwell.

Durham Cathedral contains the tomb of the revered Northumbrian mystic, Saint Cuthbert, who died in 687. It was at Durham Cathedral that our oratorio *St Cuthbert* was first performed in 1996, as part of the 900th anniversary of the arrival of St Cuthbert's body.

*Man unkind, what mercy shall you find  
when you are tried?  
Man, have mercy.  
Your Saviour's face was shown  
from heav'n above  
to teach us that the grace of man is love.  
Poor mankind, what mercy shall you find  
when you are tried?  
Let hatred be forgotten and anger cease.  
So may you rise as angels and at peace.*

Words by Ben Dunwell

#### 5 My Lord Has Come

In summer 2010 Oxford University Press was searching for material for a new Carols for Choirs book to celebrate 50 years since 'Carols for Choirs

1' was first published (bringing enduring favourites to the choral world, including Sir David Willcocks' memorable descant to *O Come, All Ye Faithful* and his beautiful arrangement of *Away in a Manger*). I was delighted that my carol *My Lord Has Come* was chosen by current editors Bob Chilcott and David Blackwell to be included in the new edition. Such an exciting moment, as I have wonderful memories of singing music from the earlier Carols for Choirs books in my formative years.

*Shepherds, called by angels,  
called by love and angels:  
No place for them but a stable.  
My Lord has come.  
Sages, searching for stars,  
searching for love in heaven;  
No place for them but a stable.  
My Lord has come.  
His love will hold me,  
his love will cherish me,  
love will cradle me.  
Lead me, lead me to see him,  
sages and shepherds and angels;  
No place for me but a stable.  
My Lord has come.*

Words by Will Todd.

#### 6 That We May Love Again

From *Te Deum* (2009).

This moving poem is the third movement of my *Te Deum* setting. In it Ben Dunwell makes a passionate plea for forgiveness and escape from the enduring horrors of war. It is a poem of darkness but also of intense hope for the future.

*Dead my daughter, dead my son.  
Dead my lover, wrapped in cloth and laid in earth.  
O Lord, bring peace to the hearts of war and hate.  
O Lord, give rest to the taken ones  
whose peace will come too late.  
We who have the most to tell  
have no voice to speak.  
We who have the most to weep  
have no tears to let.  
We who have the most to bear  
have been rendered weak.  
We who are the most forgotten  
never can forget.  
Lord, bring peace, that we may know our pain.  
O Lord, bring peace, that we may love again,  
that we may live again the lover's touch,  
that we may live again the love of earth,*

*and bless the birth of every child  
that lights our way to God.*

Words by Ben Dunwell

#### 7 Vidi Speciosam

Commissioned by Felicitas and their conductor Simon Winters on the occasion of the choir's 20th anniversary.

*Vidi speciosam  
sicut columbam ascendentem  
desuper rivos aquarum;  
cuius inaestimabilis odor erat  
nimis in vestimentis eius.  
Et sicut dies verni  
circumdabant eam flores  
rosarum et lilia convallium.  
Quae est ista quae ascendit per desertum  
sicut virgula fumi ex aromatibus  
myrrhae et thuris?*

*I saw my fair one  
like a dove rising  
above the streams of water;  
whose wonderful fragrance was  
powerful in her clothing.  
And, as on a spring day,  
she was encircled by blooms of  
roses and lilies of the valley.*

*Who is it that rises from the desert  
like a plume of smoke suffused  
with the scent of myrrh and incense?*

Text from the Song of Songs, translation by Ralph Woodward

### 8 - 10 **Among Angels**

Commissioned by the Genesis Foundation and first performed by The Sixteen in Salzburg on the occasion of Genesis Foundation founder John Studzinski's 50th birthday in May 2006.

This was my first collaboration with the Genesis Foundation and the piece makes full and lyrical use of the sumptuous choral textures of the chamber choir, interwoven with bell-like harp calls.

#### Part 1: **Fear Not**

*Fear not you the dark.  
We carry you on soft wide wings.*

#### Part 2: **Find only Joy**

*Find only joy in the golden heavens  
and the shining earth.*

#### Part 3: **Seek out Light**

*Seek out light and bind it to your own light.  
Fear not you the dark.  
We carry you on soft wide wings.*

Words by Ben Dunwell

### 11 **You Have Seen the House Built**

Commissioned by Chichester Cathedral in 2008 to celebrate the 900th anniversary of the Cathedral.

Chichester Cathedral is awash with vibrant colours: in the altar pieces and in the amazing art that has been commissioned over many years to be a permanent part of the building, including the stunning Marc Chagall stained glass window. It was these colours I had in mind when setting T.S. Eliot's profound words for choir and organ.

*You have seen the house built,  
you have seen it adorned  
By one who came in the night,  
it is now dedicated to God.  
It is now a visible church,  
one more light set on a hill  
In a world confused and dark  
and disturbed by portents of fear.  
And what shall we say of the future?  
Is one church all we can build?  
Or shall the Visible Church  
go on to conquer the World?*

Words by T.S. Eliot, from *The Rock*

### 12 **I Sing Because...**

From *Songs of Love* (2012) for Elena Sharkova and the Symphony Silicon Valley Chorale in California.

This is the third movement of a set of songs for choir and jazz trio, premiered in San Jose in June 2012. The words have been beautifully crafted from original Greek poems by US poet Nils Peterson.

*I sing because you loved me once,  
I sing when the sun shines,  
when it rains and when it snows.  
Because you held me in your arms one night  
I am as beautiful as a wide-open lily.  
Because you looked at me once  
and your soul was in your look  
I fix my hair and wear perfume.  
Because you admire me walking by  
I saw my slender shadow move.  
I was born into this world  
because you loved me.  
Now you are gone.  
Because you loved me once,  
I too can sweetly die.  
So beautifully you loved me once.*

Words from the original Greek by Maria Polydouri,  
translated and poeticized by Nils Peterson

## ENGLISH CHAMBER ORCHESTRA

### First violins

Benjamin Nabbarro  
John Mills  
Shana Douglas  
Marcus Barcham-Stevens  
Ruth Ehrlich  
Lorraine McAslan  
Susan Briscoe

### Second violins

Magnus Johnston  
Natalia Bonner  
Helena Nichols  
Christopher Bevan  
Kate Robinson  
Marje Ploemacher

### Violas

Jonathan Barritt  
Andrew Williams  
Sophie Renshaw  
Nancy Johnson

### Cellos

Tim Lowe  
Bozidar Vukotic  
Dietrich Bethge  
Alexandra Mackenzie

### Bass

Paul Sherman  
David Johnston

### Percussion

Glyn Matthews

### Harps

Helen Tunstall  
Deian Rowlands

### General Management

Pauline Gilbertson  
Charlotte Templeman

### Organ

James Sherlock

### Bass on track 12

Gareth Huw Davies

## TENEBRAE

### Sopranos

Grace Davidson  
Joanna Forbes L'Estrange  
Alison Hill  
Katy Hill  
Emilia Hughes  
Marie Macklin  
Amy Wood

### Altos

Susanna Fairbairn  
Martha McLorinan  
Eleanor Minney

### Tenors

Jeremy Budd  
David de Winter  
Benedict Hymas  
Christopher Watson

### Basses

Nicholas Ashby  
Julian Empett  
William Gaunt  
Simon Grant  
James Mawson  
Adrian Peacock  
Reupert Reid  
Reuben Thomas

## WILL TODD

Will Todd has been playing the piano since he was three and composing since he was seven years old. His output includes works for choir, stage works, and orchestral works, and his music has been featured on BBC Radio 2, 3 and 4 and Classic FM, and performed all over the UK, Europe and the USA.

Will's flagship work is the 2003 jazz mass setting *Mass in Blue*, which has been performed over a hundred times around the world since its premiere; on most occasions with the Will Todd Trio and Will at the piano. The larger Will Todd Ensemble has also recorded *Mass in Blue* with the Vasari Singers for Signum Records.

His opera *The Blackened Man* won second prize in the *International Verdi Opera Competition 2002*, and was subsequently staged at the Buxton Festival. Music theatre work *The Screams of Kitty Genovese* has had three productions in the US following successful development work both there and in the UK, and was produced by Tête à Tête Opera in London and Edinburgh in 2010. Will Todd's theatre works have been staged at the Millennium Centre (WNO); Linbury Studio Theatre at the Royal Opera House; Buxton Opera Festival; the New York Music Theater Festival;



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Public Theater New York; and The Sage Gateshead, and he has collaborated with some of the UK's most high profile directors including Keith Warner, David Edwards, John Caird and Jonathan Munby.

Other choral works include the oratorio *Saint Cuthbert*, which has been performed many times and recorded by the Hallé Orchestra, and a cantata to celebrate the 60th anniversary of the Jarrow March – *The Burning Road*. Will Todd has also written a large body of smaller-scale choral works including many liturgical and anthem

settings. Notable examples include *Among Angels* and *Stay With Me, Lord* – both of which were commissioned by the Genesis Foundation for The Sixteen and Harry Christophers, and *Before Action*, commissioned by the BBC Singers.

Recent projects have included a setting of Keats's *Ode to a Nightingale* for Hertfordshire Chorus; *Jazz Concerto for Clarinet* – a new clarinet concerto for Emma Johnson; and a new CD recording – *Evensong in Blue* with the Will Todd Trio and the Choir of St Martin in the Fields. 2012 sees a number of exciting premieres – *Songs of Peace* for choir and jazz trio (for the Fairhaven Singers); *Songs of Love* – commissioned by Symphony Silicon Valley Chorale; and *The Call of Wisdom* for the Diamond Jubilee Thanksgiving Service at St Paul's Cathedral

For more information see [www.willtodd.com](http://www.willtodd.com)

## TENEBRAE

Hailed as “one of the country's most outstanding vocal ensembles” (Evening Standard), Tenebrae has established itself as the chamber choir of choice for critics and audiences in the UK and around the world. Founded and directed by Nigel Short, the group blends the passion of a large

Cathedral choir with the precision of a chamber ensemble to create a unique and enchanting sound, one which is as dazzlingly effective in medieval chant as it is in contemporary works. With every performance exploiting the unique acoustic and atmosphere of each venue in which they perform with movement and light, often using candlelight as the sole means of illumination, the carefully chosen team of singers enable the audience to experience the power and intimacy of the human voice at its very best.

Formed in 2001, the group was launched to critical acclaim with a performance of Nigel Short's own composition, *The Dream of Herod*. Since then they have collaborated with Sir John Tavener, Karl Jenkins, Pierre Thilloy, Alexander Levine and Joby Talbot. Their dedication to the music of today is complemented by a commitment to the music of the past; from medieval chant to Romantic masterworks, they respond to the demands inherent in whatever they sing with equal passion and musicality.

The group has toured all over the world, extensively throughout Europe, the USA and Bermuda, performing in many renowned festivals (BBC Proms, Montreux Choral Festival, Edinburgh Festival) and tailoring their distinctive



performances to many venues (Royal Albert Hall, King's College Chapel, Lausanne Cathedral). Working with the LSO under Sir Colin Davis, the English Concert, the Chamber Orchestra of Europe, the Scottish Ensemble, and the Endymion ensemble, the choir have proved themselves as adept at larger orchestral works as at the a cappella repertoire for which they are so well known.

Recording on the Signum, LSO Live, Warner Classics, EMI Classics and Decca Records labels the group has so far released fourteen albums, ranging from Christmas carols to solemn vespers, with their two most recent releases nominated in the 'Choral' category of the 2012 BBC Music Magazine Awards. These revelatory performances have thrilled listeners across the world and ensured their continued position as one of the world's favourite choirs.

Forthcoming projects for Tenebrae include a recording of Fauré Requiem with LSO Live, appearances at Mayfield and Sounds New Festival in Canterbury Cathedral, a concert with the Royal Philharmonic Orchestra and an appearance at the BBC Proms. The choir is also in the process of planning a tour of the USA in November 2012.

## ENGLISH CHAMBER ORCHESTRA

Patron: HRH The Prince of Wales  
Leader: Stephanie Gonley  
Conductor Emeritus: Sir Colin Davis  
Principal Conductor: Paul Watkins  
Principal Guest Conductor: Roy Goodman

The English Chamber Orchestra (ECO) is the most recorded chamber orchestra in the world, its discography containing 870 recordings of over 1,500 works by more than 400 composers. These include the best-selling version of Vivaldi's *Four Seasons* with Nigel Kennedy as well as acclaimed recordings with Plácido Domingo, Luciano Pavarotti, Kiri Te Kanawa, Itzhak Perlman, Mstislav Rostropovich, David Oistrakh, Yehudi Menuhin and many more.

The ECO has also performed in more countries than any other orchestra, and played with many of the world's greatest musicians. The American radio network CPRN has selected ECO as one of the world's greatest 'living' orchestras. The illustrious history of the orchestra features many major musical figures. Benjamin Britten was the orchestra's first Patron and a significant musical influence. The ECO's long relationship with Daniel Barenboim led to an acclaimed complete cycle of



Mozart piano concertos as live performances and recordings, followed later by two further recordings of the complete cycle, with Murray Perahia and Mitsuko Uchida. Today the Orchestra continues to have a strong association with renowned artists such as Maxim Vengerov, Vladimir Ashkenazy, Sir Colin Davis and Pinchas Zukerman.

The ECO played at the first wedding of HRH The Prince of Wales, was the first orchestra to perform a filmed concert from a Royal Palace (on the occasion of HM Queen Elizabeth The Queen Mother's 90th birthday), and was the first professional western orchestra to play in Qatar, Kazakhstan and the Bahamas.

The Orchestra is resident at Grange Park Opera's summer festival in Hampshire, UK. It has been chosen to record many successful film soundtracks (including several scores by John Barry and Dario Marianelli's prizewinning soundtracks for *Pride and Prejudice* and *Atonement*) and has taken part in a variety of film and television projects.

The ECO is proud of its outreach programme, *Close Encounters*, which takes music into communities and schools around the UK (most recently in Canterbury, Bristol and London) and overseas (including South Africa, Bermuda and Qatar).

Further details of all ECO activities can be found at [www.englishchamberorchestra.co.uk](http://www.englishchamberorchestra.co.uk). You can also now become a fan of ECO on Facebook and Twitter (@ECOchestra) in order to keep up to date with the Orchestra's movements on tour in the UK and overseas.

## NIGEL SHORT

Nigel began his musical life as a chorister at Solihull Parish Church, going on to study singing and piano at the Royal College of Music in London. He was a member of The Tallis Scholars, Westminster Abbey and Cathedral choirs and The King's Consort, before going on to concentrate on work as a soloist in Oratorio and Opera. He sang many roles in opera productions all over Europe and for ENO and Opera North here in the UK.

In 1993, Nigel joined the world-renowned vocal ensemble The King's Singers. Whilst touring the world with them Nigel began to consider seriously the possibility of starting up a new choral group which would combine a larger force of singers with movement around the performance venue as well as considerations of lighting, ambience, time and space. It would not only mean that the singers were more physically involved in the performance but also that the audiences



could become caught up in the experience. This would be a team that had all the discipline and precision of a world-class ensemble yet with the dynamic power and range of a large choral group. Such a team would be able to use ecclesiastical buildings as a performance space, combining his love of traditional choral repertoire with a more “theatrical” style of performing.

Like many such ideas, the realisation of the dream eventually came about through discussions with like-minded musicians, singers and friends, who together realised the formation of Tenebrae – a combination of talented composers and arrangers, pianists and organists, specialists in jazz and renaissance, instrumentalists and singers.

In 2001 Nigel started working with writer Richard McDonald in Switzerland to create a work that could be the vehicle with which to launch Tenebrae. The result was Nigel's own composition *The Dream of Herod*, a production that captured not only the sound of Tenebrae but also incorporated strong visual images, movement and lighting effects in beautiful performance spaces. A CD recording and a DVD of the work were made and the group gave its debut performance and the world premiere of the piece at St Bartholomew the Great in London (the church featured in films such as *Four Weddings*

and a *Funeral*, *Shakespeare in Love*, *Elizabeth the Golden Age* and most recently *Sherlock Holmes*).

Since then, Nigel has continued the touring life with Tenebrae as they perform in many of the world's most prestigious music festivals. USA, Bermuda, Spain, Switzerland, France, Germany and the UK are countries where the group has enjoyed particular success and the list of destinations continues to grow.

Nigel has now conducted several of the world's finest orchestras alongside Tenebrae both in concert and in recordings, including the London Symphony Orchestra, the Chamber Orchestra of Europe, the Royal Philharmonic Orchestra, the English Chamber Orchestra and, in Baroque repertoire, the English Concert. He has also made recordings with many of the world's major record labels, including EMI Classics, Warner Classics, Decca Records, LSO Live and the fast-emerging independent label Signum Records, with whom Nigel has worked closely on many projects right from the start of Tenebrae's existence with Signum's director Steve Long.

Nigel is looking forward to recording with the LSO and Tenebrae in the coming months, performing in concert again with the RPO and also going on a major tour of the US with the choir in November. Nigel is married to the soprano Grace Davidson.

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Editor - Dave Rowell

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