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CLASSICS

RODERICK WILLIAMS **SACRED CHORAL WORKS**

OLD ROYAL NAVAL COLLEGE TRINITY LABAN CHAPEL CHOIR
RALPH ALLWOOD



RODERICK WILLIAMS SACRED CHORAL WORKS

1	Let nothing trouble you *	[7.30]	10	O Saviour of the World	[5.08]
	Daisy Walford <i>soprano</i> , Archie Buchanan <i>tenor</i>				
2	O guiding night	[7.59]	11	O Adonai	[8.24]
				Daisy Walford <i>soprano</i> , Michael Lafferty <i>baritone</i>	
3	Christmas Bells	[3.49]	12	Mary had a baby	[2.00]
				Andrew Woodmansey <i>tenor</i>	
4	And a Little Child Shall Lead them	[8.05]	13	La Trinité qui ne change jamais	[3.13]
	Rebecca Leggett <i>alto</i>				
5	Love bade me welcome	[4.32]	14	Ave verum corpus re-imagined	[4.55]
				Matthew Norriss <i>tenor</i>	
6	Children, go where I send thee	[4.37]	15	The Lord's Prayer	[2.57]
	Jocelyn Coates <i>soprano</i> , Simon Oakley <i>alto</i> , Andrew Woodmansey <i>tenor</i>			Jocelyn Coates <i>soprano</i> , Archie Buchanan <i>tenor</i>	
7	Hymne	[3.39]	16	This is the work of Christ	[3.29]
8	Holy Father, Great Creator	[4.29]		Total timings:	[80.12]
9	Quare fremuerunt gentes?	[5.07]			
	Roderick Williams <i>baritone</i>				

OLD ROYAL NAVAL COLLEGE TRINITY LABAN CHAPEL CHOIR
JONATHAN EYRE PIANO
RALPH ALLWOOD CONDUCTOR
* CONDUCTED BY JONATHAN EYRE

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A NOTE FROM THE COMPOSER

A good friend once suggested to me that my compositions tended to take on the flavour of whatever piece I happened to be singing at the time. I realise there is quite some truth in this, as this current survey of my choral compositions over the years will testify. It might initially be hard to discern a consistent, individual style in the selection of music on this disc and easier instead to guess which composer's language I may have been imitating. However, I have come to realise that my working life as a choral musician and soloist has exposed me to a wide range of music, which has affected me profoundly. Every piece I have ever sung will have informed me as a composer in some way. I learn from everyone and anyone I can.

I find most often that the choice of text will suggest a musical style and I will express myself within that framework. This is not so much a lesson in compositional pastiche, more that the musical inspiration usually comes to me as I read the words and I am happy to compose in whatever style results. I am also a practising and practical musician, aware that my commissions can be for choirs of different standards, amateur or professional, and I try to tailor the demands

of the piece to suit the brief. I realise that it is certainly important to me that choir members enjoy singing my music, even if they can sometimes find it initially challenging.

I am hugely grateful to Ralph Allwood, a significant figure in my singing career since I first attended one of his choral courses in my teens, and to the Old Royal Naval College Trinity Laban Chapel Choir for honouring me with a whole disc of my music. Several of these pieces here I had never heard before, as my performing schedule often prevents me from attending premières, and others I have not heard for decades. The dedication which Ralph, the whole choir and its administrative support have shown has been very moving for me to witness. Likewise the Signum recording team, headed by the ever-wise Adrian Peacock, has made music out of my youthful scribbles. Without the efforts of all these musicians, technicians and staff, my music would remain dormant, just a figment of my memory.

I am deeply grateful to all of you who have made this disc possible.

Roderick Williams, 2017

RODERICK WILLIAMS SACRED CHORAL WORKS

I have admired the singing and musicianship of Roderick Williams since, as a young man, he came on an Eton Choral Course. It has only come to my attention relatively recently that he also composes. With so many conservatoire vocal students singing in the choir, it seemed a perfect idea to make a recording entirely devoted to his music. Thank you, Timothy Teague, for that idea.

It is extraordinary how varied in style his music is. He told me that whenever he is working on an opera or a performance of any sort, he gets so immersed in the style of that composer that ideas for choral music in the same idiom occur to him; and he writes. I am grateful to him for his enthusiasm for the project. He even wrote a new piece for him to sing with us. I imagined a nice gentle lyrical piece with oos and ahs and him singing lyrically and perhaps a little cheesily above a rich but gentle choral texture. How wrong can one be?

Ralph Allwood MBE

PROGRAMME NOTES

Let nothing trouble you

O Guiding Night

Let nothing trouble you and *O Guiding Night* were both commissioned by the Genesis Project for a recording by The Sixteen. Director of the choir Harry Christophers and project commissioner John Studyzinski are passionate about adding practical contemporary music to the everyday repertoire of Catholic Worship. They were specific in their brief that these new works be appealing and approachable both for regular church choirs and for their congregations. John proposed the texts, providing mystical prayers that have particular personal resonance for him. *Let nothing trouble you* is written for unaccompanied four-part choir with as little division in the parts as possible. *O Guiding Night* is written for choir with organ or piano and also utilises frequent homophony to convey the text as well as interplay between the voice parts to give an feeling of barely suppressed, ecstatic energy.

Christmas Bells

A good friend of mine from my university days has since spent most of his professional life as a journalist for the Financial Times. His

wife, also a good friend and supporter from those days, caught up with me at a weak moment during a party and wondered if I might be able to write a Christmas carol for an annual charity appeal run by the newspaper. Each year a new carol is printed in the paper and broadcast on YouTube. I assured her that I still had time to provide her with something and, fortunately, soon came across this Longfellow poem. I had it in mind that many modern Christmas carols tend towards the slow and atmospheric so I especially wanted to write something with a bit of energy. I also felt that the poem reflected some of the dark times in the world which the FT is duty bound to report, even if the poem's final message is one of hope.

And a Little Child Shall Lead Them

Only a few years after graduating from university, a friend of mine from college days, Julian McNamara, contacted me through his position as choir master for the English Church in Geneva. He kindly asked me to write a piece for the choir, adding that one of the altos had a particularly fine voice. This was most likely my first proper choral commission and although I remember wrestling with it for quite some time, I was pleased to be able to

deliver the piece in good time for the choir to rehearse and perform it. Julian will remember from our student days that this hadn't always been the case previously.

Love bade me welcome

George Herbert's poem was one of the earliest songs I ever wrote for my solo baritone voice, accompanied by my younger brother on classical guitar. I had found a volume of Herbert's poems in my father's study and became quite obsessed with the metaphysical poetry. Later I encountered many iconic settings of this particular poem, not least the one by Ralph Vaughan Williams from the *Five Mystical Songs*. And yet I have always found room for further readings of the text. When looking for a suitable anthem for the Jazz Matins, I came back to these lyrics once again. My intention was to contrast the anxiety and wretchedness of the soul with the infinite compassion of Love.

Hymne

Dedicated to my brother-in-law and his bride on their wedding day, I chose a French text to reflect the bride's dual nationality and this in turn suggested a lyrical, French style for composition. The choir on the wedding day was made up of many friends and relatives

who dealt with the technical demands of the piece on a single rehearsal with great panache.

Holy Father, Great Creator

Occasionally I am approached to write music for singers or choirs with whom I have no personal connection. This commission came out of the blue from a choir in North Leigh and my intention was to write a flexible piece that could be performed with or without organ and would be demanding yet practical for a regular church choir.

Quare fremuerunt gentes?

This most recent commission from Ralph Allwood and the Choir of The Old Naval Chapel, Greenwich was written in turbulent political times, both in the UK and around the world. Added to that were images of war, terror and destruction both in the Middle East and on the streets of any major city around the world; each morning the television news seemed to broadcast another unspeakable atrocity from near and far. As a choral singer I have spent a great deal of my time singing for or about the idea of peace. It would seem these prayers may more often than not ring a little hollow.

O Saviour of the World

Similar in a sense to Suzi Digby's William Byrd project (see *Ave Verum Corpus Re-imagined*), I was asked by conductor Eamonn Dougan to respond to Thomas Tallis' *Salvator Mundi* in order to celebrate the 50th anniversary of the Thomas Tallis Society. I was inspired to use the same scoring and also the melodic outline of Tallis' original but refracted through twenty-first-century eyes. I felt it was particularly important that the anguish behind this text be apparent.

O Adonai

Jeffrey Skidmore, director of Ex Cathedra, planned to celebrate the millennium with a project of O Antiphons, commissioning a range of composers to provide specific music for the choir's famous advent sequences at St Paul's Church in the Jewellery Quarter of Birmingham. I met Jeffrey at the church and he described to me how the choral sequences often begin by candlelight, with the choir at the back of this beautiful, Georgian church, sometimes even upstairs in the gallery, and how the event gradually transforms into light as the choir processes to the front. By the end of our meeting, the shape and sound world of this piece were clear in my mind, inspired by the

building and his description. The sopranos improvise on a small fragment of the text led by a soloist, positioned in the upper gallery like angels, imitating each other almost like birdsong. The rest of the choir is placed downstairs, behind the congregation if possible, representing the people, anxious in their supplication. They have more of the text but not all of it. Only the celebrant, a solo voice, has the full text, and this is sung right out in plain view of everyone.

Mary had a baby

Children, go where I send thee

These spiritual arrangements are two of several that were commissioned by Oxford University Press for their Spirituals for Choirs volumes. Although they have an optional piano part, they were also specifically designed to be sung unaccompanied, as desired. The idea was to give all the voice parts a decent crack at the melodies and, hopefully, to be great fun to sing.

La Trinité qui ne change jamais

A year or two after I had written *And a little child shall lead them*, I had an enquiry from Paul Spicer for a piece to celebrate an occasion when three Anglican Church choirs located in mainland Europe would be meeting to perform

together. I decided that a French text would be suitable for the occasion even though I had very little experience at that time of singing or writing in French. Nonetheless, the sprung rhythms of Tippett meet with the harmonies of Duruflé in this energetic piece, which opens out into an optional three-choir canon in the closing *Alleluia* section.

Ave verum corpus re-imagined

Suzi Digby with the choir ORA approached me as one of several composers for a project to write new music to reflect on earlier choral masterpieces. She chose William Byrd as her first subject for a recording which juxtaposes performances of Byrd anthems and motets alongside their contemporary counterparts. I was very fortunate to be allotted *Ave Verum Corpus*, a favourite piece of mine from my treble days. I still remember how eagerly I used to wait for the false relations in the final *miserere* section. This love of clashing harmonies suggested to my adult self a piece that preserves all my fondest moments of the original and expands on Byrd's sound world in between.

The Lord's Prayer

While still a university student, I discovered a disc of Russian Orthodox Music as recorded by

the Tallis Scholars. It made a great impression on me and I was especially struck by a beautiful double choir *Lord's Prayer* by Rachmaninov from his *Liturgy of St John Chrysostom*. I wondered what it might be like to create something in its image that would be suitable for use in Anglican Choral Evensong. So I wrote a set of verses and responses for double choir in the spirit of this Russian tradition and this prayer is a representative excerpt.

This is the work of Christ

The Choir of Wellington College, Berkshire chose to commemorate the 150th anniversary of the school chapel with this Introit. In my treble days I remember being particularly in awe of Bruckner's unaccompanied motets and I suspect some of his choral and harmonic techniques have found their way into this piece.

All notes © Roderick Williams

TEXTS & TRANSLATIONS

1 Let nothing trouble you

Let nothing trouble you,
Let nothing frighten you,
Everything is fleeting,
God alone is unchanging.
Patience can obtain everything,
The one who possesses God wants for nothing:
God alone suffices.

Text: St Teresa of Avila (1515-1582)

2 O guiding night

One dark night,
fired with love's urgent longings
- O the sheet grace! -
I went out unseen,
my house being now all stilled.

On that glad night,
In secret, for no one saw me,
nor did I look at anything,
with no other light or guide
than the one that burned in my heart.

This guided me
more surely than the light of noon
to where he was awaiting me
- him I knew so well -
there in a place where no one appeared.

O guiding night!
O night more lovely than the dawn!
O night that has united
the Lover with his beloved,
transforming the beloved in her Lover.

Upon my flowering breast
which I kept wholly for him alone, (in secret)
There he lay sleeping,
and I caressing him
there in a breeze from the fanning cedars.

I abandoned and forgot myself,
laying my face on my Beloved;
all things ceased; I went out from myself,
leaving my cares
forgotten among the lilies.

Text: Juan de Yepes y Alvarez (1542-1591)

3 Christmas Bells

I heard the bells on Christmas day
Their old familiar carols play,
And wild and sweet the words repeat
Of peace on earth, goodwill to men!

And thought how, as the day had come
The belfries of all Christendom
Had rolled along the unbroken song
Of peace on earth, goodwill to men!

Then ringing, singing, on its way
The world revolved from night to day
A voice, a chime, a chant sublime
Of peace on earth, goodwill to men!

Then from each black accursed mouth
The canon thundered in the South
And with the sound the carols drowned
Of peace on earth, goodwill to men!

It was as if an earthquake rent
The hearthstones of a continent,
And made forlorn the households born
Of peace on earth, goodwill to men!

And in despair I bowed my head;
"There is no peace on earth," I said;

For hate is strong and mocks the song
Of peace on earth, goodwill to men!

Then pealed the bells more loud and deep:
“God is not dead, nor doth He sleep;
The Wrong shall fail, the Right prevail
With peace on earth, goodwill to men!
Peace on the earth, goodwill to men!”

Text: Henry Wadsworth Longfellow (1807-1882)

4 And a Little Child Shall Lead them

And there shall come forth a rod out of the stem
of Jesse
And a Branch shall grow out of his roots:
And the spirit shall rest upon him.
The spirit of wisdom and understanding,
The spirit of counsel, the spirit of might,
The spirit of knowledge and of the fear of the Lord;
And the spirit of the Lord shall rest upon him.
And shall make him of quick understanding in the
fear of the Lord:
And he shall not judge after the sight of his eyes,
Neither reprove after the hearing of his ears:
And the spirit of the Lord shall rest upon him.
The wolf also shall dwell with the lamb,
And the leopard shall lie down with the kid;
And the calf and the young lion and the fatling together,

And the cow and the bear shall feed
Their young ones shall lie down together
and the lion shall eat straw like the ox.
And a little Child shall lead them.
They shall not hurt nor destroy in all my holy mountain
For the earth shall be full of the knowledge of the Lord
As the waters cover the sea.

Text: Isaiah XI:1-3, 6, 7, 9

5 Love bade me welcome

Love bade me welcome; yet my soul drew back,
Guilty of dust and sinne.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lacked anything.

‘A guest,’ I answer’d, ‘worthy to be here:’
Love said, ‘You shall be he.’
‘I, the unkinde, ungrateful? Ah, my deare,
I cannot look on Thee.’
Love took my hand and smiling did reply,
‘Who made the eyes but I?’

‘Truth, Lord; but I have marred them: let my shame
Go where it doth deserve.’
‘And know you not,’ says Love, ‘Who bore the blame?’

‘My dear, then I will serve.’
‘You must sit down,’ says Love, ‘and taste my meat.’
So I did sit and eat.

Text: George Herbert (1593-1633)

6 Children, go where I send thee

Children, go where I send thee.
How will you send me?
I’m gonna send thee one by one ‘cos
One was the liddle biddy baby that’s born, born,
born in Bethlehem

O children go where I send thee.
O sister how will you send me?
Well I’m gonna send thee two by two ‘cos
Two was Paul and Silas an’
One was the liddle biddy baby that’s born, born,
born in Bethlehem.

O children go where I send thee.
O brother where will you send me?
O sister I’m gonna send thee three by three ‘cos
Three was the Hebrew children an’
Two was Paul and Silas an’
One was the liddle biddy baby that’s born, born,
born in Bethlehem.

O children go where I send thee.
So tell me, how will you send me?
O I’m gonna send thee four by four ‘cos
Four was the four that stood at the door and
Three was the Hebrew children an’
Two was Paul and Silas an’
One was the liddle biddy baby that’s born, born,
born in Bethlehem.

O children go where I send thee.
How are you gonna send me?
I’m gonna send thee six by six ‘cos
Six was the six that never got fixed an’
Five was the five that came back alive an’
Four was the four that stood at the door an’
Three was the Hebrew children an’
Two was Paul and Silas an’
One was the liddle biddy baby that’s born, born,
born in Bethlehem.

O children go where I send thee.
How will you send me?
O I’m gonna send thee eight by eight ‘cos
Eight was the eight that stood at the gate an’
Seven was the seven that got into heaven an’
Six was the six that never got fixed an’
Five was the five that came out alive an’
Four was the four that stood at the door an’
Three was the Hebrew children an’

Two was Paul and Silas an'
One was the liddle biddy baby that's born, born,
born in Bethlehem.

O children I, I'm gonna send them ten by ten cos'
Ten was the ten that never got in an'
Nine was the nine that came on behind an'
Eight was the eight that stood at the gate an'
Seven was the seven that got into heaven an'
Six was the six that never got fixed an'
Five was the five that came back alive an'
Four was the four that stood at the door an'
Three was the Hebrew children an'
Two was Paul and Silas an'
One was the liddle biddy baby that's born, born,
born in Bethlehem.

O children, go where I send thee.
How will you send me?
I'm gonna send thee twelve by twelve 'cos
Twelve was the twelve Disciples an'
Eleven was the eleven Apostles an'
Ten was the ten that never got in an'
Nine was the nine that came on behind an'
Eight was the eight that stood at the gate an'
Seven was the seven that got into heaven an'
Six was the six that never got fixed an'
Five was the five that came out alive an'
Four was the four that stood at the door an'
Three was the Hebrew children an'
Two was Paul and Silas an'
One was the liddle biddy baby that's born, born,
born in Bethlehem.

Text: Traditional African-American Spiritual

7 Hymne

À la très chère, a la très belle
Qui remplit mon coeur de clarté,
À l'ange, à l'idole immortelle,
Salut, salut en l'immortalité.

Elle se répand dans ma vie,
Comme un air imprégné de sel,

*To the dearest, fairest woman
Who sets my heart ablaze with light,
To the angel, the immortal idol,
Greetings in immortality!*

*She permeates my life
Like air impregnated with salt*

Et dans mon âme inassouvie
Verse le goût de l'éternel.

Sachet toujours frais qui parfume,
L'atmosphère d'un cher réduit,
Encensoir oublié qui fume
En secret à travers la nuit.

Comment, amour incorruptible,
T'exprimer avec vérité?
Grain de musc qui gis, invisible,
au fond de mon éternité.

À la très bonne, à la très belle,
Qui fait ma joie et ma santé,
à l'ange, à l'idole immortelle
Salut en l'immortalité!

Text: Charles Baudelaire (1821-1867)

*And into my unsated soul
Pours the taste for the eternal.*

*Sachet, ever fresh, that perfumes
The atmosphere of a dear nook,
Forgotten censer smouldering
Secretly through the night,*

*Everlasting love, how can I
Describe you truthfully?
Grain of musk that lies unseen
In the depths of my eternity!*

*To the dearest, fairest woman
Who is my health and my delight
To the angel, the immortal idol,
Greetings in immortality!*

8 Holy Father, Great Creator

Holy Father, great creator,
Source of mercy, love and peace,
Look upon the mediator,
Clothe us with His righteousness.
Heavenly Father, Heavenly Father,
Through the saviour hear and bless.

Holy Jesus, Lord of Glory,
Whom angelic hosts proclaim,
While we hear thy wondrous story,
Meet and worship in thy name,
Dear Redeemer, dear Redeemer,
In our hearts thy peace proclaim.

Holy Spirit, sanctifier,
Come, come with unction from above,
Touch our hearts with sacred fire,
Fill them with the Saviour's love,
Source of comfort, source of comfort,
Cheer us with the Saviour's love.

God the Lord through every nation,
Let thy wondrous mercies shine,
In the song of thy salvation,
Every tongue and race combine.
Great Jehovah, Great Jehovah,
Form our hearts and make them thine.

Alleluia, Alleluia,
Amen.

11 O Adonai

O Adonai,
et Dux domus Israel,
qui Moysi in igne
flammae rubi apparuisti,
et ei in Sina legem dedisti:
veni ad redimendum nos
in brachio extento.

9 Quare fremuerunt gentes?

Quare fremuerunt gentes,
et populi meditati sunt inania.

*Why have the Gentiles raged,
and the people devised vain things?*

10 O Saviour of the World

O Saviour of the world, save us.
O Saviour of the world, help us.
Who by thy Cross and Blood
hast redeemed us, help us Lord,
O help us we pray thee, O Lord our God.

*O Mighty Lord,
and leader of the house of Israel,
who appeared to Moses
in the flame of the burning bush,
and didst give unto him the Law on Sinai:
come and redeem us
with outstretched arms.*

12 Mary had a baby

Mary had a baby, Yes Lord.
Mary had a baby, Yes, my Lord.
Mary had a baby, Yes, my Lord;
the people keep acomin' an' the train done gone.

Where did she lay him? Yes, Lord.
Laid him in a manger, Yes, my Lord.
Wrapped him in the swaddlin' Yes, Lord;
the people keep acomin' an' the train done gone.

What did she name him?
Named him Jesus,
Almighty Saviour, Yes, Lord;
the people keep acomin' an' the train done gone.

13 La Trinité qui ne change jamais

Grand Dieu, qui vis les cieux se former sans matière,
A ta voix seulement,
Tu séparas les eaux, leur marquant pour barrière
Le vaste firmament.

Si la voûte céleste a ses plaines liquides,
La terre a ses ruisseaux,
Qui contre les chaleurs portent aux champs arides
Le secours de leurs eaux:

Stars keep a shinin' Yes, Lord,
Acomin' in the elements Yes, my Lord,
Stood above a stable Yes, Lord;
the people keep acomin' an' the train done gone.

Mary had a baby Yes Lord,
Mary had a baby Yes, my Lord,
Mary had a baby, Yes Lord,
the people keep acomin' an' the train done gone.

What happened to the train?
It done gone.

Text: Traditional African-American Spiritual

*Great Lord, who saw the heavens form without matter,
Through your voice alone,
You separated the waters, setting as their limit
The vast firmament.*

*If the heavenly vault has its liquid plains,
The earth has its streams,
Which, with their water, help the arid fields
To withstand the heat:*

Seigneur, qu'ainsi les eaux de ta grâce féconde
Réparent nos langueurs;
Que nos sens désormais vers les apps du monde
N'entraînent plus nos cœurs.

Fais briller de ta foi les lumières propices
A nos yeux éclairés;
Qu'elle arrache le voile à tous les artifices
Des enfers conjurés.

Règne, ô Père éternel, Fils, Sagesse créée,
Esprit saint, Dieu de paix,
Qui fais changer des temps l'inconstante durée,
Et ne change jamais.
Alléluia.

Text: Jean Racine (1639-1699)

14 Ave verum corpus re-imagined

Ave, verum corpus natum
de Maria Virgine:
Vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit sanguine
Esto nobis praegustatem
in mortis examine.
O dulcis, O pie,

*Lord, may the waters of Thy fertile grace
Rectify our listlessness;
Let our senses henceforth no longer
Tempt our hearts with worldly delights.*

*Cause with Thy faith the propitious lights
To shine upon our enlightened eyes;
May Thy faith tear the veil from all the guile
Of Hell.*

*Reign, O Eternal Father, Son, uncreated Wisdom,
Holy Spirit, God of peace,
Thou who changes the inconstant length of the years,
But Thyself never changes.
Hallelujah.*

*Hail, true Body, born
of the Virgin Mary,
having truly suffered,
sacrificed on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a foretaste
in the trial of death!
O sweet, O holy,*

O Jesu fili Mariae;
Miserere mei
Amen.

*O Jesus, son of Mary,
have mercy on me.
Amen.*

15 The Lord's Prayer

Our father, which art in heaven,
Hallowed be thy Name,
Thy kingdom come,
Thy will be done, in earth as it is in heaven.
Give us this day our daily bread;
And forgive us our trespasses,
As we forgive them that trespass against us;
And lead us not into temptation,
But deliver us from evil.
Amen.

16 This is the work of Christ

This is the work of Christ, God's true son,
the faithful saviour.
He is salvation and a blessed light for the Gentiles.

OLD ROYAL NAVAL COLLEGE
TRINITY LABAN CHAPEL CHOIR



Soprano

Daisy Walford
Isabella Chambers
Anastasia Stahlmann
Henrike Legner
Jocelyn Coates
Lizzy Humphries
Catherine Chapman
Hilary Cronin

Alto

Alexis Hutchinson
Rebecca Leggett
Simon Oakley
Bethan Pezzarini
Bryony McIvor

Tenor

Matthew Norriss
Archie Buchanan
Andrew Woodmansy
Guy Elliott
Guy Beynon
Alex White

Bass

Michael Lafferty
James Lomas
William Semple
Dominic Eatwell
John Sturt
Lawrence Gillians
Felix Wareing
Tom Hill

Ralph Allwood *conductor*
Jonathan Eyre *piano*

The Old Royal Naval College Trinity Laban Chapel Choir (ORNCTLCC) has existed in its current format since 2001, when Trinity Laban Conservatoire of Music and Dance became heavily involved in the provision of music at the Chapel. Trinity Laban is the only Conservatoire in the world to support a Collegiate Chapel Choir. All but one member of the choir are from the Conservatoire, including a number of Choral Scholars (two sponsored by the Dame Susan Morden Charitable Trust), but there are also a number of places in the choir for experienced and outstanding volunteer singers. All members of the choir are accomplished musicians, trained singers with the ability to both blend and also take significant solo roles. The choir is supported by an Organist, and Organ Scholar and the Director of Music. Members of the choir also have the opportunity to perform substantial solo items on a regular basis.

The Chapel Choir is unique amongst cathedral, church and collegiate choirs in the UK in that it has ready access to the wide range of musical resources at the Conservatoire. Collaboration with orchestral and jazz musicians, historical performers and composers is therefore a particular feature of music in worship at the Chapel.

The choir gives approximately one hundred public performances each year. Its primary purpose is to enhance the liturgy and worship of the Chapel. Each week during term time there is a sung Eucharist on Sundays at 11:00 and a service of Choral Evensong on Mondays at 17:30. There may also be four or five Sundays during the year when the liturgical seasons will be marked with a Sunday afternoon service in addition to the morning. The choir normally sings on All Souls day, Ash Wednesday, Maundy Thursday, Good Friday, Ascension Day and at the Riverside Service on Remembrance Day. In addition, the full choir or choral scholars contribute to a series of concerts in the Chapel alongside a range of smaller recitals.

The Choir toured to Malta in 2016, and a tour to India is planned for 2018. Ralph Allwood is always delighted to hear from prospective choir members and potential choir sponsors. The Choir has launched a fundraising campaign for the 2018 tour to India. Ralph can be contacted at ralph@ralphallwood.com

RODERICK WILLIAMS

Better known to some as a baritone soloist, Roderick Williams' reputation as a composer is growing steadily. His Advent antiphon *O Adonai* has become something of a favourite for choirs on both sides of the Atlantic and his *Ave Verum Corpus Re-imagined* was awarded the BASCA prize for Choral Composition in 2016.

Roderick's training as a choral singer is evident in his composition for choirs. His Jazz Choral Evensong service was written in 2006 in homage to Duke Ellington, and was broadcast on BBC Radio 3 in June that year. This was followed by a BBC Radio 4 commission for an accompanying *Matins service*, broadcast in February 2007. More recently, *O Brother Man – A New England Symphony* was premiered, toured and recorded by Yale Schola Cantorum. The King's Singers collaborated with the Chapter House Choir of York Minster to commission *Everyone Sang* to mark Remembrance Sunday 2016. Vocal ensemble I Fagiolini premiered Roderick's *La Ci Darem La Mano* at the BBC Chamber Proms in July 2017, followed a week later by a premiere of *Silence and Music* by Voice Trio at the Three Choirs Festival.



He has written many solo songs for himself as well as for friends and colleagues. Several of his songs have been premiered and performed at his own recitals around the world. His song *A Coat* appears on the NMC Songbook disc, a survey of British song writing in 2009. Roderick broadcast his own orchestrated arrangements of *Ol' Man River* and *Joshua fit de battle of Jericho* at the BBC Last Night of the Proms in 2014, accompanied by the BBC Symphony Orchestra, conducted by Sakari Oramo.

RALPH ALLWOOD

Ralph Allwood MBE DMus 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-seven years. He co-founded the Junior Choral Courses in 2012, and in recent years has launched Courses in Shanghai. He is now planning courses in Melbourne and Dubai. The Rodolfus Choir, made up of the best singers from the courses, has produced over 20 CDs since he founded it in 1982.

Ralph is co-founder and conductor of Inner Voices, a choir made up of singers from state schools in London. He is also Director of Chapel Music at Queens' College Chapel, Cambridge, and an Honorary Fellow of University College, Durham.

Ralph 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. He is Choral Advisor to Novello and to Trinity



College, Oxford, and teaches at Trinity Laban Conservatoire and at his old school, Tiffin. In 2015 he co-founded the Pimlico Musical Foundation to enable children from Pimlico Primary Schools to sing in choirs, particularly at St Gabriel's Church.

In 2012 Ralph was awarded a Doctorate of Music by Aberdeen University. He was made MBE in the 2012 New Year's Honours list, and was appointed Director of Music at the Old Royal Naval College in Greenwich later that year. In 2017, the Archbishop of Canterbury presented him with the Thomas Cranmer Award for Music and Worship, and he became Vice-President of the Herbert Howells Society.

JONATHAN EYRE

Widely recognised as a leading liturgical organist and improviser, Jonathan Eyre is Assistant Organist at London's oldest church, Great St. Bartholomew, West Smithfield. Here, he is responsible for accompanying the eight-part professional choir, under the direction of Rupert Gough.

Until September 2017, Jonathan was Chapel Organist at the Old Royal Naval College, Greenwich; where he was assistant to Dr Ralph Allwood MBE. During his time at the ORNC, Jonathan was responsible for playing the organ for the weekly liturgies and conducting the choir of students from Trinity Laban Conservatoire of Music and Dance. Prior to this, Jonathan spent four years as Sub-Organist and Assistant Director of Music at St. Peter's Cathedral, Bradford.

A graduate of the University of Sheffield, Jonathan holds organ and choral directing diplomas from Trinity College London and the Royal College of Organists.



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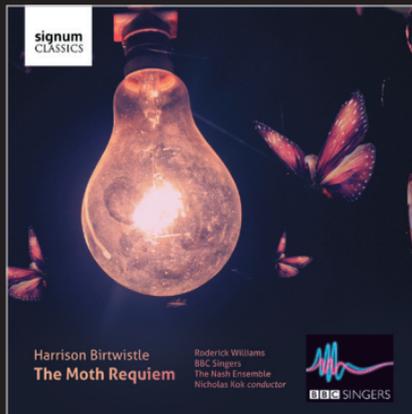
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