

signum
CLASSICS

Judith Weir
STORM

BBC Singers
Choristers of Temple Church
Endymion
David Hill *conductor*



BBC SINGERS

STORM JUDITH WEIR

1 All the Ends of the Earth (1999) † [8.56]

Micaela Haslam, Elizabeth Poole, Margaret Feavouir, Olivia Robinson sopranos
Margaret Cameron, Rebecca Lodge altos

Magnificat and Nunc Dimittis (2011)

2 Magnificat [3.53]

3 Nunc Dimittis [2.52]

Missa del Cid (1988)

4 I. Kyrie [3.31]

5 II. Gloria [2.45]

6 III. Credo [5.02]

7 IV. Sanctus [2.11]

8 V. Benedictus [3.37]

9 VI. Agnus Dei [2.10]

Charles Gibbs narrator

The Song Sung True (2013)

10 I. Sing [1.52]

11 II. Song [2.34]

12 III. Orpheus [2.43]

13 IV. Folk Song [1.26]

Storm (1997) * †

14 Ia. Storm – Ib. Shipwreck [5.28]

15 II. Charm [3.22]

16	III. Magic	[2.37]
17	IV. Spirit	[4.17]
18	V. Mercy	[1.59]

Total timings: [67.04]

BBC SINGERS
CHORISTERS OF TEMPLE CHURCH *
ENDYMION †
DAVID HILL CONDUCTOR

www.signumrecords.com

ALL THE ENDS OF THE EARTH (1999)

All the Ends of the Earth, for chorus, percussion and harp, was written for the BBC Singers as part of a Europe-wide radio broadcast on Millennium Day, 1 January 2000 celebrating the 1000-year old music of Perotin, on whose motet *Viderent Omnes* this composition is based.

Perotin's original, for four male voices, is based on a cantus firmus made up of pillar-like syllables which are widely spaced at first, but later succeed each other more rapidly until they

become continuous. I retained these syllables (sung by tenors and basses, reinforced by tuned percussion and harp) placed in exactly the same bars as they appear in the Perotin. But I replaced Perotin's upper voices with completely new, free-flowing music for sopranos and altos, who sing (in various solo and chorus combinations) a text known as the *Alleluyatic Sequence*, based on Psalm 148 (whose words I have also set elsewhere) which hymns the wonders of creation and the natural world. The texture, sparse at first, gradually builds into two richly polyphonic climaxes.

MAGNIFICAT AND NUNC DIMITTIS (2011)

Settings of the *Magnificat and Nunc Dimittis* are a vital part of English choral music, but, having had very little personal experience of the Anglican liturgy for much of my life, it was in a spirit of exploration that I accepted an invitation from Andrew Nethsingha to write a 'Mag and Nunc' for St John's College Choir, Cambridge.

Imagining the music being sung during a church service, I saw it as a priority to set the extended *Magnificat* text compactly; writing in four parts (SATB) with no divisi proved the key to creating a fast-flowing texture in which the words were nevertheless clearly audible. Conversely in the brief *Nunc Dimittis* the harmony has the time and space to build slowly into six-part sequences.

MISSA DEL CID (1988)

Kyrie – Gloria – Credo –
Sanctus – Benedictus – Agnus Dei

The composition of *Missa del Cid* (for ten solo voices and narrator) allowed me to explore the intriguing relationship between warfare

and religion. I compiled the text from the 13th century *Cantar del Mio Cid* which takes place during the reconquest of Spain from the Moors. The swashbuckling hero of this epic, Rodrigo Diaz de Vivar, seems to enjoy his battles, cheering himself on with frequent religious expressions; and so I imagined a Mass attended by him and his troops (of which there is a famous example in the original poem). The resulting Mass text, which enfolds a partial telling of the Cid's story, is made up of extracts from Latin liturgy, and the *Cantar* itself, in its original Old Spanish, and contemporary English.

THE SONG SUNG TRUE (2013)

I. Sing
II. Song
III. Orpheus
IV. Folk Song

The London Lawyers' Chorus invited me to write them a new work commissioned from a bequest of the late Helen Sibthorp, who had been a solicitor, a longtime Promenader, and a singer in the Chorus. The lawyers described their former colleague as a forthright and lively person who would have wished any

memorial to herself to be spirited and unusual. Not having known Helen personally, I felt that the link between us all was the life-giving activity of singing; and so all four movements of *The Song Sung True* are about singing, and lay particular musical emphasis on the words 'sing' sang' and 'song'. The first two poems come from 'Glasgow Zen' by Alan Spence; the third is possibly by Shakespeare and Fletcher; the fourth is an Edward Lear limerick, which gave me the opportunity to attempt some of my own 'puirt-à-beul' (Gaelic 'mouth music').

STORM (1997)

Ia. Storm – Ib. Shipwreck
II. Charm
III. Magic
IV. Spirit
V. Mercy

Storm has its origins in a very sad event. In 1994, a local schoolteacher, Mrs Sylvia Collins, asked me to set Shakespeare's *Our revels now are ended* (from *The Tempest*) in memory of her son Dr Stephen John Baldwin, who had recently died in an air crash in Minnesota in winter 1993. She had found this text quoted in *The Dhammapada*, a Buddhist anthology

amongst Stephen's books. I set the words for upper voices and an orchestra of winds and timpani; this was first performed by students at Sylvia's school, Haberdashers Askes' Hatcham (in South London) in 1994.

Entranced by the beauty and possibility of these words and musical forces, I started to write a suite of short *Tempest* settings for SSAA+treble chorus, and a 9-piece ensemble of flutes, cellos and percussion (out of which, *Our Revels* became the fourth movement of five) each attempting to distil one of the concepts of the play. The first performances of this larger work were given by the (then recently-formed) CBSO Junior and Senior Youth Chorus, conducted by Simon Halsey.

Sylvia Collins herself died in 2014, and alas won't be able to hear this premiere recording of the work she brought about and continued to support with her presence at many far-flung performances. I dedicate it to her memory, and that of her son Stephen.

1 All the Ends of the Earth

Viderunt omnes

Viderunt omnes fines
terrae salutare Dei nostri
Jubilare Deo omnis terra
Notum fecit Dominus salutare suum:
ante conspectum gentium revelavit justitiam
suam

The Alleluyatic Sequence

Cantemus Alleluia
In laudibus aeterni regis
Resultet Alleluia

Hoc beatorum
Psallat concentus
Alleluia

Nubium cursus
Ventorum volatus
Fulgurum coruscatio
Dulce consonent simul Alleluia

Fluctus et undae
Imber et procellae
Tempestas, serenitas,
Cauma, gelu, nix,
Saltus, nemora pangant Alleluia

*All the ends of the earth have seen
the salvation of our God
Rejoice in the Lord, the whole earth
The Lord has made known to us his salvation:
he has shown his righteousness in the sight of
the people*

*Let us sing Alleluia
In praise of the eternal king
Resound Alleluia*

*Let the company of the blessed
sing it together,
Alleluia*

*Let the sweep of the clouds,
the rush of the winds
The flash of lightning
Sound together their sweet Alleluia*

*Floods and billows
Rain and storms
Tempests and calm,
Heat, ice, snow, frosts
Forests and woods, strike up Alleluia*

Istinc montium
Celsi vertices sonent
Illinc vallium
Profunditates saltent
Alleluia

Tu quoque maris
Jubilans abysses dic
Alleluia

Nec non terrarum
Molis immensitates:
Alleluia
Nunc omne genus
Humanum laudans exsultet
Et creatori
Grates frequentans consonent
Consonent frequentans
Alleluia

Hoc denique nomen audire
Jugiter delectatur
Alleluia
Hoc etiam carmen caeleste
Comprobat ipse Christus
Alleluia
Cantate laetantes
Alleluia
Et vos pueruli

*Here, let the mountain tops,
There, let the deepest valleys,
sound Alleluia*

*You too, jubilant sea depths
say Alleluia*

*Let the vast continents of the earth sing
Alleluia*

*Let the entire human race praise, and shout
Alleluia*

*To the creator, let it repeatedly pour forth thanks,
Let it repeatedly sing to the creator,
Alleluia*

*For he delights in hearing this address perpetually
Alleluia*

*Christ himself approves of that celestial hymn
Alleluia*

*Joyfully sing
Alleluia
And you, children*

Respondete semper
Alleluia

Nunc omnes canite simul
Alleluia Domino
Alleluia Christo
Laus Trinitati
Alleluia

*Answer always
Alleluia*

*Now all of you together
Sing Alleluia to the Lord
Alleluia to Christ
Praise be to the Trinity,
Alleluia*

Translation from the Penguin Book of Latin Verse



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2 - 3 **Magnificat & Nunc dimittis**

Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden.

For behold, from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me, and holy is his Name.

And his mercy is on them that fear him throughout all generations.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. Amen.

Nunc dimittis

Lord, now lettest thou thy servant depart in peace, according to thy word.

For mine eyes have seen thy salvation, Which thou hast prepared

before the face of all people;

To be a light to lighten the Gentiles, and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now, and ever shall be: world without end. Amen.

I. Kyrie

Evangelist: Here begins the story of the great deeds of the Cid of Vivar. His men were rich beyond all reckoning. After the Cid had left Saragossa, he passed through Huesa and the lands of Montalbán, and occupied the pass of Olocau. Then he moved towards the sea to start fighting there, for the sun rises in the east and he turned in that direction. The Cid took Jérico, Onda and Almenara, and he conquered the whole of the country round Burriana. He did all this with God's help, and when he captured Murviedro he was sure the Creator was on his side. Within the walls of Valencia, great fear spread.

The Moors cried: Mohammed!
Los moros llaman Mahómet
The Christians cried:
Christ! have mercy upon us

II. Gloria

Evangelist: When Cid saw this, he wondered and said: "I give Thee thanks, O Heavenly Father! We have settled in their land and are doing them all kinds of harm, eating their bread and drinking

their wine, and they have every to come and besiege us. We shall engage them in the open field and, as I put my trust in God, I am certain it will turn to our advantage."

Day dawned over the Moorish camp, and soon the Moors began to beat their drums. This made the Cid happy, and he cried out, "What a good day this is going to be!"

Gloria!
Gloy in heaven, O Lord of the world!
Once I was poor and now I am rich
I win wars as it pleases God!
The Moors and Christians fear me
Over the sea in Morocco
(where the mosques are)
They are doubtles afraid
Of my mighty attacks

Glory to heaven and all of the saints!
We came to this land, and are doing them
All kinds of terrible damage:
God and his holy mother by praised!

III. Credo

Evangelist: The Cid ordered his knights to assemble and addressed them in these words: "Hear me, my brave men, do not let what I say discourage you.

The Worthy Abbot will ring for matins in San Pedro and will say the Mass of the Holy Trinity for us. When Mass has been said, we mut prepare to ride into battle, for our days of grace are coming to an end." The bells were pealing out for matins when suddenly Doña Jimena, the Cid's wife, prostrated herself on the altar steps, praying earnestly to God, in this fashion:

Ye señor glorioso, padre que en cielo estás
fezist cielo e tierra
e tercero el mar
fezist estrellas e luna
e el sol pora escalantar
prisit encarnación en
Santa María Madre
en Beleen aparecist como fue tu voluntad
pastores te glorificaron ovieron a laudare
tres rreyes de Arabia te vinieron adorar
Melchior Caspar e Baltasar
oro e tus e mirra ofrecieron
salveste a Jonás quando cayó en la mar
salvest a Daniel con le leones en la mala cárcel
por tierra andidiste treinta e dos años
monstrand los miraculos por én avemos
qué fablar
del agua fezist vino
e de la piedra pan
rresucitest a Lázaro

*O Glorious Lord, our Father in Heaven
Thou created the heavens and the earth,
and after them the sea
though created the sun and the moon
and the stars to keep us warm
Though became incarnate in Thy mother,
Holy Mary
and born in Bethlehem, as was thy will
The shepherds worshipped and praised thee
Three kings from Arabia came to do thee homage
Melchior, Caspar and Balthasar
and offered thee gold, frankincense and myrrh
Though didst save Jonah when he fell in the sea
and Daniel in the lions' evil den
Thou didst walk the earth for thirty two years
performing miracles which will always
be narrated
Thou didst change water into wine
and a stone into bread
Thou didst raise Lazarus from the dead.*

In the place called Golgotha,
they put thee on the cross
They crucified two thieves with thee;
one on either side.
Longinus was blind;
he pierced thy side with his lance;
Thy blood flowed out, and stained his hands;
He opened his eyes and saw!

en el monumento resucitest,
fust a los infiernos
que branteste las puertas
e saqueste los sanctos padres
tu es rrey de los rreyes e de tod'el mudo padre
e ti adoro e credo
e ruego a San Pedro que me ayude a rogar por
mio Cid el Campeador que Dios le curie de mal
quand oy nos partimos
e vida nos faz juntar.

IV. Sanctus

Evangelist: Later, the Cid lay down and fell into a deep and pleasant sleep. The angel Gabriel came to him in a dream and said:

Ride out! Cavalgad! Sanctus! Holy Defender
Your mother bore you in a fortunate hour
God who gave you your soul

*Thou didst rise again in the tomb
thou didst go down to Hell
Thou didst break down its gates,
and lead out the holy fathers
Thou art King of Kings and Father of the world
I worship thee and believe in thee
I pray to St Peter to help me intercede for the
Cid Campeador that God may keep him from harm
Though we must part today,
may He reunite us in life.*

will give you your victory.
All your sorrows will be turned to joy.

V. Benedictus

Evangelist: There came from France a cleric called Don Jerónimo who said that, if he could have his fill of fighting the Moors, Christians need never mourn his death. The Cid was pleased to hear this, and he said “for the love of God, I shall establish a bishopric in Valencia and give it to this good Christian. Let us give thanks to God in heaven above for the help he bestows on us.”

The Cid's forces had started arming, and now Bishop Jerónimo gave them absolution in these words: “I absolve thee from sin all those who die with their faces to the enemy; God will receive their souls.” And so they rode out to the attack, in the name of God and the Apostle St. James.

Benedictus qui venit in nomine Domini
Blessed be he who dies with his face to the enemy
God will receive his soul.

By good fortune he killed two Moors
at the first blow he struck
When the shaft of his lance broke,
he laid hands on his sword.

Heavens, how well he fought!
A crowd of Moors surrounded him
and heaved great blows
But never succeeded in piercing his armour
He embraced his shield,
He lowered his lance.
He spurred his horse,
His swift horse,
He laid about him with heart and soul.

Heavens, how well he fought!

VI. Agnus Dei

Evangelist: In a short time, one thousand three hundred Moors fell dead upon the field. The Cid spent three years taking those towns and conquering Moorish territory, sleeping by day and marching by night.

Agnus Dei, Lamb of God
Dona nobis pacem

I. Sing

(homage to Gertrude Stein)

every single thing sings
everything sings
is singular
sings
in singularity sings and rings
tell the bell
the song sung true
sing everything
is a thing is a thing
is a thing is a thing
is a thing is a thing
sing

Alan Spence

II. Song

the littlest bird
sang all for me
its song was love
it set me free
sang at my birth
sang at my death
it sang its song
with my last breath

the littlest bird
sang in my soul
its song was joy
it made me whole
it made me whole
it set me free
it sang its song
its song was me

Alan Spence

III. Orpheus

Orpheus with his Lute made Trees,
And the Mountaine tops that freeze,
Bow themselves when he did sing.
To his Musicke, Plants and Flowers
Euer sprung; as Sunne and Showers,
There had made a lasting Spring.
Every thing that heard him play,
Euen the Billowes of the Sea,
Hung their heads, & then lay by.

In sweet Musicke is such Art,
Killing care, & griefe of heart,
Fall asleepe, or hearing dye.

Note: In the music underlay, some spellings
have been modernised for ease of reading.

William Shakespeare/John Fletcher from Henry VIII

IV. Folk Song

There was an old man of the Isles,
Whose face was pervaded with smiles;
He sang "High dum diddle",
And played on the fiddle,
That amiable man of the Isles.

Edward Lear, from A Book of Nonsense

14 - 18 Storm

There is a STORM at sea; some travellers are SHIPWRECKED. (The storm was caused by MAGIC.) CHARMED by a SPIRIT, they meet their long-lost relatives. Through the exercise of MERCY, their ancient quarrels are healed.

Ia. Storm

My heart! Cheerly!
Take in the sail,
Down with the mast,
Lower, lower!
Ah, we'll drown!
Lay her ahold!
Set her two courses.
Off to sea again.
Lay her off! Let's all sink!
The washing of ten tides...

Ib. Shipwreck

Now would I give a thousand furlongs of sea
for an acre of barren ground;
Long heath, brown furze, any thing!
The wills above be done,
but I would fain die a dry death.

II. Charm

While you here do snoring lie,
Open eyed conspiracy
His time doth take.
If of life you keep a care,
Shake off slumber and beware:
Awake, awake!

III. Magic

Ye elves of hills, brooks,
standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms; that rejoice
To hear the solemn curfew... I have bedimmed
The noontide sun... graves at my command
Have waked their sleepers, opened, let them forth.

IV. Spirit

Our revels now are ended. These, our actors,
as I foretold you, were all spirits, and
are melted into air, into thin air.
And, like the baseless fabric of this vision,
The cloud-capped tow'rs, the gorgeous palaces,
The solemn temples, the great globe itself.
Yea, all which it inherit shall dissolve...
... We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

V. Mercy

Though the seas threaten, they are merciful;
I have cursed them without cause.
O wonder!

Based on the composer's 35-word version of
Shakespeare's *The Tempest* (included at the
beginning of the texts).

JUDITH WEIR

Judith Weir (b 1954 in Cambridge, England) first studied composition with a few lessons from John Tavener during her schooldays in London. She went on to study music at King's College Cambridge, where her teacher in her final year was Robin Holloway. She then spent several years as community composer with Southern Arts Association, working with schoolchildren and amateur musicians.

After spending much of the 1980s teaching in Glasgow, she worked in the 1990s as CBSO's composer-in-association and Spitalfields Festival's

artistic director. It was with these two institutions that she started to build her choral catalogue, which now includes several large-scale works for chorus and orchestra, including *We are Shadows* and *Concrete*, as well as two operas which include extended roles for chorus, *The Vanishing Bridegroom* and *Miss Fortune*.

Judith Weir was appointed Master of The Queen's Music, in succession to Sir Peter Maxwell Davies, in July 2014; and in January 2015 became Associate Composer to the BBC Singers, an ensemble she has already worked with, very happily, for many years.



BBC SINGERS

Sopranos

Margaret Feavieur
Juliet Fraser †
Micaela Haslam
Rebecca Lea †
Helen Neeves †
Elizabeth Poole
Olivia Robinson
Emma Tring *

Altos

Lynette Alcántara *
Margaret Cameron *
Rebecca Lodge *
Sian Menna †
Deborah Miles-Johnson †
Cherith Millburn-Fryer

Tenors

Christopher Bowen *
Andrew Busher †
Edward Goater *
Martin Hindmarsh †
Stephen Jeffes
Robert Johnston * #
Andrew Murgatroyd

Basses

Michael Bundy (*Magnificat & Nunc Dimittis only*)
Stephen Charlesworth *
Charles Gibbs * (Narrator)
Simon Grant †
Jamie W Hall
Jimmy Holliday * #
Edward Price *
Andrew Rupp †

* Missa del Cid soloist

† All the Ends of the Earth, The Song Sung True
& Storm only

Magnificat & Nunc Dimittis

Chief Conductor David Hill

Principal Guest Conductors Paul Brough and
Bob Chilcott

Conductor Laureate Stephen Cleobury

Associate Composer Judith Weir

The BBC Singers hold a unique position in British musical life. Performing everything from Byrd to Birtwistle, Tallis to Takemitsu, their versatility is second to none. The choir's unrivalled expertise in performing the best of contemporary music has brought about creative relationships with some of the most important composers and conductors of the 20th and 21st centuries, including Poulenc, Britten, Sir Harrison Birtwistle and Sir Peter Maxwell Davies.

The BBC Singers perform all over the UK and abroad, working regularly with the BBC's own orchestras as well as a number of period-instrument and contemporary music ensembles, and they play an important role in the BBC Proms each year. The ensemble performs regularly in St Paul's Knightsbridge, St Giles' Cripplegate and Milton Court in London.

The BBC Singers give frequent performances with Chief Conductor David Hill, Principal Guest conductors Paul Brough and Bob Chilcott as well as Conductor Laureate Stephen Cleobury. Judith Weir, the newly-appointed Master of the Queen's Music, was announced as the BBC Singers's Associate Composer in January 2015.

With nearly all concerts broadcast on BBC Radio 3, the BBC Singers have the highest broadcast profile of any choir.

This world-class ensemble is committed to sharing its enthusiasm and creative expertise through its nationwide outreach programme. This includes frequent collaborations with schoolchildren, youth choirs and the amateur choral community, as well as with the professional composers, singers and conductors of tomorrow. Regular events include a series of Come and Sing days open to amateur singers.

To find out where you can see the BBC Singers live and for tickets, visit bbc.co.uk/bbcsingers. You can also sign up for our e-newsletter on our homepage. Follow us: [@bbcsingers](https://www.facebook.com/bbcsingers), [facebook.com/bbcsingers](https://www.facebook.com/bbcsingers)



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ENDYMION

Jenny Doyne *flute*

Ian Mullin *flute*

Lianne Barnard *flute*

Jane Salmon *cello*

Robin Michael *cello*

Andrew Fuller *cello*

Joby Burgess *percussion*

Richard Benjafield *percussion*

Sam Walton *percussion*

Hugh Webb *harp*

“The brilliant Endymion” (Sunday Times) delivers world-class performances of chamber music throughout London, the UK and abroad. They perform regularly at venues including Wigmore Hall, Southbank Centre, the BBC Proms, and the Cheltenham and Spitalfields Festivals. They have toured in Austria, Ireland, Mexico, Spain, Finland and Italy and for many years were resident at Blackheath Concert Halls. In 2009 they celebrated their 30th birthday with 20 new commissions, education projects and 13 concerts in four days at Kings Place. They have made many recordings and their latest disc, *Sound Census*, was released in March 2010. 2011 featured a major collaboration with EXAUDI, a three-day

festival of chamber music by Shostakovich and Schnittke at Kings Place and the UK premiere of Elliott Carter’s *Clarinet Quintet*.

Find out more about Endymion at

www.endymion.org.uk

CHORISTERS OF 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

Matthew O’Connor

John Morshead James Bennett *Probationers*

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 SIGCD367. 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. 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 Treseder. 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.

DAVID HILL

Born in Carlisle, David Hill was made a Fellow of the Royal College of Organists at 17. He was an organ scholar at St John's College, Cambridge, to which he returned as Director of Music from 2003 to 2007. He is Chief Conductor of the BBC Singers, Musical Director of the Bach Choir, Music Director of Leeds Philharmonic Society, Associate Guest Conductor of the Bournemouth Symphony Orchestra and Principal Conductor of Yale Schola Cantorum. His previous posts have included Master of the Music at Winchester Cathedral (1987–2002) and Westminster Cathedral (1982–7), and Associate Conductor and then Artistic Director of the Philharmonia Chorus (1986–97).

He has appeared as guest conductor with the BBC Symphony Orchestra, the BBC Philharmonic, the London Philharmonic, the Hallé Orchestra, the Royal Liverpool Philharmonic, the Strasbourg and Zagreb Philharmonic orchestras, the Sydney Symphony Orchestra and the Netherlands Radio Choir and RIAS Chamber Choir, Berlin. His commitment to new music has led to premieres of works by Judith Bingham, Naji Hakim, Jonathan Harvey, Carl Rüttli and John Tavener.



© John Wood

As an organist he has given recitals extensively in the UK and abroad. He has made more than 80 recordings and, with the Bach Choir, contributed to the soundtracks of *Kingdom of Heaven*, *The Chronicles of Narnia* and *Shrek the Third*.

The Song Sung True, All the Ends of the Earth and Storm recorded in the Temple Church, London, on 19th and 20th March 2014.

Magnificat and Nunc Dimittis and Missa del Cid recorded in the Temple Church, London, on 28th November 2014.

Producer – Helen Garrison
Studio Manager – Simon Hancock

'Sing' and 'Song' from Glasgow Zen
By Alan Spence,
First published in Great Britain by
Canongate Books Ltd, 14 High Street, Edinburgh, EH1 1TE

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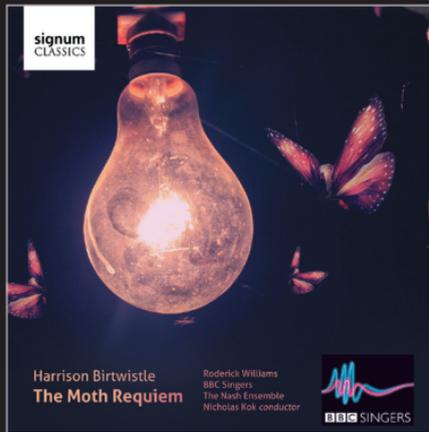
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