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CLASSICS

2CD SET

BOB CHILCOTT
**THE ANGRY
PLANET**

BBC Singers
The Bach Choir
London Youth Choir
Finchley Children's Music Group
The Young Singers
David Hill *conductor*



BBC SINGERS

THE ANGRY PLANET

BOB CHILCOTT (b. 1955)

CD1

Five Days that Changed the World

1	Thursday 29 March 1455: The Invention of Printing	[2.43]
2	Friday 1 August 1834: The Abolition of Slavery	[5.46]
3	Monday 14 December 1903: The First Powered Flight	[2.17]
4	Friday 28 September 1928: The Discovery of Penicillin	[4.22]
5	Wednesday 12 April 1961: The First Man in Space	[4.16]

BBC Singers, Finchley Children's Music Group

Soloists: Gemma Beeson *piano*, Markus Gruett *timpani*

The Miracle of the Spring

6	Where Water Waits	[2.18]
7	The Source of The Spring	[3.48]
8	To Sing of Water	[1.22]
9	The Desert	[2.02]
10	The Voice of Water	[4.38]

BBC Singers

Soloists: Olivia Robinson *soprano*, Eleanor Minney *alto*
Nigel Charman & Markus Gruett *percussion*

Total timing CD1: [33.39]

CD2

The Angry Planet

An Environmental Cantata

Part 1

1	I. 6pm	[4.42]
2	II. As if	[2.15]
3	III. Yellow Eye	[2.34]

Part 2

4	I. Remember	[4.57]
5	II. 9pm	[4.46]
6	III. Green Rain	[2.18]

Part 3

7	I. Midnight	[5.48]
8	II. We need	[1.57]
9	III. 3am	[6.31]
10	IV. Sorry too late	[0.59]

Part 4

11	I. Peppermint freckles	[3.14]
12	II. 6am (Lutra lutra)	[2.42]
13	III. Perhaps	[3.56]

BBC Singers, The Bach Choir, The Young Singers

London Youth Choir, Finchley Children's Music Group

Soloist: Emma Tring *soprano*

Total timing CD2: [46.48]

Total timings: [80.27]

BBC SINGERS • THE BACH CHOIR • THE YOUNG SINGERS
LONDON YOUTH CHOIR • FINCHLEY CHILDREN'S MUSIC GROUP
DAVID HILL CONDUCTOR

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Five Days that Changed the World The Miracle of the Spring The Angry Planet

The three pieces recorded on this CD are all pieces written for, or pieces which include, young singers. I first wrote music specifically for young singers in 1994, when the conductor Jean Ashworth Bartle asked me to write for her choir, the Toronto Children's Chorus, the Canadian tenor Ben Heppner, and players from the Toronto Symphony Orchestra. I went to the concert in the Roy Thompson Hall in Toronto before Christmas 1994 and the performance for me was a revelation. I discovered a world where fine musicians and teachers were mentoring young people to love singing and teaching them to sing to the highest level. I was drawn into this world principally as a composer but also, at first reluctantly, as a conductor. I loved the energy that the young singer had to give and found that their expression of singing, words, stories, and melody was a natural fit for what I had to give as a composer. I was drawn into an arena that embraced different musical styles in a way that was not judgemental, a world that was open and energetic. It also, if one got it right, drew a composer into a place where the ultimate reward was to write

something that could be embraced and enjoyed without prejudice, and without reference to a perception of intellectual rigour or historical expectation. I found this to be very inspiring and immediate in terms of motivating a love of singing and showing how the voice can connect us deeply to our own culture, to our own language, and ultimately to a curiosity that can lead to the desire to understand and embrace a love of a wider musical heritage.

I have never been keen on looking back, but over the past 18 years as a composer and conductor I have been privileged to conduct tens of thousands of young singers in my own music and the music of many other living composers in what is to me a surprising number of countries: the United States, Canada, Brazil, Great Britain, Germany, Belgium, the Czech Republic, Denmark, Sweden, Latvia, Estonia, South Africa, Israel, Russia, South Korea, Japan, Singapore, Australia, and New Zealand. This made me realise that wherever one comes from, learning to connect with one's own voice can have a deeply visceral effect on how one understands the beauty of what it is to express, to be vulnerable, and to share with others the mutual sense of how it feels to connect with one's own emotional centre. It

also made me understand the importance of giving young people the opportunity to take part in collective performance, whatever their age. By doing this they become artists at the point at which they take part and this, in my view, must be celebrated and enjoyed at that moment in time.

It is a particular pleasure for me that this recording has been motivated principally by David Hill, The BBC Singers, and The Bach Choir. David Hill is a musician who has shared his immense musical gifts with all types of musicians from the inexperienced amateur to the consummate professional. I have known the BBC Singers for nearly 40 years now, firstly as an ad hoc and staff singer, and since 2002 as Principal Guest Conductor. The Singers are a group of talented, intelligent, warm, and funny people who promote good singing with such spirit and grace. They have, through their own outreach work, quietly mentored a large number of young singers all over the country in a positive and giving way for more than ten years. The Bach Choir has also developed a very energetic and positive outreach programme and it is thanks to them that the groundwork for my piece *The Angry Planet* was so skilfully realised.

The Angry Planet was commissioned by The Bach Choir in 2011 and first performed as part of the BBC Proms in 2012. The text for this work, and also for the other two works recorded here, is written by the poet Charles Bennett, with whom I have collaborated on a regular basis since 2009. David Hill had the idea to commission a piece for The Bach Choir, The BBC Singers, a youth choir, and a choir of children on the subject of the fragility of our world and on our need to respect and care for our environment. The title was his, and it was on this theme that Charles Bennett developed the scenario of a forest at night, a place that here is chosen to depict this fragility. Through the course of the four sections of the piece, each one representing a three-hour period of night time, the concept of loss and fracture is depicted and traced through the voices of creatures in danger of extinction. This is articulated at various points in the piece by the mixed youth choir in an exaggerated spoken style – through the voice of the slow-worm, the wildcat, and the horseshoe bat, culminating in the voice of the corncrake chanting a litany of animals that have become extinct through time. The children's choir, meanwhile, punctuates these movements with simple songs in which they play the role

of hardy weeds and flowers that, despite so much loss, have managed to survive. As morning comes we see the signs of new life depicted by an otter with young, leaping through water. The work is brought to a close in an atmosphere of tentative optimism as the young singers respond like a flock of birds to the question “Can we learn how to live with this world?” with the answer, “Perhaps”.

Five Days that Changed the World was written for the Worcester International Festival for Young Singers which took place in the Summer of 2013. The brief was to write a piece on a unifying theme which could be sung by 400 young singers from 11 different countries, performed as the culminating piece in the final concert in Worcester Cathedral. On an earlier trip to Barcelona where I worked with a number of children’s choir conductors, I heard of a work written by the Catalan composer Antoni Ros-Marbà, based on five things that unified children’s lives, and this gave me the impetus for the theme for our piece. Charles and I came up with five events in history that we perceived had had a global unifying effect on our world, and these formed the basis for the poems that Charles wrote. Three of the pieces were designed to be sung with mixed

choir and upper-voice choir and I added timpani to the piano accompaniment so the bass of the piano would have a chance of balancing with a large number of voices in the louder and stronger parts of the piece.

The Miracle of the Spring was composed for the choir of Magdalen College School in Oxford in 2013. The Director of Music, Jon Cullen, had previously performed a work of mine, *The Making of the Drum*, for choir and percussion, some years earlier with the choir of Latimer School in North London, where he was then Head of Music, and he wanted a piece from me that might inhabit a similar sound-world. Charles and I decided to write a piece on the theme of water. Charles had previously shown me a poem he had written, and the idea seemed particularly pertinent to me after a trip to the United States where the whole theme of shortage of water had been very much part of the conversation. The relatively simple percussion parts, designed in the first instance to be played by the singers, depict the flow of water through the use of mark tree and glockenspiel, and the dryness of the ground through a pair of log drums.

I am very grateful to David Hill, to The Bach Choir, The BBC Singers, The London Youth Choir, The Young Singers, and Finchley Children’s Music Group for their work and commitment to the realisation of this recording. I am very proud to see this come to life as a project which brings these different kinds of singers together as one. I am also grateful to my friend Charles Bennett whose wonderful poems give me the motivation to make them become sung words. Finally, I want to acknowledge the BBC Singers’ Producer, Michael Emery, one of the great

advocates for choral music in the world, who has done his job for a good many years with unfailing commitment, enthusiasm, knowledge, and wisdom, and with a modesty that makes him deeply respected worldwide by people who love choral singing. He has also, most importantly, along with The BBC Singers, given voice and support to so many composers in Britain, and in doing so has enabled them to contribute positively to the choral energy that we have in this country.

Bob Chilcott, 2015



CD1 · FIVE DAYS THAT CHANGED THE WORLD

Charles Bennett

1: Thursday 29th March 1455: The Invention of Printing

Chorus: The quick brown fox. Quick brown fox.
The quick brown fox jumps over the lazy dog.

I saw them walking like footprints in the snow.
Saw them walking into houses all over the world.
Open the door of the eye and let them in.

I saw each letter. Saw each letter like a person.
Z was lonely and E was everyone's friend.
I watched them gather together into words.

I knew if I took the letters one by one.
Knew if I held them tight in forty-two lines.
They could speak to everyone everywhere.

In the beginning there were footprints over the page.
The footprints of a fox who jumps.
Into your eye and over the lazy dog.

2: Friday 1st August 1834: The Abolition of Slavery

Sometimes a piece of paper.
A piece of white paper.
Can set a person free. Just a few words.
A few words written in black ink
on white paper. Can set a nation free.

Sometimes one person.
One good person.
Can set a nation free. Just a few words.
A few words written on the open page
of the human heart. Can set a people free.

Give me the good words.
Make me the right person.
Give me a piece of paper to set me free.
Pure words written on my open heart.
Just a few words can set me free.

3: Monday 14th December 1903: The First Powered Flight

A thought can learn to fly if you give it wings.
I said to Orville *Perhaps*.
Maybe if perhaps we might possibly try.
And we did. And it was. Difficult.

Below us the ground was green
and heavy with failure.
Ready to break our fall.
But a thought will fly sometimes if you give it
wings.
I said to Wilbur *Why not?*

Most everything that could went wrong before.
But it pulled us up in the end.
We said to each other *Let's toss for who goes first.*
And we did. And it was. Glorious.

We carried it back to the top of Kill Devil Hill.
How many times? I forget.
But we did and it was and it is
and there you have it.
Sometimes a dream will fly.

4: Friday 28th September 1928: The Discovery of Penicillin

Green/blue. It was green/blue.
I happened upon it. Stumbled across it.
It wasn't supposed to be there but there it was.
Sometimes you find what you're looking for
Where you never thought it would be.

Thrown away. It was nearly thrown away.
I clobbered the dishes. Washed the pots.
I thought there was something wrong
but it turned out right.
Sometimes where you never thought it would be
There's what you've been looking for all along.

Holiday. Just back from holiday.
It was meant to be. Serendipity.
What went wrong had gone as right as rain.
Sometimes what you're looking for will find you.
Sometimes what seems wrong was right all
along.

Green/blue. It was green/blue.
I hope you find what you're looking for.
Hope what you're looking for finds you.

THE MIRACLE OF THE SPRING

Charles Bennett

5 Wednesday 12th April 1961: The First Man in Space

I saw how beautiful our planet is.
Seventeen thousand miles an hour.
They thought I might go mad.
But I saw the face of God.

The son of a carpenter circling round the Earth.
I saw how beautiful our planet is.
April twelfth nineteen sixty one.
Stars are the alphabet of God.

One hundred and eight minutes.
Can it be that you have come from outer space?
Well yes and I've seen something beautiful.
Keep this beauty safe and let it grow.

Stars are the smile of God.
His face was the Earth looking back.
Five hundred and twenty people
Have seen how beautiful it is.

6 Where Water Waits

If I follow a white cloud,
one white cloud in a blue sky,
perhaps I'll find the place
where water waits.

Or maybe the cactus wren
who drinks from white blossom,
will show me where
the flower of water opens.

If I sip the burning air
as if it were a question
perhaps I'll learn to taste
the smell of water.

At night the brilliant stars
are raindrops in heaven.
Each of them ready to fall
as the light of water.

7 The Source of The Spring

In the bed of a dried-up river
I found a broken boat
swept away by floods
and stranded there.

Today I'll repair its hull
and heal the gash
where its floating
was eaten by a stone.

Tonight I'll make an oar
from a desert tree
and row myself to sleep
by following a star.

Tomorrow I'll drift on a lake
and go wherever I'm taken
until in the end I find
the source of the spring.

8 To Sing of Water

The desert opens its mouth
to sing of water,
as if the sand was asking
to be a beach.

Once, a lake was here:
under the surface are fish
made out of stone,
but still swimming.

Go down deep enough,
and you'll find the place
where a wave
is waiting to break.

Under our feet is a sea,
I feel it call in my blood
as if I were a fish
who longed for the ocean.

9 The Desert

I went to the desert
because I was so dry
I knew the sand and rock
would be like my skin.

I came to the desert
because I wanted to taste
water that fell as rain
where the light was young.

I stayed in the desert
because I learned its name
was a drop which washed me
clear of all my days.

I became the desert
because I wanted you to come
and let me show you
what it means to drink.

10 The Voice of Water

Under these rocks
I hear the voice of water
speaking a cool language
beneath these scorching stones.

The soft voice of water
asking if I am thirsty,
how can it know I am dry
as an autumn leaf?

O water rush to touch me,
gush and dash in streams.
O let me hear the tears
a mountain cries.

O water speak to me now
and I'll listen by drinking.
O let the voice of water
sing in my mouth!



CD2 · THE ANGRY PLANET

Charles Bennett

First Movement

1 6pm

By an English wood one evening as I rested,
where fields come down to drink from a green river
and blackbirds bring the dark in with their song,

a slenderness swayed and curved of its own accord
like a stream the grass gave way for –
and there was the blunted stem of a lowly slow worm:

*There's a taste of silence in the grass –
like a winter we never wake up from,
where all the world is emptied of us forever.*

And the field was suddenly thronged with a great crowd,
looking for something they'd lost and could not find
and sorry, sorry, sorry too late as always.

2 As if

As if our only gift
is to break and shatter and crush;
to grub the orchard up

and rip the hedgerow out,
as if they were a curse or else a blight
as if they were unsightly:

we have come to hack
the tree of England down,
haul its root away

and sell it for firewood.
Tonight we'll be warm and besides
it was already rotten.

3 Yellow Eye

We open a yellow eye into the sun.
When our lashes blow away
we are dimpled moons or bald old men gone blind.

We point the neat arrows of our leaves
in all directions at once
because we intend to be everywhere.

Our roots go down to the first days of Earth,
we flew our seeds
before the invention of birds.

Although you do not like us
we are here to stay.
In time we shall grow over you completely.

Second Movement

4 Remember

Remember those islands, those islands
the waves washed over? Where were they?
Can you remember?

What happened to those
who lived there? It's water
under the bridge.

It's water over our heads.
A land that's drowned forever.
If only we had a raven,

we could send him out
until he came back with an oak leaf.
If only we had a dove.

5 9pm

When Venus was the only sail in a blue ocean
and the wood was a doze of shadow,
a sleekness crept towards me out of the trees

and soft as falling snow a wildcat came:
*You have planted a sharp darkness
as if you were growing a knife to cut your children.*

*Wherever you tread the ground has grown sour,
the wind is bitter with your breath.
When Man comes walking everything runs away.*

And the leaves of the trees were small dark tears –
as if the wood and all the woods of the Earth
were crying themselves to sleep.

6 Green Rain

By ditches and fallen fences we gather together
biding our time
until we have taken over the whole field.

We love whatever's broken or left behind.
We mend the skin
of earth where it's cut and hurt.

Trying to put things back to how they were
we fall like green rain.
Thriving on nothing but sunlight.

Our reach exceeds your grasp.
Leave us alone or else
our kisses will give you goosebumps.

Third Movement

7 Midnight

When I woke it was midnight in the wood.
Above my head a webbed stretch of darkness
hung a high note on the edge of hearing –

a horseshoe bat, in tune to his own music:
*I hear the glacier break, the ice-cap creak
beneath a polar bear. I hear the thrum and judder,*

*the whine and howl as the whole world wails.
You have smudged the light and made the
darkness pale:
be silent now and learn how to listen to the Earth.*

And all around me corpses came from curbsides
came to nests and burrows they'd left behind,
lay down, and fell asleep for the last time.

8 We Need

This wood is in the way.
Give me a hand
and we'll put it to sleep forever.

Chainsaws whine and howl
as the forest dies:
it's all in a day's work.

What good is a forest anyway?
We need more land,
we need more food,

we need, we need, we need.
Now the forest has gone
how quiet it is!

9 3am

I was woken at three by the creaking call of the corncrake,
a croak or click from the throat of *Crex crex*:
I am broken and hoarse from reciting a register of the dead,

*of those who can no longer speak for themselves:
the Heath Hen and Bushwren, the Barbary Lion,
the Laughing Owl and Golden Toad,*

*the Bali Tiger, Caspian Tiger, Javan Tiger,
Paradise Parrot, Passenger Pigeon, Pyrenean Ibex,
the Tasmanian Wolf, Wake Island Rail, Thicktail Chub,*

the Palestinian Painted Frog, the Western Black Rhinoceros...
He called all night and their names were numerous as stars.
Requiem aeternam. Lux perpetua. Sempiternam requiem.

10 Sorry too late

We have followed too much
the devices and desires of our hearts.
The flowers are felled under concrete.

We have done those things
those things we ought not to have done.
The ocean is smirched with oil,

motorways thrum and judder.
We have left undone those things
we ought to have done.

The whole world wails.
We are sorry too late as always,
and there is no health in us.

Fourth Movement

11 Peppermint Freckles

We're printing the form of our faces on the meadow,
peppermint freckles
smelling of fresh air and clear skies.

In a blink of years we've seen the sun grow old.
We're neat and untidy
and like to repeat ourselves.

We echo the sun in our centre
with a dab of lemon;
we twinkle in sprinkled constellations.

You all look the same to us.
We'll be keeping an eye
when you can't see us anymore.

12 6am (Lutra lutra)

At dawn I walked down to the river –
in rolls and spills and ripples of fresh light
a loose-limbed otter lost himself in water:

*I am Lutra lutra, the cat who swims for fish.
I am slender and lithe and thrive in a long romp.
I'm a curl, a flip, a slippery slink, a slosh.*

*I am Lutra lutra, the dog who barks in darkness.
I am laughter in water, overflowing.
My pups in the holt are more of me tomorrow.*

And I found I was flowed through and flowed into,
as if I swam in a river of pure light
filled with the green breath of a day's beginning.

13 Perhaps

We're standing with one foot in winter and the other in spring.
Turning the clocks forward
makes the stars grow older by an hour.

In the middle of dark and dark we take our time.
As if we were stood on a see-saw
and felt the summer tilt its weight of light.

Winter's a cloud in the shape of a question above us.
It smears the morning sky
and will not fade until we have found an answer.

The seesaw lifts and dips as we wonder to ourselves:
can we learn how to live with this world?
Perhaps, the sparrows sing, *perhaps, perhaps.*

BBC SINGERS

Sopranos

Ildiko Allen
Juliet Fraser *
Jessica Gillingwater
Micaela Haslam
Helen Neeves
Elizabeth Poole
Olivia Robinson
Emma Tring

Altos

Joanna Bywater
Margaret Cameron
Rebecca Lodge
Sian Menna
Cherith Millburn-Fryer
Eleanor Minney

Tenors

Christopher Bowen
Edward Goater
Stephen Jeffes
Robert Jenkins
Robert Johnston
Andrew Murgatroyd *
Tom Phillips +

Basses

Michael Bundy *
Stephen Charlesworth *
Charles Gibbs
Edward Grint +
Jamie W Hall +
Jimmy Holliday
Tom Oldham
Andrew Rupp +
John Ward *

** The Angry Planet only*

*+ Five Days that changed the World and
The Miracle of the Spring only*

THE BACH CHOIR

Soprano 1

Ellie Bacon
Helen Baxter
Julia Blinko
Maggie Bloor
Maggie Boucherie
Derrienne Byrne
Jane Crowther
Kate Faber
Laura-Jane Foley
Lily German
Victoria Henderson-Cleland
Esther Kippax

Marianne Laker
Susie Laker
Lucy Lee
Sue Macdiarmid
Helen May
Frances McConnell
Marian Needham
Elizabeth Norris
Lucie Robathan
Helen Sinclair
Emma Sparrow
Lydia Whitehorn
Rebecca Wright

Soprano 2

Shamariah Bennett
Clare Boyd
Sarah Bradley
Rosie Bradshaw
Clare Brigstocke
Ali Carter
Gaynor Coules
Hester Crombie
Kate Dawson
Katharine Dell
Alix de Mauny
Fern Dickson
Anne Francis
Angela Hall

Kathy Heald
Patricia Hole
Diane Hume
Lucy Johnson
Ashley Jordan
Sarah Keen
Eleanor Nicholls
Julia Palmer
Alice Parry
Linda Penney
Christine Rowling
Rebecca Tabor
Christine Tate
Marina Theodoropoulou
Angela Waters
Penny Whittingham
Jan Whittle

Alto 1

Theresa Allen
Amanda Barron
Harriet Creamer
Helena Dean
Sophie Dobson
Marion Gaskin
Ruth Harris
Annie Ingrassia
Pam Johnson
Kristiina Leong

Kate Livesey
Eva Mason
Anna Munks
Cynthia Neaum
Christine Notley
Becky Palmer
Annegret Pelchen-Matthews
Clarissa Poulson
Claire Schlinkert
Raelene Stanley-Ware
Hannah Strange
Joanna Sullam
Juliet Telford
Sophie Timms
Harriet Ward
Rachael Williams

Alto 2

Ros Bagshaw
Morag Bushell
Ruth Crease
Frances Elmslie
Dorothy Geary-Jones
Moyra Gregory
Katherine Hodgkinson
Caroline Knight
Ruth Nash
Katharine Richman
Helen Rycroft

Anna Shiel
Rosie Sinden-Evans
Zoe Thomas
Tessa Trench
Freda White
Anne Willcocks
Naomi Wordsworth

Tenor 1

Andrew Baines
Alex Churchill
Andrew Daniels
Paul Houston
Peter Johnstone
Tim Leates
Derek Matthews
Tom O'Reilly
James Rhodes

Tenor 2

Julian Briant
Alex Carpenter
Mark Dancy
Mike Harman
Andrew Millinger
Alec Swan
Clive Tulloch
Richard Vincent

Bass 1

Mark Anderson
 Chris Atkinson
 Simon Bloomfield
 Ian Collins
 Shane Connolly
 Eddie Creamer
 Paul Cutts
 James Fleury
 Peter Floyd
 Jim Godwin
 Kevin Grafton
 Martyn Heald
 William Hess
 Nick Hodsman
 Simon Kent
 Tim Lewers
 Don Rowlands
 James Ryan
 John Speyer
 John Stanton
 Tom Tate
 Michael Wallace
 Gareth Williams

Bass 2

David Brook
 Richard Crook
 Jamie Gairdner

Robin Hirsch
 Chris Lemar
 Andrew Lockley
 Alex Philpott
 David Picton-Turbervill
 Andy Pincock
 Sean Rees
 Tony Reiss
 Michael Sanders
 Trevor Sandford

THE YOUNG SINGERS

Eddie Atkinson
 Jules Bertrand
 Genevieve Breen
 Jessica Careless
 Sinead Carlin
 Chantai Chatterton
 Peter Cuffy-Underwood
 Sam Dearlove
 Areanne Denzo
 Anna Doyle
 Luisa Fischelt
 Rebecca Foster
 Maya Gizachew
 Ananya Govinderajan
 Iain Hinlo

Mimi Henbrey
 Denzil James
 Rosanna Kateley
 Deborah Kapinga
 Wynsee Lau
 Caira Lazarus-Clarke
 Lucie Magniant
 Ava Martin
 Fionnuala McMenamin
 Sarah Moposito
 Stefanos Mulugeta
 Lale O'Reilly
 Lweji Padre
 Rene Pascall
 Asia Phillips
 Reza Pirbhai
 Shadrach Roden
 Eleanor Robinson
 Madeleine Sanchez
 Josephine St. Croix
 John Sierra Miranda
 Yara Niroukh
 Natnael Tadesse
 Sophie Tripp
 Elissa Yazbeck
 Eva-Marie Weintraub
 Amber Worboys Sayers

LONDON YOUTH CHOIR

Sophie Adams
 Maia Bear
 Luisa Boselli Alcock
 Hannah Beynon
 Allen Botsford
 Shayanne Campbell
 Daniel Cecile
 Llewellyn Cross
 Poppy Edwards Smith
 Alice Geronzi
 Bethany Graves
 Madeleine Hale
 Anthony Harris
 Ellie Haston
 Dorothy Holter Hoskins
 Katherine Hurwitz
 Neha Khanderia
 Catherine Kisby
 Lucy Lambert
 Tara Mann
 Clara Marshall Cawley
 Sarah Maxted
 Ben Meyer
 Gawain Moody
 Hannah McNaboe
 Cameron Mitchell

Izzie Mitchell
 Rosie Needham
 Antonio Oliveira
 Emily Owen
 David Pfeiffer
 Florence Pope
 Alex Saikia
 Hannah Snaith
 Isabelle Tett
 Sara-Lily Waite
 Luana Williams
 James Wilson
 Jamie Wright

FINCHLEY CHILDREN'S MUSIC GROUP

Lily Archer
 Harriet Ball
 Sarah Bandy
 Madeleine Baron
 Sibylla Baron
 Prudence Carter-Phillips
 Jack Chambers
 Emily Chen
 Natalie Dalcher
 Erica De Martini
 James Dillon

Clara Evans
 Valli Fazzolari
 Emilie Geissmar-Wagstaff
 Alessio Grespi
 Evie Guenault
 Lily Guenault
 Sarah Hastings-Woodhouse
 Jenny Hayes
 Rojin Kiannejad
 Stephanie Lever
 Liam Lichy-Lightman
 Sarah Meth
 Imogen Morris
 Florence Price
 Matthew Price
 Eve Rhodes
 Joshua Russell
 Isabelle Selina
 Caitlin Sellis
 Drew Sellis
 Caity Shaw
 Chloe Ward
 Sadie Ward
 Zara Woolf
 Maisie Young

BOB CHILCOTT

Described by the Observer newspaper as “a contemporary hero of British choral music”, Bob Chilcott has grown up immersed in the choral tradition of his country. He grew up as a chorister and choral scholar at King’s College, Cambridge, and after singing professionally in London and also as a member of the vocal group the King’s Singers for a number of years, he became a full-time composer in 1997. He has embraced his career with energy and commitment, not only producing a large catalogue of music for all types of choirs, but also working with singers and choirs in more than 30 countries.

It was perhaps through his many works for young singers that he first came to prominence as a composer, prompting some large-scale performances of his pieces, particularly *Can you hear me?* in BC Place in Vancouver in 2001 with 2000 singers and at the Estonian Song Festival in 2004 with 7000 young singers. This led to several other large-scale projects including notably *The Angry Planet*, written for David Hill and The Bach Choir for the 2012 BBC Proms, which was performed by The Bach Choir, The National Youth Choir,

The BBC Singers and 200 primary school children from London.

He has written a number of substantial sacred works including *Salisbury Vespers* (2009), *St John Passion* (2013) for Wells Cathedral Choir, and his *Requiem* (2010) which has now been performed in over 16 countries. In 2013 he wrote *The King shall rejoice* for the service at Westminster Abbey to celebrate the 60th Anniversary of the coronation of Her Majesty Queen Elizabeth II.

In June 2014 he began an 18-month term as composer-in-residence for the Washington DC-based choir Choralis as part of their 15th anniversary season celebrations. The season features a number of his works and concludes with the première of *Gloria* in December 2015.

Over the past 18 years Bob has worked with many thousands of singers in Britain through a continuing series of Singing Days throughout the country. Between 1997 and 2004 he was conductor of the choir of The Royal College of Music in London, and since 2002 he has been Principal Guest Conductor of the BBC Singers.



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His music has been recorded extensively and there are a number of albums dedicated to his music, including “Man I Sing” (2007), “Making Waves” (2008), “Requiem” (2012), “The Seeds of Stars” (2012), “Everyone Sang” (2013), “The Rose in the Middle of Winter” (2013), and “St John Passion” (2015). His music has been recorded by many leading British choirs and ensembles including The Sixteen, The Cambridge Singers, Tenebrae, The BBC Singers, The Choir of Wells Cathedral, The Choir of King’s College, Cambridge, and The King’s Singers.

BBC SINGERS

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, Judith Bingham 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.



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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://twitter.com/bbcsingers), [facebook.com/bbcsingers](https://www.facebook.com/bbcsingers)

THE BACH CHOIR

Founded in 1876, The Bach Choir is recognised as one of the world's leading choruses, building upon a tradition that combines musical excellence with creativity and innovation.

From the first performance in Britain of Bach's *Mass in B minor* to the soundtrack for Ridley Scott's epic *Prometheus*, the Choir's musical

heritage is as rich as it is diverse. Directed by David Hill, one of the country's most eminent conductors and choir trainers, The Bach Choir regularly performs and records across London and the UK in prestigious venues, from the Royal Albert Hall to Abbey Road Studios, and undertakes concert tours all over the world.

With a strong commitment to new music, The Bach Choir has commissioned works from some of the world's leading composers including Sir John Tavener, Jonathan Dove and Carl Rüttli. *The Angry Planet* was commissioned by The Bach Choir from Bob Chilcott, and given its world premiere by the Choir, along with the BBC Singers, the National Youth Choir, and over 200 children from Outreach projects undertaken by The Bach Choir and the BBC, in the Royal Albert Hall in August 2012, as part of the BBC Promenade concerts. The Bach Choir's pioneering Outreach work in London schools, in partnership with the Tri-Borough Music Hub, has led to the formation of The Young Singers, an auditioned choir of talented children, who have performed with The Bach Choir in Carl Orff's *Carmina Burana*, and in the world premiere of Jonathan Dove's *Psalms for Leo*.

Together with David Hill, The Bach Choir has built up an exciting discography of English music, including Howells's *Hymnus paradisi* and *Stabat Mater*, Vaughan Williams's *Sancta civitas* and *Dona nobis pacem*, David Matthews's *Vespers*, and a disc of music by Charles Villiers Stanford, for release in 2016.

www.thebachchoir.org.uk

THE YOUNG SINGERS



The Young Singers is an auditioned choir made up of Year 5 – 7 children from primary schools across the Tri-borough (Westminster, Kensington & Chelsea, and Hammersmith & Fulham), and is run by the Tri-borough Music Hub in partnership with The Bach Choir.

Directed by Sara Cluderay, Vocal Lead with the Tri-borough Music Hub, The Young Singers was formed as a training choir for gifted and

talented primary school singers. The Young Singers made their debut at the Royal Festival Hall in June 2014 alongside The Bach Choir and the Philharmonia Orchestra, singing Berlioz's *Te Deum* and the world premiere of a new work by Jonathan Dove, *Psalms For Leo*, conducted by David Hill.

The Young Singers were the finale performers for the Music For Youth Primary Prom at the Royal Albert Hall in 2014. The choir sang the children's choruses in Orff's *Carmina Burana* with The Bach Choir at the Royal Festival Hall in Spring 2015.

In June 2015 The Young Singers sang as part of a chorus of 1000 voices at the Royal Albert Hall, in the world premiere of *Seven Seeds* by John Barber and Hazel Gould, a partnership project between the Tri-borough Music Hub, Aurora Orchestra, the Royal College of Music and the Royal Albert Hall.

LONDON YOUTH CHOIR

Chorus Master Esther Jones



The London Youth Choir (LYC) encompasses young people aged 8-21 years within 5 different choirs: Girls' Choir, Boys' Choir, Training Choir, London Youth Choir and Chamber Choir. Founded in Autumn 2012 by Suzi Digby OBE and Rachel Staunton, LYC was launched with 150 singers, representing 30 of London's boroughs. LYC has now expanded to include all 33 boroughs, with over 200 members, and is growing all the time. Our vision is to inspire young people from all backgrounds to achieve the highest possible standard in choral singing, musicianship and vocal production.

Over the first two and a half years, the LYC family of choirs has appeared at various prestigious venues and occasions. Some of the highlights include – performing with the Rolling Stones at Glastonbury and Ellie Goulding at Wembley; singing at The Guildhall; appearing

at the BBC Proms in 2014 with the CBSO in a performance of Britten's *War Requiem*; taking part in the RPO/John Rutter Christmas concerts at The Royal Albert Hall and Fairfield Halls; singing with the London Mozart Players at St. John's Smith Square, and joining with the BBC Singers and The Bach Choir in this recording of Bob Chilcott's *The Angry Planet*. LYC also commissions new music and has worked with a number of guest conductors.

The LYC also has a training programme which incorporates open access workshops in boroughs across London in partnership with Music Education Hubs.

FINCHLEY CHILDREN'S MUSIC GROUP

Musical Director Grace Rossiter

Rehearsal Accompanist John Evanson

FCMG is a highly versatile group of mixed-voiced choirs, and is committed to the promotion of singing and choral music for young people aged between 4 and 18. Under the direction of Grace Rossiter since 2001, the choirs are well known for their natural, vibrant vocal quality and high level of musicianship and professionalism.

The choir was established in 1958 following the London premiere of Benjamin Britten's *Noyes Fludde* at Southwark Cathedral. A few years later in 1963, Britten became FCMG's President and his music continues to be at the heart of the choir's repertory. Since its early years, FCMG has championed contemporary music for children's voices, commissioning works by composers including Sir Peter Maxwell Davies, Elizabeth Maconchy, Malcolm Williamson, Brian Chapple, Malcolm Singer, Judith Bingham and James Weeks. FCMG has also premiered works by David Bedford, Paul Patterson, Luciano Berio, Alec Roth and Michael Finnissy.

FCMG regularly performs in London's major concert halls and abroad alongside professional choirs and orchestras, including the London Symphony Orchestra, BBC Symphony Orchestra, London Philharmonic Orchestra, Boston Symphony Orchestra and the BBC Singers. The choir has performed major choral works including Beethoven's *9th Symphony*, Berlioz's *The Damnation of Faust*, Mahler's *8th Symphony* and Britten's *War Requiem*, under conductors including Vladimir Ashkenazy, Richard Hickox, James Levine, Kurt Masur and Sir Colin Davis, who was the Choir's President for many years.

FCMG has recorded regularly for radio, television, film and on the Hyperion, Naxos, Somm, EMI and Decca labels.

www.fcmg.co.uk

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



© John Wood

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 Rütli and John Tavener.

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*.



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Recorded in BBC Studios, Maida Vale, London on 10 January 2015 (*The Angry Planet*) and 7 February 2015
(*Five Days that Changed the World and Miracle of the Spring*).

Sound Engineer - Paul Waton
Digital Editing - Paul Waton
Mastering - Robert Winter
Producer - Michael Emery

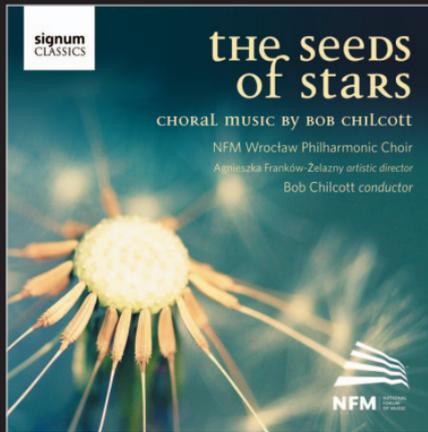
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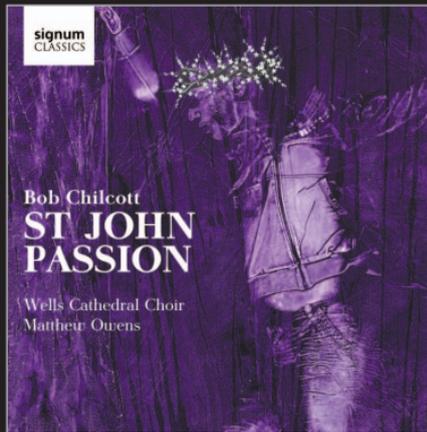
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Chilcott: The Seeds of Stars
Wrocław Philharmonic Choir
Agnieszka Franków-Zelazny *director*
Bob Chilcott *conductor*

SIGCD311

"... this is a choir whose sound is too richly enticing to need anything more than pleasing music and a sympathetic recording, both of which are much in abundance on this disc."
Gramophone



Chilcott: St John Passion
Wells Cathedral Choir
Matthew Owens *conductor*

SIGCD412

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Choir and Organ ★★★★★