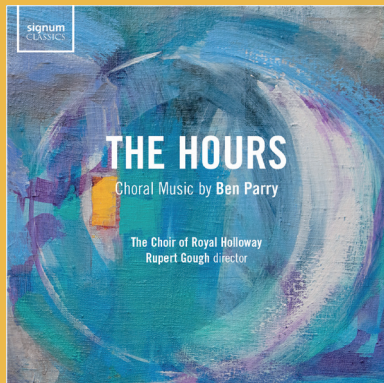


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The Times

ELEANOR DALEY

REQUIEM

and other choral works

The Choir of Royal Holloway

Rupert Gough *director*

ELEANOR DALEY
REQUIEM
and other choral works

Requiem

- | | |
|--------------------------------------|--------|
| 1. Requiem aeternam I | [2.27] |
| 2. Out of the deep | [4.31] |
| 3. And God shall wipe away all tears | [4.35] |
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| 5. I heard a voice from heaven | [1.56] |
| 6. Thou knowest Lord | [3.57] |
| 7. Requiem aeternam II | [1.15] |
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| 9. grandmother moon | [4.49] |
| 10. Upon your heart | [5.14] |
| 11. Come, renew us | [4.24] |
| 12. Open thou mine eyes | [5.55] |
| 13. Os justi | [2.34] |
| 14. My soul is exceeding sorrowful | [2.51] |
| 15. Set me as a seal | [2.37] |
| 16. Christ hath a garden | [4.16] |
| 17. For the fallen | [6.48] |

Total: 1:04:54

**THE CHOIR OF
ROYAL HOLLOWAY**
RUPERT GOUGH

www.signumrecords.com

Eleanor Daley's music education began at the age of four in Parry Sound, Ontario. A keen interest in choral music flourished while an organ major at Queen's University and Daley was particularly drawn to the works of Healey Willan. The impetus to compose came later, and largely out of necessity, when Daley became Director of Music at Fairlawn Avenue United Church in Toronto. The lack of suitable Introsits (and limited budget) ultimately led to Daley setting herself the challenge of writing new introsits each week. The discipline of writing succinctly is evident in all Daley's church music – as the composer says, "When writing church pieces, you try to say what you have to say in the shortest time possible because, at least in most churches, you can't do a 10-minute anthem." The desire to write music borne out of necessity, and for whatever forces were in abundance at the time, has resulted in choral music that is easily accessible and, with well-judged voice-leading, enjoyable to sing. The gift for melody is immediately apparent, but it is the expressive handling of text that gives the music such sincerity, even with the simplest of melodies. Daley now holds a prominent place among North American composers, and her music is performed globally by singers of all ages, amateur and professional, with over 150 sacred and secular works published. In 2022 she was appointed an officer of the Order of Canada for her contributions to Canadian music and choral culture.



The **Requiem** stands out as a distillation of melodic gift, poignant and rich harmony, and a gentle weaving of textures that provides unexpected twists and turns. It is no wonder that this major work was awarded the National Choral Award for Outstanding Choral Composition of the Year by the Association of Canadian Choral Conductors in 1994. The piece was commissioned by Jake Neely, a member of the Elmer Iseler Singers, who gave Daley complete freedom over the composition. Her decision to compose a requiem came after hearing a performance of Herbert Howells' *Requiem* and learning that Neeley was nursing a terminally ill loved one at the time of the commission. Her working title for the piece was therefore *Requiem for a Friend*, and the decision to combine texts traditionally associated with requiem masses with other poetry to provide commentary gives the work a more personable nature, creating a work of solace and comfort. Drawing on the poetry of Carolyn Smart is therefore particularly apt. Smart, born in England but settled in Kingston, Ontario, wrote *The Sound of the Birds* as a "moving re-creation of the painful last phase of Bronwen Wallace's life from the perspective of one who suffered through it with her."



The opening movement *Requiem aeternam* establishes a funeral refrain as a backdrop to Smart's narrative which is sung by a solo soprano. Daley returns to the same music towards the conclusion of the *Requiem* before transitioning into *In paradisum* which overlays the traditional text from the Missa pro defunctis with an extract from the Russian Benediction. For the movements in between, Daley draws on Biblical texts from the Psalms and Book of Revelations, The Burial Service, and one other line from the Missa pro defunctis. The central movement *In Remembrance* is often performed as a stand-alone piece and sets the familiar and heartening text "Do not stand by my grave and weep" – an anonymous poem sometimes attributed to Elizabeth Frye. The *Requiem* received its premiere at the Festival of the Sound in Parry Sound, Ontario on July 17th, 1993.

grandmother moon is a poem by Mary Louise Martin, a Mi'kmaq poet living on a small island in British Columbia. The Mi'kmaq people are the First Nations People of Nova Scotia, and the term Mi'kmaq comes from their aboriginal word *nikmak*, meaning "my kin-friends". This mystical poem evokes the "translucent beauty and light" and reflects on how that potent light "looks into and beyond my soul". The piece, composed in 2006, makes a powerful and haunting epilogue to Daley's *Requiem*. In the final phrases we hear the Mi'kmaq word "We'lalin" which means "thank you".

Upon your heart is one of two settings of the text "Set me as a seal upon your heart" featured on this album. This version (the second to be composed) was written to mark a 45th wedding anniversary in 1999 and additionally inserts a verse from John 15: "If you keep my commandments, you shall abide in my love, Love one another as I have loved you." There is a beguiling effect at this point where four solo voices come together as one for "Then shall your joy be complete".

Come, renew us sets words by the British Anglican priest David Adam, onetime Vicar of Lindisfarne. Daley's motet was composed to mark the 250th anniversary of the dedication of Christ Church, Cambridge, Massachusetts in 2011. The relatively simple homophonic writing, often beginning phrases from a single note, creates a sense of growth and renewal with some dramatic harmonic flourishes transforming darkness to light.

For **Open thou mine eyes** Daley creates a simple hymn-like melody for this intimate prayer taken from *Preces Private* by one of the founders of Anglicanism, Lancelot Andrewes. After a unison first verse, the melody is then harmonised before giving way to a couple of solos which accentuate the element of personal prayer in this motet. This piece was written for the Choir of the Church of St Barnabas, Ottawa in 2006.

Os justi is the only Latin motet on this album. It is an upper voice piece which was written in 1990 for the four female section leaders of Daley's choir (known affectionately as El's Angels). There is a timelessness to this short motet due to the modality as well as the starkness of the texture; for example, the open fifths in the middle section "Lex Dei" (the law of God). More recently *Os justi* has been published in an SATB arrangement.

My soul is exceeding sorrowful sets one of the Responsories for the Lenten Office of Tenebrae and speaks of keeping watch in a vigil. There is a hint of plainchant in some of the melodies, particularly the setting of "Behold the hour is at hand". This sense of liturgical chant then breaks into tortuous harmony for "betrayed into the hands of sinners" before resolving into the bareness of an open fifth chord.

The earlier setting of **Set me as a seal** dates from 1994. As with many of the other smaller motets, it is impressive to find such rich expression from true economy of means – only one note stepping beyond the four vocal parts. The unflinching confidence of “love is strong as death”, heard at the beginning and end, are contrasted with the more fluid central section of “Many waters cannot quench love”.

Christ hath a garden (like *Open thou mine eyes*), establishes a clear hymn-like structure for the setting of words by Robert Bridges (after Isaac Watts). Commissioned by Eden United Church Senior Choir, the piece appropriately references the Garden of Eden. The charming melody has all the characteristics of a carol – indeed, this motet would not be liturgically out of place in an Advent carol service. Each verse embellishes the melody in different and imaginative ways. A dramatic moment for “stir up, O south the boughs that bloom” gives way to a final verse with a dreamy repetition of “walk among the springing green”. The piece was first performed in 2000 at the choir festival With a Voice of Singing.

Laurence Binyon was moved to write the now-famous poem **For the fallen** at the outbreak of World War One in 1914 following the early losses of the British Expeditionary Force. The words are now often recited at Remembrance Day events around the world. Daley composed this Anthem for a Remembrance Day service at her own church in 1998. Having a trumpeter

available for that service anyway, Daley decided to incorporate the instrument into the anthem and so we hear echoes of the Last Post linking Binyon’s verses together. The subtle shift from minor to major for the words “There is music” really emphasise this sense of seeking light out of darkness and desolation. This all builds towards an outpouring of bright D major for “a glory that shines upon our tears” leaving us with a calm and comforting resolution.

© Rupert Gough



Requiem

1. Requiem aeternam I

Requiem aeternam dona eis, Domine
Requiem aeternam dona eis sempiternam requiem.
*Grant them eternal rest, O Lord,
grant them everlasting rest.*
(from *Missa pro defunctis*)

Each night I listened for your call,
When your call stopped
I held my breath, suspended,
I'd grow accustomed to a dialogue with silence,
Then wait for the sounds of night
You, dying, and I but witness to the end
(from *The Sound of the Birds* – Carolyn Smart)

2. Out of the Deep

Out of the deep have I called unto Thee,
O Lord: Lord hear my voice.
O let Thine ears consider well
the voice of my complaint.
If thou Lord wilt be extreme to mark what is done amiss:
O Lord, who may abide it?
For there is mercy with Thee:
Therefore shalt Thou be feared.
I look for the Lord: my soul doth wait for Him:
And in His word is my trust.
My soul fleeth unto the Lord:
before the morning watch, I say,
before the morning watch.
O Israel, trust in the Lord,
For with the Lord there is mercy:
And with Him is plenteous redemption.
And He shall redeem Israel from their sins.
(Psalm 130)

3. And God shall wipe away all tears

I heard a voice out of heaven saying: "Behold the dwelling of God is with all people and God shall dwell with them and they shall be God's people. God shall be with them and the voice of weeping shall no more be heard; and God shall wipe away all tears from their eyes, and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain, for the former things are passed away."

(Revelation 21:3,4)

Lux Aeterna luceat eis, Domine.

Light eternal shine upon them, Lord.

(from Missa pro defunctis)

4. In Remembrance

Do not stand at my grave and weep.

I am not there, I do not sleep.

I am a thousand winds that blow,

I am the diamond glint on snow,

I am the sunlight on ripened grain,

I am the gentle morning rain.

And when you wake in the morning's hush,

I am the sweet uplifting rush

of quiet birds in circled flight.

I am the soft stars that shine at night.

Do not stand at my grave and cry,

I am not there, I did not die.

(Anonymous)

5. I heard a voice from heaven

I heard a voice from heaven saying unto me, "Blessed are the dead who die in the Lord, for they rest from their labours: Even so saith the spirit."

(from the Burial Service, 1662 Book of Common Prayer)

6. Thou knowest Lord

In the midst of life we are in death. Thou knowest, Lord the secrets of our hearts; shut not Thy merciful ears to our prayer; but spare us, Lord most holy, O God most mighty, O holy and merciful Saviour, thou most worthy Judge Eternal, suffer us not, at our last hour, for any pains of death to fall from Thee.

(from the Burial Service, 1662 Book of Common Prayer)

7. Requiem aeternam II

Requiem aeternam dona eis, Domine

Requiem aeternam dona eis sempiternam requiem.

Grant them eternal rest, O Lord,

grant them everlasting rest.

(from Missa pro defunctis)

The stillness is a room I've moved into,

and you are not here,

you are gone

the dark heart of a night without song

(from *The Sound of the Birds* – Carolyn Smart)

8. In paradisum

Go forth upon Thy journey from this world, O Christian soul, in the name of God the Father, the Son and Holy Spirit, in company with the blessed angels and archangels and all the heavenly host. May Thy portion this day be in peace and Thy dwelling place in Jerusalem.

(from a Russian Benediction)

In paradisum deducant angeli, in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem. Chorus angelorum, angelorum te suscipiat, et cum Lazaro paupere, aeternam habebas requiem.

May the angels receive thee in paradise. At Thy coming may the martyrs receive Thee and bring Thee into the Holy city Jerusalem May the choir of angels receive Thee and with Lazarus, once a beggar, may Thou have eternal rest.

(from Missa pro defunctis)

Requiem aeternam dona eis, Domine
Requiem aeternam dona eis sempiternam requiem.
*Grant them eternal rest, O Lord,
grant them everlasting rest.*
(from Missa pro defunctis)

grandmother moon

she looks into and beyond my soul,
the lacy cedar boughs creating her shadows,
cedars weave design of midnight canvas.
she looks into and beyond my soul,
she a powerful sacred hoop of full light,
simplicity against the ebony blues and blacks
of night sky land and crystal star people.
she looks into and beyond my soul,
her round face of translucent beauty and light,
quiet powers speak out in her name... we'lalin.
(Mary Louise Martin (b1956))

Upon your heart

Set me as a seal upon your heart,
as a seal upon your arm,
for love is strong as death.

Many waters cannot quench love,
neither can the floods drown it.
If you keep my commandments, you shall abide in my love,
love one another as I have loved you,
then shall your joy be complete.

Set me as a seal upon your heart,
as a seal upon your arm,
for love is strong as death.
(Song of Songs 8: 6-7; John 15: 9-12)

Come, renew us

Come, Lord, come to us,
Enter our darkness with your light,
Fill our emptiness with your presence,
Come refresh, restore, renew us.
In our sadness, come as joy,
In our troubles, come as peace,
In our fearfulness, come as hope,
In our darkness, come as light,
In our frailty, come as strength,
In our loneliness come as love.
Come, refresh, restore, renew us.

(David Adam, from *Traces of Glory: Prayers for the Church Year*. Copyright © SPCK Publishing)

Open thou mine eyes

Open my eyes and I shall see,
incline my heart and I shall desire,
order my steps and I shall walk
in the ways of your commandments.

O Lord God, be to me a God,
and beside thee let there be none else,
No other, nought else with thee.

Vouchsafe to me to worship thee and serve thee,
according to thy commandments,
In truth of spirit,
in reverence of body,
in blessing of lips,
in private and in public.

(Lancelot Andrewes from *Preces Privatae Private Prayers*)

Os justi

Os justi meditabitur sapientiam;
et lingua ejus loquetur iudicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.

*The mouth of the righteous speaketh wisdom,
and his tongue talketh of judgement.
The law of God is in his heart,
none of his steps shall slide
(from Psalm 37)*

My soul is exceeding sorrowful

My soul is sorrowful even unto death ;
Tarry ye here and watch with me.
Now shall ye see a multitude come upon me.
Ye shall flee and I go to be sacrificed for you.
Behold the hour is at hand, and the Son of Man is betrayed into the hands of sinners.
Ye shall flee and I go to be sacrificed for you.
(Responsory for the Office of Tenebrae)

Set me as a seal

Set me as a seal upon your heart,
as a seal upon your arm,
for love is strong as death.
Many waters cannot quench love,
neither can the floods drown it.
Set me as a seal upon your heart,
as a seal upon your arm,
for love is strong as death.
(Song of Songs 8)

Christ hath a garden

Christ hath a garden walled around
a paradise of fruitful ground,
chosen by love and fenced by grace
from out the world's wide wilderness.
Like tress of spice his servants stand,
There planted by his mighty hand,
By Eden's gracious streams that flow
To feed their beauty where they grow.

Awake, O wind of heav'n and bear
their sweetest perfume through the air,
stir up, O south the boughs that bloom,
'til the beloved master come.

That he may come and linger yet
Among the trees that he hath set,
That he may evermore be seen
To walk among the springing green.
(Robert Bridges)

For the fallen

There is music in the midst of desolation
And a glory that shines upon our tears.

They shall not grow old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain;
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.
(from *For the fallen*, Laurence Binyon 1914)

The **Choir of Royal Holloway** is considered to be one of the finest mixed-voice collegiate choirs in Great Britain, with their recordings attracting top reviews from all major music publications. Created at the time of the foundation of Royal Holloway in 1886, the choir was originally only for women's voices. The mixed choir now comprises 24 Choral Scholars who undertake a busy schedule of weekly services, as well as concerts, international tours, recordings, and TV and radio broadcasts. They are the only choir to give a weekly concert performance and during an average year give around 40- 50 concerts with a particular specialism in contemporary music.

The choir has one of the busiest recording schedules of any collegiate choir with an extensive discography with Hyperion, Decca, Signum, and Naxos amongst others. The choir is renowned for its performances of Nordic and Baltic music and has recorded works by Vytautas Miškinis, Rihards Dubra, Bo Hansson, Tõnu Kõrvits, and Ola Gjeilo to great acclaim. The 2018 release *Winter Songs* with Gjeilo was No. 1 in the UK and US classical charts and they have now recorded a follow-up album with the Royal Philharmonic Orchestra released in September 2023. The choir's recording of Matthew Coleridge's *Requiem* is already in the top 50 of Classic FM's Hall of Fame'. Following the death of Queen Elizabeth II, the choir recorded several tracks for a commemorative album released by Decca Classics which was no. 1 in the Christmas Classical Charts.

Other recent projects include two recordings of the music of Dan Locklair, collaboration with the jazz-trio Acoustic Triangle and recordings for TV and film including the Apple TV series "Prime Target".

The choir regularly collaborates with and performs alongside many famous ensembles. These have included The King's Singers, the BBC Singers, The Royal Philharmonic Orchestra, Britten Sinfonia, London Mozart Players, Onyx Brass, Fretwork and the jazz-trio Acoustic Triangle. The group also celebrates the work of living composers and has commissioned works from Sir James MacMillan, Gabriel Jackson, Richard Rodney Bennett, Cecilia McDowall, and Paul Mealor. International performances are also an integral part of the choir's work. They have toured most European countries, and have been broadcast on national television and radio all over the world. A tour of all three Baltic states saw the choir performing in the Latvian Song Festival with the Tallinn Chamber Orchestra, in a concert (sung in Estonian) broadcast nationally on the Estonian Day of Independence. Further afield, the group has visited Beijing and numerous tours to the US and Canada.



SOLOISTS

Trumpet: Alan Thomas
(Central Band of the Royal Air Force)
Soprano: Esmé Ellis¹,
Lingling Bao-Smith^{6,10},
Lucy Mitten^{3,7},
Phoebe Wakefield¹¹
Baritone: Marcus Coleridge^{2,5},
James Gooding¹¹

SOPRANO

Lingling Bao-Smith
Esmé Ellis
Ciara Harman

Alicia Hunt
Hilary Kwan
Lucy Mitten
Sophia Vines
Lucy Wheat
Dorothy Whyte-Venables

ALTO

Ruben Dales
Olivia Earl
Sophie Janes
Lucy Ormrod
Phoebe Wakefield
Hannah Waterfield

TENOR

Daniel Ayers
Joseph Morris
Robert Murray John
Sequoia Ralph

BASS

Marcus Coleridge
James Gooding
Dominic Kwan
Harvey Lok
Henry Smith
Brooke Storey
Jack Templar-Johns



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Rupert Gough has been director of Choral Music and College Organist at Royal Holloway, University of London since 2005. He is also Organist and Director of Music at London's oldest surviving church, Saint Bartholomew the Great, which maintains a professional choir. At Royal Holloway Rupert has developed the choral programme to include weekly choral recitals, choral conducting courses and transformed the Chapel Choir into an elite group of 24 choral scholars. The Choir particularly came to prominence through their series of recordings for Hyperion Records and for their role in popularising contemporary composers from the Baltics States, USA and UK. Their recording *Winter Songs* of the music of Ola Gjeilo is one of Decca Classics most successful albums and was top of the US and UK classical charts. The choir is now greatly in demand for recording work from a variety of record labels, composers and orchestras and travels widely for concert performances.

Rupert was a chorister at the Chapels Royal, St. James's Palace, and won a scholarship to the Purcell School. He received (with distinction) a Masters degree in English Church Music from the University of East Anglia whilst Organ Scholar at Norwich Cathedral. For 11 years he was Assistant Organist at Wells Cathedral during which time he made around 30 album recordings as accompanist and director. Rupert has worked with a wide variety of professional ensembles including the BBC Singers, The King's Singers, Royal Philharmonic Orchestra, Britten Sinfonia, London Mozart Players and Tallinn Chamber Orchestra. He is an established reviewer of organ recordings and has a number of compositions, editions and arrangements published by OUP, UMP, Edition Peters and Carus Verlag.



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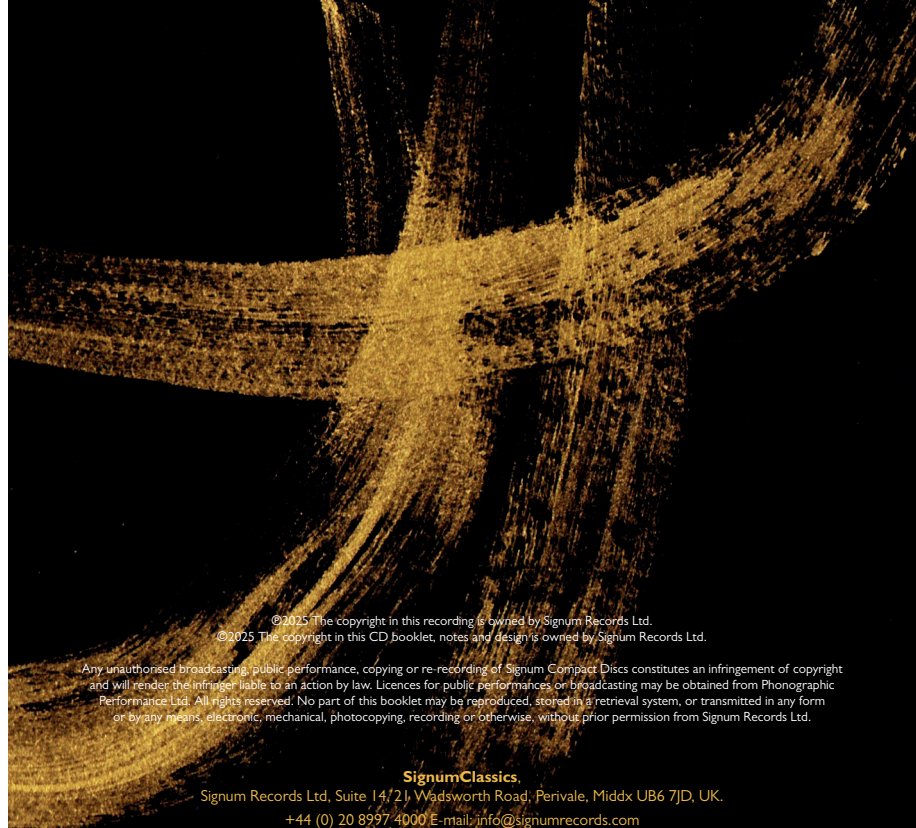
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