

signum CLASSICS

i breathe

Choral Music of

Nathan James Dearden

The Choir of Royal Holloway

Kantós Chamber Choir

National Youth Choir of Wales

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2. **Everything about us: Now it's my time** 04.30
   National Youth Choir of Wales, Tim Rhys Evans (conductor)
3. **Full of sweet days** 05.27
4. **Let all the world in ev'ry corner sing** 05.27
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Three Motets

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Morals + Interludes

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Total: 56.07

THE CHOIR OF ROYAL HOLLOWAY;
KANTOS CHAMBER CHOIR;
NATIONAL YOUTH CHOIR OF WALES

www.signumrecords.com

Pulling together this album made me notice the threads in my own language.

Textures that envelop you like a hug. Simple moments of collective singing that pack a punch, the way those famed Welsh hymns I grew up with in the Valleys do. Ideas of ritual. Communities. What home means to us. The act of humans coming together. Our breath.

These threads come from real places. I was a teenager in the National Youth Choir of Wales, and that experience made choral music available to me, not something distant or othered but as a home. As Composer-in-Residence with the Choir of Royal Holloway, I learnt my craft by being allowed to make mistakes and to grow. And my recent work with Kantos has shown me how my music lives in the big wide world, carried by voices who owe me nothing yet give everything.

i breathe is a decade of that living and learning. Recorded with the choirs who shaped me, and released with gratitude to every singer who taught me that music is never made alone.

© **Nathan James Dearden**, 2026

'These hills have nothing to say and go on breathing.' There is something of this image in Nathan James Dearden's music: a sense of quiet persistence, of breath as both a physical act and a marker of life passing through time.

i breathe brings together choral music written over the past decade, tracing the evolution of a compositional voice shaped by people, places and enduring artistic relationships. Together they form a portrait of a composer whose musical language has grown from within the choral tradition, first as a singer and later as a composer working closely with choirs and performers.

Alongside his work as Associate Professor in Music Composition at Royal Holloway, University of London, he has cultivated a musical voice that balances intellectual curiosity with emotional directness. He is as fascinated by the inner workings of harmony as he is by the communal act of music-making, and his compositions reflect both impulses: rigorously crafted yet deeply attuned to the singers who bring them to life and the audiences who receive them.

Everything about us (2022), a work in two parts, sees Dearden explore ideas of ritual, initially giving each performer ultimate autonomy. Premiered by the National Youth Choir of Wales, the work was written to illuminate the power of young voices and their collective expression in the aftermath of the pandemic. In the opening 'instillation-style' section, performers enter one-by-one and 'take up space' with small fragments of song, reciting text/poetry, or simply by being. The choir then comes together in a series of homophonic chords growing with intensity, exclaiming 'now it's my time' embedded in a E flat major with a continuous flow of suspended and extended sonorities. It's a work that explores the extremes of textural and harmonic transition in the context of a wideness of sound and scale. Also rhythmically, in spite of being unaccompanied, it reflects joyously Dearden's interest in underground trance music.

suo (2020) is a work dedicated to his mother and written as part of the National Youth Choirs of Great Britain Young Composers Scheme which Dearden took part in from 2019-2020. The work is a response to Suo Gân – a traditional Welsh lullaby – with words from the Welsh folklorist Robert Bryan (1858-1920). Often sung to children at bedtime, this lullaby reflects the deep cultural heritage of Wales and beauty of the Welsh language – a culture Dearden feels deeply connected to. In *suo,* Dearden has placed the lullaby's melody on top of oscillating hummed harmonies, as well as soft wind sounds which move between different voice parts. Never reaching above a mezzo piano, *suo* brings out a lilting, reflective side of Dearden's voice which ends, ultimately, with a solo soprano holding the melody as the accompanying voices die beneath.

Full of sweet days (2021) is from a set of three George Herbert settings commissioned by the Presteigne Festival – a festival that has frequently premiered Dearden's work. In *Full of sweet days,* Dearden splits his choir in two and sets Herbert's vivid words largely syllabically, having the effect of a slow, harmonised chant. ***Let all the world in ev'ry corner sing***, the third of the three settings, re-imagines words of Herbert's that are known from the Vaughan Williams hymn setting. Dearden's realisation fragments the text and delays the full opening line, building up to a bell-like call and response for 'sing' and 'my God and king'.

Three Motets (2024) was also commissioned by the Presteigne Festival. Written for SATB choir and cello, former BBC Young Musician finalist Maxim Calver joins the Choir of Royal Holloway for these three motets which are reflections on words both old and new that honour sacred spaces. Dearden wanted to return to the origin of the motet form, which began in the early 13th century as an application of a new text to existing or old music. Rather than quoting medieval material directly, Nathan James Dearden adopts the motet's spirit: voices that overlap, echo and illuminate one another, while the cello acts as both commentator and companion.

'Locus iste' brings an atmosphere of ethereal stillness, with the cello emerging as if from nowhere, building to a great pause before dying away. *Ecce Sacerdos magnus* or 'Behold, the high priest,' takes the text from Ecclesiasticus, or the Book of Sirach. If *Locus iste* contemplates sacred space, *Ecce sacerdos magnus* inhabits it with ceremonial confidence. Dearden immediately overturns the stillness of the first motet with sharply articulated rhythmic figures and emphatic declamation. The final motet, *Virga Jesse floruit,* offers the cycle's most intimate and personal response. Opening with solo soprano and alto above delicately coloured cello harmonics, it creates an atmosphere of extraordinary tenderness. Individual voices emerge with conversational freedom, while the cello's shimmering timbre evokes something both fragile and luminous.

Morals + Interludes (2020) explores our relationship with memory, identity, and the digital traces that shape contemporary life. Created in collaboration with the singers of the National Youth Choirs of Great Britain Fellowship during the pandemic, completed during a residency at The Red House, Aldeburgh, the piece comprises five short choral 'postcards', each inspired by virtual memories drawn from the participants' own lives. The first, 'How are you?' takes a 60-second video montage of a singer's trip to Sweden and recontextualises the reflections into a work that builds from soft suspensions into exclamatory phrases, before a gear change, dying down again. The text for 'norm' was taken from a choral singer's blog, starting with octave leaps before lower voices enter with lower voices singing,'They should get a real job', demonstrating what Dearden describes as 'millennial gaslighting'.

'This was mine' combines echoed repeated phrases from the upper voices with a foundational, homophonic underpinning from lower voices, singing in a different time signature. It represents our perspectives of home and belonging, based on a video recording of two choir members visiting their old family homes. 'stay away from clocks' imitates the contrast between a life at full speed brought to a halt by time dramatically stopping. Dearden contrasts scalic staccato quavers with tenuto, hemiola rhythms, creating a syncopated, driving motion, not unlike the independent hands of a clock. 'Without' focuses on the human experiences of loss and grief, and how community and family hold us close through adversity. It combines text from thoughts from a choir member with Aristotle's observation that without society, 'we are as solitary as the birds'.

My joy (2023), commissioned by Whiddon Autumn Festival, sees Dearden set his own text in a work that explores joy not as a constant state, but, as he writes, 'as a multifaceted and evolving sensation'. J.S. Bach's motet BWV 227 'Jesu, meine Freude' was an initial starting point – a work Dearden has performed many times as a singer. Dearden approaches Bach less through quotation than through reflection – although quotations to the motet do subtly appear. Like Bach's motet, the work is built around a single recurring phrase – 'my joy' – whose repetition becomes both musical foundation and spiritual meditation. Voices imitate, overlap and interrupt one another, while different layers proceed at contrasting speeds, creating textures that remain transparent even at their most intricate.

i breathe (2021) is a work of Dearden's that has gained significant international momentum. Commissioned by the National Youth Choirs of Great Britain in 2021 for Greg Beardsell and the National Youth Training Choir, *i breathe* is a meditation on landscape, stillness and the act of listening. Dearden weaves together three short poems by Ken Jones, Paul Chambers and Arwyn Evans, whose spare, haiku-like texts evoke hills, mountain paths, deepening skies and flowering valleys. Breath lies at the heart of the work, both literally and in use of pause. Whispered Welsh murmurs, soft exhalations and unpitched vocal sounds become as expressive as sung melody, blurring the boundary between speech and song. The recurring phrase 'These hills have nothing to say, and go on saying it' provides the work's structural anchor, while fragments of the remaining poems surface and dissolve within richly layered textures.

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Everything about us
Texts: Rufus Mufasa

WhatsApp sent - see you at 8
Sat in a circle - sharing space
Make getting ready a royal ritual
I want to know myself all over again

I want to relearn
Everything about us
I beg the gods are looking down Sprinkle right now with star dust

I've binged too much "stranger things"
Now it's my time to shine
Change is the top-trump in everybody's deck Life-style-tictok-tickets-times

Full of sweet days

Full of sweet days from 'Virtue'
Text: George Herbert

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to-night,
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye;
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like season'd timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

Let all the world in ev'ry corner sing
Text: George Herbert

Let all the world in ev'ry corner sing, "My God and King!"
The heav'ns are not too high,
God's praise may thither fly;
the earth is not too low,
God's praises there may grow.
Let all the world in ev'ry corner sing, "My God and King!"

Let all the world in ev'ry corner sing, "My God and King!"
The church with psalms must shout: no door can keep them out.
But, more than all, the heart
must bear the longest part.
Let all the world in ev'ry corner sing, "My God and King!"

suo
Text: Traditional

Huna blentyn ar fy mynwes,
Clyd a chynnes ydyw hon;
Breichiau mam sy'n dynn amdanat,
Cariad mam sy dan fy mron;
Ni chaiff dim amharu'th gyntun,
Ni wna undyn â thi gam;
Huna'n dawel, annwyl blentyn,
Huna'n fwyn ar fron dy fam.

Huna'n dawel, heno, huna,
Huna'n fwyn, y tlws ei lun;
Pam yr wyt yn awr yn gwenu,
Gwenu'n dirion yn dy hun?
Ai angylion fry sy'n gwenu,
Arnat ti yn gwenu'n llon,
Tithau'n gwenu'n ôl dan huno,
Huno'n dawel ar fy mron?

Paid ag ofni, dim ond deilen
Gura, gura ar y ddôr;
Paid ag ofni, ton fach unig
Sua, sua ar lan y môr;
Huna blentyn, nid oes yma
Ddim i roddi iti fraw;
Gwena'n dawel yn fy mynwes.
Ar yr engyl gwynion draw.

Sleep, my child, upon my bosom,
Here it is snug and warm;
A mother's arms are wrapped around you,
A mother's love is at my breast.
Nothing shall disturb your slumber,
No one shall do you harm;
Sleep peacefully, my dearest child,
Sleep gently at your mother's breast.

Sleep peacefully tonight, now slumber,
Sleep gently, you of lovely form;
Why are you smiling now,
Smiling tenderly in your sleep?
Are the angels up above
Smiling joyfully upon you,
While you smile back as you slumber,
Sleeping peacefully at my breast?

Do not be afraid; it is only a leaf
Tapping, tapping at the door;
Do not be afraid; a single little wave
Murmurs, murmurs upon the shore.
Sleep, my child; there is nothing here
To give you cause for fear;
Smile peacefully upon my bosom,
Towards the white angels yonder.

Three Motets

Locus iste
Latin graduale

Locus iste a Deo factus est,
inaestimabile sacramentum,

In this place,
silent stones breathe,

irreprehensibilis est.

This place was made by God,
a sacred mystery beyond measure;

In this place,
silent stones breathe,

it is without reproach.

Ecce sacerdos magnus
Ecclesiasticus 44:16-27

Ecce sacerdos magnus, qui in diebus
suis placuit Deo.
Ideo jurejurando fecit illum
Dominus crescere in plebem suam.
Benedictionem omnium gentium dedit illi
et testamentum suum confirmavit
super caput ejus.

Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum.
Amen.

Behold the great priest, who in his
days was pleasing to God.
Therefore, by an oath, the Lord caused him
to prosper among his people.
He bestowed upon him the blessing of
all nations,
and confirmed his covenant upon his head.

Glory be to the Father, and to the Son,
and to the Holy Spirit: as it was in the
beginning, is now, and ever shall be,
world without end.
Amen.

Virga Jesse floruit
Text: Based on Isaiah:11

Virga Jesse floruit:
Virgo Deum et hominem genuit:

hope blooms from the silent night,

pacem Deus reddidit,
in se reconcilians ima summis.

eternity whispers through the petals.

Alleluja.
Laudate dominum.

The shoot of Jesse has blossomed:
the Virgin has borne God and man:

hope blooms from the silent night,

God has restored peace,
reconciling in himself the depths with the heights.

eternity whispers through the petals.

Alleluia.
Praise the Lord.

Morals and Interludes

i. How are you?
Text: after Ella Rainbird-Earley

How are you?

How are you feeling?

"It was the worst thing in my life,"

The light is flashing.

My nose is so cold.

How are you?

ii. norm
Text: after Milette Riis

They should get a real job;
They should work harder.
What do they even do all day?
Can't they grow up?

we can't see ourselves.

iii. this was mine
Text: after Ella Rainbird-Earley
a reflection on R. S. Thomas' *Reservoirs*

This was mine,
This was my house.

Where can we go?
We have walked the shore.
Where can we go?

This was our house,
Gardens gone,
Our home,
Where can we go?

iv. stay away from clocks
Text: after Milette Riis

Try to stay away from clocks, or other time measuring devices (like egg timers).

v. without

Text: after Aristotle
for Laurence Padfield

without them,
without him,
without her,
without love.

without affection,
without warmth,
without a connection,
without holding your hand.

without them,
without him,
without her,
without love.

without society,
without law,
without family,
without you.

we are as solitary as the birds.

my joy

Nathan James Dearden
after J. S. Bach's BWV 227

Within, a soft hum,
My joy, like a hidden stream,
Heart's tranquil delight.

My joy is all I have.

Morning's golden kiss,
My joy awakens with light,
Hope's embrace takes flight.

My joy dances in the air.

Moon's soothing embrace,
My joy finds solace in night,
Dreams woven in stars.

i breathe

These hills
have nothing to say
and go on saying it

Text: Ken Jones

mountain path
star by star
the sky deepens

Text: Paul Chambers

the valley white
with hawthorn trees
i breathe i breathe

Text: Arwyn Evans



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Described as "a champion of his generation" and whose music is "hauntingly beautiful" (Media Wales), **Nathan James Dearden** is an award-winning Welsh composer of concert music and mixed media, conductor, and educator.

Nathan's music has been commissioned, performed, featured and workshopped by the BBC Singers, Philharmonia Orchestra, City of Birmingham Symphony Orchestra, Berkeley Ensemble, Welsh National Opera, mezzo-soprano Helen Charlston, The Tippett Quartet, BBC National Orchestra of Wales, National Youth Choir of Wales, The Heath Quartet, Grand Band, the Fidelio Trio, Hebrides Ensemble, CHROMA ensemble, and flautist Carla Rees. His music regularly features in concerts across the UK and overseas, including at the ISCM World Music Days, Cheltenham Music Festival, Dartington International Summer School and Festival, International Young Composers' Meeting, CROSSROADS International New Music Festival and Vale of Glamorgan Festival of Music. Nathan began his professional composing life as an inaugural Young Composer-in-Residence with the National Youth Orchestra of Wales and Music Creator for Sinfonia Newydd in 2013. Since then his music has been broadcast on BBC Radio 3, BBC Radio Wales, BBC Radio Cymru, Resonance FM, RTÉ lyric FM, S4C and Soho Radio, whilst also released on NMC Recordings and Delphian.

Recent notable performances and projects include: *Mamiaith,* with Music Theatre Wales and Eisteddfod Genedlaethol; *messages,* commissioned by Three Choirs Festival; a Welsh tour of *The day following* with UPROAR New Music Ensemble; and *silent stones,* commissioned by BBC Sounds for the BBC Singers.

Upcoming projects include a Passion setting combining choir, chamber ensemble, and immersive digital storytelling a national project titled 'Storïau'r Cymry', which is a digital

cantata comprising eight individual life stories reflecting the diversity of local histories around Wales; plus several new works for choir.

Nathan has recently won the prestigious Tlws y Cyfansoddwr [Composer's Medal] at the 2024 Eisteddfod Genedlaethol for his work, *(ail-) atgofion*. He has also received the following accolades: 'Best Music Creator' in the 2022 Making Music UK Awards for a legacy commission with National Youth Training Choirs of Great Britain - *i breathe*; selected to represent Wales at the 2023 International Society for Contemporary music World Music Days in South Africa; awarded an Early Career Public Engagement Grant from the Institute of Musical Research in support of Spotlight Series: Finnissy at 70; selected as a London Philharmonic Orchestra Leverhulme Arts Scholar for their 2016/2017 season; received the inaugural Paul Mealor Award for Outstanding Young Composers in May 2017, and in summer 2021 he received the inaugural Acapela Composer Award for an outstanding Welsh Composer by the Welsh Music Guild.



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.

Thomas Allen
Elizabeth Ajao
Daniel Ayers
Annenora Benians
Amelia Blackburn
Luke Cherry
Olivia Earl
James Edgeler
Esme Ellis
Peter Evans
James Gooding
Luke Gore
Ciara Harman
Grace Hindle
Alicia Hunt
Dominic Kwan
Charles Maggs
Robert Murray John
Emily Oxtoby
Katherine Pinnell
Benjamin Richards
Brooke Storey
Jack Templar-Johns
Sophia Vines
Phoebe Wakefield
Pascale Walker
Hannah Waterfield
Dorothy Whyte-Venables


© Liz Isles

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 Baltic 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, 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, Edition Peters and Carus Verlag.



© Will Coates-Gibson

Kantos Chamber Choir is a trailblazing vocal ensemble, performing at the cutting edge of the creative scene. We produce vocal performances, shaped by the music and stories we believe in.

We think voices are a powerful gateway to our past, present and future, unveiling countless emotions, identities, and experiences. The doors to our performances are always open to everyone, whether you're a veteran concertgoer or seeking something new.

Whether we're performing in a factory space or a spiritual place, the concert hall or a nightclub, we'll always deliver raw, stunning performances as the most ground-breaking, dynamic and creative vocal artists in the North of England. Performing music by everyone from eleventh-century visionary saints to genre-bending, experimental rock stars, Kantos prides itself on championing contemporary and well-known choral music.



© Mike Plunkett

Ellie Slorach is an acclaimed conductor celebrated both in the UK and internationally for her exceptional versatility across orchestral and choral performances. Known for her professionalism and calm leadership in large-scale projects, she excels in integrating multimedia elements, including live music to film programmes.

As a dedicated choral specialist, her work spans elite professional vocal ensembles and major symphonic choruses. She maintains a strong commitment to contemporary music, building close collaborative relationships with composers to conduct several world premieres of major new works alongside prominent ensembles and soloists.

In 2015, she co-founded Kantos Chamber Choir, a trailblazing vocal ensemble. Under her artistic direction, the choir has become widely recognized for its innovative, sell-out performances in diverse venues ranging from traditional concert halls to nightclubs.

Sopranos
Sarah Keirle-Dos Santos
Felicity Hayward
Eleonore Cockerham
Sumei Bao-Smith
Rebecca Hardwick

Altos
Lorna Day
Lucy Vallis
Toluwani Idowu
Louise Ashdown

Tenors
Charlie Perry
Tim Peters
Hugh Beckwith
Matt Pope

Basses
Jonty Ward
James Connolly
Edmund Phillips
David Valsamidis



© Kirsten McTernan

Established in 1984, the **National Youth Choir of Wales** has supported the long-standing choral traditions of Wales ever since, with many alumni still singing or conducting choirs throughout Wales and further afield.

Other alumni can be heard performing professionally in concert halls and opera houses throughout the world, including Sir Bryn Terfel, Katherine Jenkins and current NYCW conductor, Tim Rhys-Evans.

The Choir's members, largely aged between 16 and 22 years, are drawn from all parts of Wales and auditioned annually. As with all NYAW ensembles, the choir works with first-class professional musicians to deliver its key strategic aim of Excellence.

Sopranos
Eve Sophia Carey
Iustina Chirila
Catrin Wyn Davies
Rebeca Derrick
Alys Edwards
Hannah Edwards
Fflur Erin Edwards
Morgan Fenton
Niamh Gardiner
Penelope George
Danielle Gorle
Poppy Hinkin-Evans
Lleucu Hughes
Rhodd Auronwen Jones
Evie Jones
Gwenan Jones
Eiriana Jones-Campbell
Emma Kennedy
Megan Marlow
Bethan Nicholas-Thomas
Imogen Price
Celyn Richards
Cadi-Gwen Sandall
Sonoma Sherborne
Erin Thomas
Ffion Thomas
Juliet Triggs
Ellie Williams
Mali Isabel Williams
Emily Williams

Altos
Mia Burnett
Lucy Clarke
Chloe Curley
Esther Defis
Luned Defis
Alaw Grug Evans
Amelie Faulkner
Bethan Fenton
Katie Hall
Martha Harris
Erin Hornsby
Eirwen Charlotte Howorth
Amelie Mack
Jess McGivern
Rosalyn Faye Mortimer
Mared Phillips
Olivia Rawnsley
Harriette Roberts
Erin Fflur Roderick
Matilda Soper
Maïwenn Watson
Nel Williams
Zoe Williams
Ela Mai Williams
Hannah Willman

Tenors
Tomas Bezkorwajnyj
Oli Bourne
Llewelyn Brookes
Harry Dobson
Guto Jenkins
Thomas Kochalski
Finn Macaré
Henry Maynard
James Oakley
Dylan Pymble
Maurice Pymble
Ifan Thomas
Joseph Tucker
Hydref Williams

Basses
Logan Burrows
Morgan Davies
Steffan Davies
Dan Davis
Aidan Dorrington
Harry Eilbeck
Ryan Evans
Saul Gerrard
Cai Gray
Gwilym Gray
Jac Gray
Daniel Imrie
Morgan Jones
Rhys Lloyd
Sam Dylan Morris
Ifan Saunders
Kaveh Singh
Christian Street
Samuel Valentine- Jones
Efan Vaughan
Alex Webb



Tim Rhys-Evans, MBE, FRWCMD, was appointed Director of Music at the Royal Welsh College of Music & Drama in 2020. He is also a highly sought-after choral conductor, arranger, composer and TV presenter.

Tim began his career as an opera singer, before realising that his passion lay in facilitating the best possible vocal performances from others through conducting opera, choral music and musical theatre. After a period working as the Associate Chorus Master of Welsh National Opera, Tim left to begin his own organisation, based on his passionate belief in the transformative power of music and that everybody should be given the opportunity to engage in the arts.

He created the award-winning Only Men Aloud in 2000, with the aim of reinvigorating the Welsh male choir tradition. In 2010 he established The Aloud Charity which runs the choirs Only Boys Aloud, Only Girls Aloud and Only Kids Aloud, in order to try and affect real change in the lives of young people from areas of social deprivation; these initiatives have improved the lives of thousands of children from some of the poorest communities in Wales.

As a presenter, Tim has fronted Arts programmes for the BBC, ITV, Channel 4 and S4C on radio and television including BBC Proms, BBC Radio 3's *The Choir*, and as a long-standing member of the presenting team for BBC Cardiff Singer of the World.

In addition to his full-time role at RWCMD, Tim is proud to be the current conductor of the National Youth Choir of Wales. He is also an outspoken advocate for mental health issues and the documentary programme he made about his own mental crisis, 'Tim Rhys-Evans – All in the Mind', won a BAFTA Cymru award following its network broadcast on BBC One.

Kantos appear courtesy of Delphian.

SUPPORTERS
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Full of sweet days | Let all the world in ev'ry corner sing
suo | Three Motets (*with cello, Maxim Calver*)
Recorded - 5 May 2025 at The Priory Church of St Bartholomew the Great, W Smithfield, London, EC1A 9DS
Producers - Rupert Gough, Nathan James Dearden
Editor and Recording Engineer - Adaq Khan

Everything about us
Recorded - 22 August 2025 at Y Llwyfan, College Road, Carmarthen, SA31 3EQ
Producers - Matthew Jones; Nathan James Dearden
Editor and Recording Engineer - Adaq Khan

i breathe | Morals + Interludes | my joy
Recorded - 19 May 2026 at Hallé at St Michael's, 36-38 George Leigh St, Ancoats, Manchester, M4 5DG
Producers - George Richford; Nathan James Dearden
Editor and Recording Engineer - Adaq Khan

Cover Image - **Jon Pountney**

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