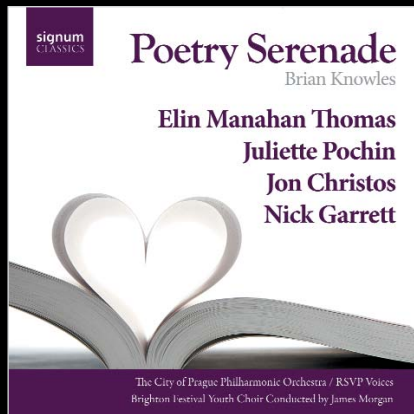


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SONG OF SONGS - PATRICK HAWES

[1] - [6] Song of Songs		[10] O Lord Our Governor	[5.15]
[1] Love's Promise	[3.08]		
[2] Rhapsody	[3.16]	[11] - [14] The Vauday Part Songs	
[3] Many Waters	[3.00]	[11] The Oaks	[3.19]
Second Soprano Solo: Janet Coxwell		[12] Stone	[3.21]
[4] Faint with Love	[4.08]	[13] The Carriageway	[3.20]
[5] Love's Echo	[3.54]	[14] In Memoriam	[4.25]
Soloist: Jack Liebeck, violin		Soloists: Suzanne Wilson, soprano	
[6] Song of Songs	[3.01]	Christopher Watson, tenor	
[7] Perfect Love	[4.02]	[15] Toccata	[4.23]
[8] When Israel was a Child	[7.23]	Total Timings	[59.38]
[9] The Lord's Prayer	[3.40]		
Soloist: Christopher Watson, tenor			

ELIN MANAHAN THOMAS SOPRANO
CONVENTUS
THE ENGLISH CHAMBER ORCHESTRA
PATRICK HAWES CONDUCTOR
ROGER SAYER ORGANIST

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The collection of love poetry which forms the Old Testament's **Song of Songs** has always presented a conundrum to scholars. The orthodox understanding of its presence in the Canon of Scripture was the widespread use in the Prophets of the concept of God as the husband of Israel. For the Christian mystical tradition, the dialogue between the lover and the beloved gave voice to the relationship of the soul to Christ. Bernard of Clairvaux preached over fifty sermons on them! Jesus called himself 'the Bridegroom' giving authority to this reading. Some have seen Mary the Mother of Jesus in the references to the 'room where my mother conceived me.' The relationship of romantic and erotic love to spirituality is the subject of these songs. They express desire, hope, confusion and joy; the whole range of emotions experienced by the lover - but there is no final consummation. The metaphors of vine, wine, garden and fountain are ones that prefigure the language of Christian spirituality. They provide Christian spirituality with a language of love that is both sensual and spiritual, of earth and of heaven. The text for these songs is faithful to the text of the Bible but poetic licence has provided a narrative structure and the development of some metaphors. The cry of the lover to the beloved, the heightening of the senses through sumptuous smells and tastes, and the imagery of fire and nature provide a rich basis for a certain

type of music - music born out of our time, yes, but which also draws upon the timelessness of tonality, consonance and balance.

The 'hymn to love' in St Paul's first letter to Corinth is one of scripture's purple passages. It describes love by the qualities it expresses in relationships. It is, says Paul, one of the three things that last forever. The song **Perfect Love** is not a paraphrase of the text, rather it is an interpretation of it. The setting was commissioned by the Chamber Choir of Bradford Grammar School.

David Hill commissioned the anthem **When Israel Was a Child** for Winchester Cathedral Choir in 1994. With a text adapted from Hosea Chapter XI, it is imbued with a sense of loving compassion and explores a wide colouristic range, not only within the vocal textures but also in the expansive organ accompaniment.

This setting of **The Lord's Prayer** alternates between Latin and English. The Latin words are sung to the original plainsong, with the ensuing choral phrases growing out of the plainsong's contours. Interaction between tenor soloist and choir further emphasises the juxtaposition of the two languages.

The anthem **O Lord Our Governor** had its premiere in St. Paul's Cathedral in 2005. It was commissioned by the Worshipful Company of Butchers and uses words from Psalm VIII. The organ plays a prominent role with its extensive introduction and postlude. At times, the choir divides into two, providing antiphonal effects and an increasing sense of climax towards the end of the piece. The final C major cadential phrases in the organ prefigure the Toccata.

The castle and park of Grimsthorpe in Lincolnshire which inspired **The Vauday Part Songs** are the product of a millennium of English History. The park itself contains the pre-history of England in the remnant of Kesteven Forest. The four poems explore the themes of time and eternity, divine purpose in human history and the nature and meaning of memory. The Oaks opens up the scale of time taken in the creation of the Grimsthorpe landscape, describing one of the ancient 'Kesteven' Oaks; its free form allows for open-ended reflection. Stone, in the form of an Elizabethan Sonnet, tells the story of the key period in Grimsthorpe's history, the dissolution of the Cistercian Abbey of Vauday, and the destruction of the Abbey by Charles Brandon to make a royal lodging. The Carriageway takes the listener on a journey through the park from the Little Bytham

gates through the site of Vauday, past the lake and up to the castle. The poem is in the form of a lyrical ballad and reflects the romantic ideal of beauty at work in the design of the park. In Memoriam is the result of many hours of worship and prayer in the chapel, its free form echoing the mystical qualities of The Oaks. It touches the deep humanity at the heart of this place and community. The Vauday Part Songs were commissioned by the St Peter's Singers who also performed the premiere at Grimsthorpe Castle in the summer of 2005.

The **Toccata** was written in 2008 for the organist Roger Sayer. It is dedicated to 'the joyful remembrance of my father Jack' and is inspired by the exuberance, humour and unflinching hope, faith and love of a great man.

Notes by Andrew and Patrick Hawes, 2009.

TEXTS

[1] - [6] Song of Songs

Text by Andrew Hawes

[1] Love's Promise

Come my beloved
where the vine has budded:
there will I give my love;
let us stir up,
let us rouse up
love
'til it please.
Feed me raisins,
feed me apples;
O my heart -
Come feast on love.

[2] Rhapsody

See him coming
my beloved;
see him coming
drawing near.
Snows are melting,
winter's dying,
spring is dawning

drowning fear.
The rain has gone,
new flowers appear;
The sound of turtle doves is heard.
In my garden,
taste the fragrance
of the sweetest myrrh.

[3] Many Waters

As a seal
on your heart;
set me there
upon your heart:
Passion cruel as the grave,
as fierce as any flame.

Love is strong,
strong as death.
Many waters
quench not
Love.

[4] Faint with Love

Faint with love,
My heart, faint with love -
so faint.

I am falling,
yearning,
for your
touch.

Faint with love,
My heart, faint with love -
so faint.
In your shadow
resting,
feed me
sweetest fruit.

My love is so fair,
Raven black his hair;
eyes like doves beside a deep pool
shining with a deep desire.
Kiss me love,
taste my wine;
Drinking deep -
Let us sleep.

Faint with love,
My heart, faint with love -
so faint.
With your
tender eyes
revive and
comfort me.

He is my desire,
pure as fiercest fire;
His strong arms like cedar boughs
will shield me and will never leave me;
O my love
taste my wine;
Drink your fill -
Lie soft and still.

5 Love's Echo

Greeting my fair one,
waiting and listening,
As the door opened
no one was there.
I sought him, called him,
But could not find him,
Searching, seeking,
lost in fear.

He has a garden
sweet with rich blossom,
keeping his flocks
where wild lilies grow.
There will I find him.
There will I kiss him.
Tasting apples
soft with myrrh.

Waken O south wind,
stir up his garden,
rouse up the scent
of lilies that grow.
Darling, embrace me,
call me your fair one,
make me pillows
soft with pine.

6 Song of Songs

Gleaming, shining
golden starlight.
Rising, burning
silver moonlight.
Warming glowing
streaming sunlight.
Sing my heart
The song of songs!

Dance heavens!
Dance starlight!
Dance sunlight!
Dance moonlight!
To the highest song of songs.

Maria Regina!
Christus Est!

Who is this
Who comes like the dawn?
Who scatters the darkness and heralds the morn?
Maria Regina!
Christus Est!

7 When Israel was a Child

When Israel was a child I loved him,
but the more I cried the more he turned away.
It was I who taught Ephraim to walk,
I who lifted them as a little child to my cheek.
But they did not know that I led them
with leading strands of love.
How can I give you up Ephraim?
How can I surrender you Israel?
My heart changes, my compassion grows warm
within me,
For I am God and not a man, the holy one in
your midst.

Words adapted from Hosea, ch. XI by Andrew Hawes

8 Perfect Love

Love is kind:
Gentle is love.
Love does not hate or envy;
Is always patient,
All things endures,

Love is pure truth
And goodness.

No thing I own;
Or skill I have
Without love's touch is worthy.
To spend my life,
Give all I own,
Without love is nothing.

No hidden truth;
Truth beyond sight,
Or faith that can move mountains,
Will free my soul,
Or heal the world;
Without true love
are worthless.

Now like a child:
Child like I know,
And see love dim and distant;
The time will come
When face to face
I will see love
And know Him.

Adapted from St Paul's first letter to Corinth by Andrew Hawes

9 The Lord's Prayer

Pater noster qui es in caelis

Our Father who art in heaven

Adveniat regnum tuum

Thy kingdom come.
Thy will be done on earth as it is in heaven.

Panem nostrum quotidianum da nobis hodie

Give us this day our daily bread,
and forgive us our trespasses
as we forgive those who trespass against us.

Et ne nos inducas in tentationem

And lead us not into temptation
but deliver us from evil.
Amen.

10 O Lord Our Governor

O Lord Our Governor, how majestic is you name in
all the earth.

You have set your glory above the heavens. You
made man ruler over the works of your hands; you
put everything under his feet.

All sheep and oxen, yea and the beasts of the field;
the fowl of the air and the fish of the sea.

O Lord Our Governor, how majestic is you name in
all the earth.

Adapted from Psalm VIII

11 - 14 The Vaday Part Songs

Text by Andrew Hawes

11 The Oaks

The landscape honours you;
Ancient and last-living.
Your sap's tide recedes far
Beyond history's telling.
Being still, rooted by the way,
You mock our passing present.
Listening to the language of your leaves,
We hear the sounds before music:
Ancestral voices speaking truths
In tongues we cannot understand.

12 Stone

You lay for ages hidden under ground,
Shapeless, you waited, dark and dressed in dirt.
Then for a holy purpose you were found
And hewn, cut, measured; dressed for mason's work.
For abbey walls and towers you were made
To form a sacred place for heavenly sound;
Made cruciform and risen by their blades
That monks, their lives on living rock, might found.
Three centuries pass, the fire of worship dies;
No more you echo as the brothers sing.
Reformers' hammers smash and break your choir
To be rebuilt as lodging for a king.
Now for a noble use you lovely stand;
A nobler purpose quarried you from land.

13 The Carriageway

Horse chestnut candles light the carriageway
Which from the highest point the park surveys
The distant house that dips behind the trees,
Then sweeps through open farmland green
with wheat.

The wooden bridge with white rails Vaday keeps
Separate, secret, where ancient memory sleeps.
The steep wooded valley nave-like arches high;
In dappled green cool shade the cattle lie.

Then out into the open park it runs
Past shining water drowned in morning sun,
And, high above, the house all stately stands
And crowns the oak-dressed pasture land.

The journey made through park and wooded grange
Pass by a thousand years of chance and change.
The carriageway in classic splendour ends,
Proving the certain permanence of men.

14 In Memoriam

Here, sorrow seeks solace,
And tender memories refine.
Light falls in from windows set on high:
Windows that deny the outside eye.

Here, in this house of many rooms
Is one of still simplicity,
A place where the yolk of life's complexity
Is set upon His shoulder.

Here, when the doors are closed
The sweetest, deepest silence is received -
Silence that echoes with the Word
Begotten before time.

BIOGRAPHIES

PATRICK HAWES

Patrick Hawes, composer, conductor, pianist and organist, has written some of the most inspirational and sublime music of the new millennium. Born in Lincolnshire, he studied music at Durham University where he was organ scholar and conductor of the University Symphony Orchestra. His skills as a composer were nourished through his teaching of Music and English and, with *The Wedding at Cana*, he established a personal and thoroughly English style that quickly endeared him to the listening public and led to his appointment as Composer in Residence at Charterhouse. The subsequent decision to leave teaching provided the freedom to take up a variety of commissions, most notably *The Call* - a song cycle written for the soprano Janet Coxwell and premiered by the English Chamber Orchestra in Lincoln Cathedral in 1999. It was with the release of his debut album *Blue in Blue*, however, that Patrick first gained widespread public recognition. Made CD of the week on Classic FM, it was nominated for a Classical Brit award and was voted by Classic FM listeners as the fastest ever and highest new entry into the station's Hall of Fame.

In March 2008, the world premiere of the *Lazarus Requiem* at The Cadogan Hall represented a landmark in Patrick's career and followed on directly from his time as Composer in Residence at Classic FM. This position involved writing twelve pieces for piano - each piece being premiered over a twelve-month period. The pieces were directly inspired by a recent move to the Norfolk coast and by the wonderful skies and landscapes of that county. The resulting album *Towards the Light* was an instant hit with the public and, for a second time, Classic FM listeners voted it the highest new entry in the 2007 Hall of Fame. A national tour followed and Patrick enthralled audiences with his performances at the piano and ability to communicate the inspiration behind the pieces through his spoken introductions.

Key to Patrick's work and success has been the relationship with his brother Andrew. Andrew's words have provided the foundation for a wide range of choral and vocal compositions such as *The Far Seeing Land*, the *Vaunday Part Songs* and



the children's opera *A King's Ransom*. It was Andrew who conceived the idea of *The Wedding at Cana* and the *Lazarus Requiem*, as well as providing the inspiration behind many small-scale anthems and carols. Together, they produce works deeply imbued with the Christian spirit and unique in their symbiosis of words and music.

As well as the release of *Song of Songs*, 2009 will see a recording of a new work for cello and piano with Julian Lloyd Webber - namely *Gloriette* which was commissioned by Leeds Castle for a premiere in August 2008. Patrick is also to complete the *Highgrove Suite* for His Royal Highness The Prince of Wales. This began as a one-movement work for harp and strings and was premiered on the Prince's sixtieth birthday by the royal harpist Claire Jones and the Philharmonia Orchestra. Three new pieces for the same forces are to be written to complete the suite, each one inspired by an aspect of the gardens at Highgrove.

For more information about Patrick Hawes and his music, visit www.patrickhawes.com



ELIN MANAHAN THOMAS

Born and bred in Swansea, before graduating from Clare College Cambridge in Anglo-Saxon, Norse and Celtic, Elin is fast coming to light as one of Wales's leading young sopranos. In 2007 she released her début album with Universal Classics and Jazz, *Eternal Light*, which entered the classical charts at number two. Elin is the first singer ever to record Bach's *Alles mit Gott*, a birthday ode written in 1713 and discovered in 2005. Elin made her début at the Lincoln Center New York and the San Francisco Symphony Hall with the Mozart *Requiem* in 2006, and the Birmingham Symphony Hall with the Fauré *Requiem*; and she was the subject of an S4C fly-on-the-wall documentary which was nominated in the 2007 Celtic Film Festival. She first received great acclaim for her 'Pie Jesu' on Naxos' award-winning recording of the Rutter *Requiem*, and was praised as soloist in Bach's *St Matthew Passion* at the Thomaskirche in Leipzig, under Sir John Eliot Gardiner. 2007 saw her perform in Classic FM's fifteenth birthday concert, at *Songs of Praise's* 'The Big Sing' at the Royal Albert Hall, at the Westminster Abbey Christmas Concert; and in 2008 Elin performed the World Première of Sir John Tavener's *Requiem* in Liverpool Cathedral (also recorded for EMI) and made her début at the

Wigmore Hall in the role of Belinda (*Dido and Aeneas*) for Paul McCreesh.

Elin studied as a post-graduate at the Royal College of Music, and was awarded the Ted Moss and Bertha Stach-Taylor Lieder Prize. In 2005 she was a finalist in the prestigious Joaninha Award. Future projects include the Songs of Praise *Messiah* special from Birmingham Town Hall; a British tour of recitals with the Academy of Ancient Music; Harvey *Passion and Resurrection* at the Casa de Musica, Porto; an anniversary concert for the RWCMD in Llandaff Cathedral; Mendelssohn *Elijah* in St David's Hall with BBC NOW; Bach *St John Passion* with Stephen Layton in St John Smith's Square; Rutter *Mass for the Children* in Cadogan Hall; performances in the Edinburgh Festival; and a recording of *Buxtehude Membra Jesu Nostri* with the Purcell Quartet.

CONVENTUS

Patrick Hawes founded Conventus in 2002, primarily to record the music for his highly successful debut album *Blue in Blue*. Some of the original sixteen singers already had a high profile on the choral music scene, notably Janet Coxwell who assisted Patrick in auditioning a wide range of talented postgraduate students. The result was a choir with an engagingly pure and honest tone. Over the last few years, Rob Johnston has taken over the choir's management and various newcomers

SOPRANOS

Jenny Bacon (8,10)
Lisa Beckley (9,11-14)
Emma Brian-Gabbott (9,11-14),
Janet Coxwell (1-8, 10)
Amy Moore (1-7, 9, 11-14)
Emma Tring (8, 10)
Suzanne Wilson (8-14)

TENORS

Jeremy Budd (1 - 8, 10)
Jonathan Bungard (8, 10)
Simon Haynes (9, 11-14)
Matt Long (8, 10)
Gerard O'Beirne (1-14)
Simon Wall (9, 11-14)
Christopher Watson (9, 11-14)

have joined the ranks, bringing with them their own particular expertise and a genuine commitment to the group's activities. Conventus performed at the premiere of Patrick's *Lazarus Requiem* at The Cadogan Hall in March 2008, and now in *Song of Songs* they provide the perfect backing for the pure and distinctive voice of Elin Manahan Thomas, as well as taking centre stage in the various anthems and part songs on this recording.

* Brackets indicate the tracks that each singer performed on.

ALTOS

Margaret Cameron (1-14)
Alexandra Gibson (9, 11-14)
Polly Jeffries (9, 11-14)
Sian Menna (8, 10)
Caroline Trevor (1-8, 10)
Lindsay Wagstaff (8, 10)
Clare Wilkinson (9, 11-14)

BASSES

Neil Bellingham (9, 11-14)
Michael Burke (9, 11-14)
Stephen Charlesworth (8, 10)
Julian Empett (1-8, 10)
Charles Gibbs (8, 10)
Edward Grint (1-7, 9, 11-14)
Gavin Horsley (9, 11-14)
David Porter-Thomas (8, 10)

THE ENGLISH CHAMBER ORCHESTRA

The English Chamber Orchestra, formed in 1960, enjoys an international reputation as one of the world's most celebrated ensembles. The Orchestra undertakes a busy annual schedule of concert appearances, which include its prestigious London series. Overseas touring fills approximately three months of the schedule each year and since its first foreign tour the ECO has performed in almost 500 cities across the globe. The orchestra's worldwide reputation is enhanced by its recordings of over 1,000 works and includes numerous award-winning discs as well as those of historic interest.

FIRST VIOLINS

Simon Blendis
Pauline Lowbury
Benjamin Buckton
Helen Paterson

VIOLAS

Clare Finnimore
Ian Rathbone
Liz Varlow

DOUBLE BASS

Lynda Houghton

The ECO has worked with all the major record companies alongside the world's greatest international artists; recent guest artists include Vladimir Ashkenazy, Maxim Vengerov, Sir Colin Davis, Pinchas Zukerman, Emanuel Ax, Hilary Hahn and Sarah Chang, amongst many others. The Orchestra is fortunate to have the highly individual Finnish musician Ralf Gothóni as Principal Conductor and Roy Goodman as Principal Guest Conductor. The ECO continues to pursue a busy schedule of UK work and up to 14 foreign tours each season, including its unique annual Mediterranean Music Cruise featuring a host of illustrious guest artists.

SECOND VIOLINS

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Matthew Elston
Ruth Ehrlich
Edward Bale

CELLOS

Jane Salmon
Dietrich Bethge

HARP

Hugh Webb

www.englishchamberorchestra.co.uk

ANDREW HAWES

Born in Lincolnshire and educated at Sheffield and Cambridge Universities, Andrew has been in ordained Anglican ministry since 1980. For twenty years he has been the Parish Priest of eight hamlets in South Lincolnshire and, with his wife Sian and their family, provided hospitality in their home for people exploring Christian Spirituality. He leads retreats and writes articles on aspects of the Christian mystical tradition.



ROGER SAYER

Roger Sayer began his musical career as a chorister in Portsmouth. He went on to study at the Royal College of Music under the late Nicholas Danby, winning all the major organ prizes. Between 1980-84 he was organ student at St. Paul's Cathedral, London and in 1981 was appointed organist of Woodford Parish Church.

Since graduating he has been constantly in demand as an organist and conductor, regularly giving concerts in Europe and the USA. In 1989 he won third prize in the St Albans International Organ Competition and in the same year was appointed Assistant Organist at Rochester Cathedral, becoming Organist and Director of Music in 1994. In September 2008 he relinquished the post to concentrate on his freelance activities but remains as Cathedral Organist. Roger is the Musical Director of the Rochester Choral Society.

Roger has made numerous highly acclaimed recordings both as an organist and conductor. He frequently directs choral workshops and has initiated and directed several projects including Britten's *Noye's Fludde* and a Children's music education week. His concerts in many parts of the world have included the organ symphonies of

Vierne and all the organ works of Duruflé. He accompanies many choirs including the world famous Tenebrae at the Harrogate International Festival. The Midas Touch Organ Duo is another of his many additional musical activities and one

which aims to promote the organ to a younger audience as they pilot educational concerts. They have released their first CD which includes new and original transcriptions of James Bond themes for Organ duet.

Tracks 1-8, 10 & 15 recorded at St Giles', Cripplegate, London on the 2nd December 2008,
and on the organ of Rochester Cathedral on 16th January, 2009.

Produced by Alexander Van Ingen
Engineered by Mike Hatch
Assisted by Matt Howell
Edited by Alexander Van Ingen & Matt Howell

Track 9 & Tracks 11-14 recorded at St Michael's, Highgate, London on the 16th February, 2007.

Mixed and Mastered by Mike Hatch

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Assistant to Patrick Hawes - Paul Wing

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SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK
+44 (0) 20 8997 4000 E-mail: info@signumrecords.com

www.signumrecords.com