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CLASSICS



PARRY De profundis

God is our hope and strength

ELGAR From the Bavarian Highlands

The Snow

Sophie Bevan soprano
Dominic Sedgwick baritone
Rufus Frowde piano
Hertfordshire Chorus
London Mozart Players
David Temple conductor

DE PROFUNDIS:

Choral works by Parry and Elgar

PARRY

De profundis*

- | | | |
|---|--|--------|
| 1 | I. De profundis clamavi ad te Domine | [9.01] |
| 2 | II. Sustinuit anima mea in verbo ejus | [5.17] |
| 3 | III. A custodia matutina usque ad noctem | [3.58] |
| 4 | IV. Apud Dominum misericordia / Et ipse redimet Israel | [5.54] |

Sophie Bevan, soprano

- | | | |
|---|-------------------------------|---------|
| 5 | God is our hope and strength* | [12.55] |
|---|-------------------------------|---------|

Dominic Sedgwick, baritone

ELGAR

- | | | |
|---|----------------------|--------|
| 6 | The Snow Op. 26 No.1 | [5.41] |
|---|----------------------|--------|

Richard Smith and Rebecca Turner, violins | Rufus Frowde, piano

From the Bavarian Highlands, Op. 27

Rufus Frowde, piano

- | | | |
|----|------------------|--------|
| 7 | I. The Dance | [3.38] |
| 8 | II. False Love | [3.47] |
| 9 | III. Lullaby | [3.22] |
| 10 | IV. Aspiration | [3.09] |
| 11 | V. On the Alm | [3.33] |
| 12 | VI. The Marksman | [5.39] |

Total timings: [1.05.57]

*World Premiere Recordings

HERTFORDSHIRE CHORUS · LONDON MOZART PLAYERS · DAVID TEMPLE

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INTRODUCTION

In 1904, a book by the German critic, Oskar Schmitz entitled '*Das Land ohne Musik*' (the land without music) pointed out the perceived paucity of English music in the 18th and 19th century at a time when the German speaking world was dominated by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann and Brahms. It was thought that there was a gaping gap in England between Purcell (died in 1695) and Elgar (his first internationally recognised composition was the *Enigma Variations* in 1899). However, towards the end of the 19th century, both Parry and Stanford were making their mark in England, composing music of true worth and originality, proving that the land was definitely not without music.

Like most classical music listeners, my first encounter with Parry was *Jerusalem*, followed closely by *I Was Glad* and *Blest Pair of Sirens*. This extremely limited experience was changed fairly recently, in 2019, when conductor William Vann asked me to prepare my Crouch End Festival Chorus for a performance and recording of Parry's *Judith*. This was followed in 2022 with another recording, this time Parry's *Prometheus Unbound*. I was overwhelmed with the drama, beauty and sheer quality of these works.

Following the resumption of 'live' music post-COVID, I was looking for a challenge for my Hertfordshire Chorus and came across – via the English Heritage Music Series, based in Minnesota USA – Parry's work *De profundis* from 1891. Through the amazing work by Matthew W Mehaffey and Dave Fielding, beautiful new scores and learning materials were made available to us for a performance in 2022. This was a real challenge as the work itself is in 12 parts, with each movement having a different combination of those parts. The performance itself was decent enough especially given the proximity to the pandemic BUT what it did for me was to enhance my admiration and passion for Parry's music.

The next step was to plan a recording of this work and so I looked through other Parry pieces on the EHMS website and found *God is our hope and strength* from 1913. With the help of the useful audio file, I totally fell for this stunning work which has now become part of this new recording.

One of the most impressive aspects of Hertfordshire Chorus is that, as well as being a top-class choir, they also perform with such passion, drama and musical intelligence. In 2024, we performed with our excellent pianist - Rufus Frowde – Elgar's *From the Bavarian Highlands* and

this, coupled with Elgar's *The Snow* completes what is a joyous collection of beautiful works. The Parry works are being recorded for the first time, and I hope that other choirs will take on this hugely neglected repertoire and have as much fun as we did in the recording sessions.

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English Heritage Music Series (EHMS)

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from

publishers it represented were offered to the British Library and the Royal College of Music Library.

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The creation of the English Heritage Music Series (EHMS) stemmed from the curiosity of Dave Fielding, who describes himself as a “musical archaeologist.” Since 2014, he has worked with Matthew Mehaffey - Professor of Music at the University of Minnesota - to present works Dave had rescued from manuscript. Finding a deep mutual interest in this revival work, Dave continued his research for several years, seeking out forgotten choral manuscripts and focusing particularly on his “Parry Project.”

By 2020, they formalized their partnership, with Dave serving as Engraver and Matthew as Editor and Principal Conductor. It had become apparent that unless they found a way to communicate the existence of these engravings, they would simply sit on a shelf, just like the manuscripts from which they were created had done for over a century.

They approached the University of Minnesota Libraries Publishing Services to help create and host a website to preserve and promote these works.

While the initial vision focused on Parry, incredible support from the Royal College of Music Library allowed EHMS to become much larger. Since launching in spring 2021, the Series has seen great success with revived performances of Stanford's oratorio *The Three Holy Children* and Samuel Coleridge-Taylor's *Kubla Khan* and *The Atonement*, as well as numerous smaller works. The EHMS website (<https://ehms.lib.umn.edu/>) now features over 180 works by 29 composers, all available for free download.

David Temple and Hertfordshire Chorus became aware of EHMS in 2021 and, in particular, Parry's *De profundis* and made contact with Dave Fielding to discuss scheduling it for a performance in February 2022 in St Albans Cathedral. Plans for this album began to take shape after that concert and further study of the EHMS website to find a good companion piece unearthed *God is our hope and strength*.

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PROGRAMME NOTES

By the second half of the 1880s, Hubert Parry had established his reputation as a choral composer. In the first half of the decade two choral works had brought his name before the public. The first of these, a setting of scenes from Shelley's epic prose poem *Prometheus Unbound*, commissioned for the Three Choirs Festival in Gloucester in 1880, had received several performances after its inadequate premiere at Gloucester's Shire Hall. For some critics, it seemed to herald a radical stylistic allegiance to Wagner whom Parry greatly admired, in part due to the encouragement of his mentor, Edward Dannreuther. Yet, a second choral essay, a setting of Shirley's funeral ode, *The Glories of Our Blood and State*, also for Gloucester in 1883, owed more to the heterodox legacy of Brahms's *Requiem* and *The Song of Destiny*. It was not until 1887, with the triumph of his setting of Milton's *At a Solemn Musick* (better known as *Blest Pair of Sirens*) written for Stanford, the Bach Choir and the celebration of Queen Victoria's Golden Jubilee, that Parry became a more a household name. Composition of this work was followed in quick succession by his first commission, the oratorio *Judith*, from the Birmingham Festival (1888), his *Ode to St Cecilia* for Leeds (1889) and another

setting of Milton, *L'Allegro ed il Penseroso* for Norwich (1890).

In 1891, his first Three Choirs commission from outside his 'locality' of Gloucester arrived from Hereford, and for this he chose the Latin words from the Vulgate of Psalm 130, 'De Profundis'. Parry conducted *De Profundis* at Hereford on 10 September 1891. One critic averred: 'Men of varying taste and judgment conceded to one another that, in its way, a great thing had been born into the world.' This acclaim was affirmed by repeat performances by the Highbury Philharmonic and at the Leeds Festival in 1892, though the work was somewhat eclipsed later by the popularity of Parry's new oratorio, *Job*, at Gloucester. Parry conducted the work in Cambridge in March 1899 and at the Birmingham Festival in October 1900. In the audience was Vaughan Williams who, as a student of Parry, had known the work since its inception. An ardent advocate of the piece (as was Adrian Boult, Hugh Allen and Gerald Finzi), he chaffed at its later neglect and was dismayed when it did not figure in the 100th anniversary of Parry's birth in 1948. 'It seems to me to be a scandal,' he wrote to Boult, 'that during the Parry celebrations his finest work, "De Profundis", should not be done. I wrote to Atkins of Worcester about it. He says it is beyond them. Obviously it is

a job for the B.B.C. Please insist on its being done, and soon.' Boult obliged, somewhat belatedly, with a BBC broadcast on 5 April 1949. After 60 years of neglect it was revived in its original version in 2022 by David Temple, Hertfordshire Chorus, London Orchestra da Camera, and soloist Sarah Fox in a performance at St Albans Cathedral.

The deeply penitential text of *De Profundis* is imbued with darkness and despair at the admission of man's sinfulness, yet the psalmist, with the knowledge of God's capacity for infinite forgiveness, concludes with the anticipation of hope and redemption. It was a theme Parry, ever the contemplative, agnostic intellectual, explored repeatedly throughout his choral music. The orchestral introduction in G minor, initiated by the woodwind, evokes a shadowy sense of desolation confirmed by the entry of the strings, in the form of a sedate, ruminative march, a style-form Parry had used so effectively in the second part of *Judith*. The first two verses of the psalm, as the opening chorus, provide a marked contrast to the prelude's solemn dignity, and are chorally a *tour de force*. Having proved his remarkable technique as a contrapuntist in the eight-part choral textures of *Blest Pair*, Parry sought to go one step further in *De Profundis* with three four-part choirs, couching the first verse ('De profundis

clamavi') in a luminous F sharp major, where the choirs are treated antiphonally, and the more extrovert polyphonic second ('exaudi vocem meam') in D major. This virtuoso exposition is juxtaposed with a more tranquil section for solo soprano ('Fiant aures tuae intendentes'), also in D major, and concludes the text of verse two. Numinous in its liquid lyricism, it has much in common with Judith's first emotional aria ('Though into the valley of the shadow of death'). Verses four and five form the basis of a second substantial choral episode in B flat major. Again Parry returns to his twelve-part choral sonority, but this time, in an energetic sonata design. Retaining its disposition of twelve parts, the chorus is now divided into two antiphonal choirs of six voices in which the first subject ('Sustinuit anima mea in verbo'), more homophonic and muscular, is contrasted with the intricate imitative counterpoint of the second ('Speravit anima mea in Domino'). An impressive developmental expansion achieves its apogee in the Neapolitan, C flat major, before the uplifting event of the truncated recapitulation (on a dominant pedal) and an unexpectedly hushed conclusion. This yearning choral paean is surely Parry at his most spiritually elevating and looks forward (in the same key) to the Coronation anthem *I was glad* (1902) and the splendour of the 1911 Coronation *Te Deum*.

A second aria, more pastoral in character ('A custodia matutina') follows in E flat major which makes considerable demands on the soloist's upper range. This gentle, more dance-like quasi-baroque interlude (which anticipates *A Lady Radnor Suite* of 1894) leads directly into the buoyant finale ('Apud Dominum misericordia') in which, by way of an orchestral transition, effects a key change from E flat to G major for the ample, energised fugue ('Et ipse redimet Israel'). As if to affirm his mastery of counterpoint, Parry builds up his choral sonority incrementally to twelve parts before triumphally incorporating the soprano soloist in a closing paragraph thrillingly infused with that powerful matrix of diatonically dissonant harmony, a true hallmark of the composer's distinctive English voice and one which so many of his later contemporaries sought to emulate.

Parry's anthem, *God is our hope and strength*, a setting of Psalm 46, was commissioned by George Martin (a colleague at the Royal College of Music) and the Chapter of St Paul's Cathedral for the cathedral's 259th anniversary of the Festival of the Sons of the Clergy on 24 April 1913 (where the music was customarily performed by organ and orchestra), was considered the high point of the service. A classic example of Parry's robust choral architecture, comparable with

the eight-part sonorities of *Blest Pair* and the processional drama of *I was glad*, the anthem was soon forgotten. On 14 June 1971 it received its first broadcast performance with the BBC Chorus under Peter Gellhorn with George Thalben Ball at the organ (and repeated in September 1976), but was not heard again until August 2018, when it was revived with organ accompaniment to mark the centenary of Parry's death at a BBC Choral Evensong at the Charles Wood Summer School under David Hill with Philip Scriven (organ). Conceived on a grand scale, *God is our hope and strength* was composed for double choir, baritone, orchestra and organ, continuing the 'Indian summer' of Parry's late choral works such as the *Coronation Te Deum* of 1911 and the *Ode on the Nativity* of 1912. After the evocative orchestral prelude in F major, which gradually builds to a first imposing climax, the chorus's first entry (a reworking of the opening orchestral theme) begins quietly before a confident crescendo to the 'Allegro' ('a very present help in trouble'). This instigates a big-boned opening paragraph in which the immensity of God's power in nature (in verses 2 and 3 of the psalm) is vividly depicted. At the conclusion, F major returns with a restatement of the opening choral theme. This makes way for a second choral departure ('The heathen make much ado') in which the initial tonal turbulence

is stilled by a telling shift to E flat major ('But God hath shewed his voice'), and, more significantly, to A flat major (by way of the pictorial chromaticism of 'the earth shall melt away') as the ground is prepared for the baritone's more dramatic arioso ('O come hither'). A flat is subsequently quitted for D flat as a group of five soloists, accompanied by the second choir, subdue the tumult of the baritone's declamatory manner with the famous words 'Be still, and know that I *am* God'. From this comforting moment emerges the double choir in a sumptuous passage of sonorous counterpoint in D flat ('I will be exalted among the heathen'). And with effortless legerdemain, F major is restored for the final verse of the psalm ('The Lord of Hosts is with us') where imitation and antiphony combine in an exhilarating apotheosis of Bachian fluency and spiritual transcendence.

In collaboration with his wife, Alice, Elgar completed his two partsongs, *The Snow* and *Fly, singing bird, fly*, Op. 26 for female voices, two violins and piano in 1894. The sombre demeanour of *The Snow* likens the fleeting cold exterior of the human condition (in E minor) to the inner warmth of the enduring soul (in E major). The composer evidently retained a fondness for these songs and scored them for a small orchestra in December 1903 in anticipation of their first hearing at Queen's Hall on

12 March 1904. Alice also provided texts for *Scenes from the Bavarian Highlands* Op. 27, adaptations of the southern German *Volkslieder* style and texts which suited the local Bavarian dances known as Schnadahüpfler. They were written during one of several holidays they spent at the Villa Bader, a guesthouse run by Henry Slingsby Bethell and his wife in Garmisch Partenkirchen, an Alpine region bordering Austria, in 1894. Elgar constructed an attractive choral suite of partsongs with piano which he dedicated to the Bethells and was first sung by the Worcester Festival Choral Society under his direction on 21 April 1896. That year he orchestrated them and later selected the first, third and last as *Three Bavarian Dances* for orchestra which August Manns conducted at the Crystal Palace in October 1897. These delightful miniatures – 'The Dance' (Sonnenbichl), 'False Love' (Wamberg), 'Lullaby' (In Hammersbach), 'Aspiration' (Bei Sankt Anton), 'On the Alm' (True Love, Hoch Alp) and 'The Marksmen' (Bei Murnau) – in their portrayal of favourite scenes and towns, recapture something of the joy and wellbeing of the young Elgar couple in the years before the composer's fame launched him into the forefront of British romantic music.

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TEXTS

De profundis - Hubert Parry

Words from Psalm 129 Biblia Sacra Vulgata (Latin)

Douay-Rheims 1899 American Edition (English Translation)

De profundis clamavi ad te Domine.

Domine exaudi vocem meam. Fiant aures tuæ intendentes, in vocem deprecationis meæ.

Si iniquitates observaveris Domine, Domine quis sustinebit?

Quia apud te propitiatio est: et propter legem tuam sustinui te, Domine.

Sustinuit anima mea in verbo ejus:
Speravit anima mea in Domino.

A custodia matutina usque ad noctem, speret Israel in Domino.

Quia apud Dominum misericordia, et copiosa apud eum redemptio.

Et ipse redimet Israel ex omnibus iniquitatibus ejus.

Out of the depths, I have cried to thee, O Lord.

Lord, hear my voice. Let thy ears be attentive to the voice of my supplication.

If thou, O Lord, wilt mark iniquities: Lord, who shall stand it?

For with thee there is merciful forgiveness: and by reason of thy law, I have waited for thee, O Lord.

*My soul hath relied on his word:
My soul hath hoped in the Lord.*

From the morning watch even until night, let Israel hope in the Lord.

Because with the Lord there is mercy: and with him plentiful redemption.

And he shall redeem Israel from all his iniquities.

God is our hope and strength - Hubert Parry *Words from Psalm 46 - The Book of Common Prayer (1662)*

God is our hope and strength: a very present help in trouble.

Therefore will we not fear, though the earth be moved: and though the hills be carried into the midst of the sea;

Though the waters thereof rage and swell: and though the mountains shake at the tempest of the same.

The heathen make much ado, and the kingdoms are moved: but God hath shewed his voice, and the earth shall melt away.

The Lord of hosts is with us: the God of Jacob is our refuge.

O come hither, and behold the works of the Lord: what destruction he hath brought upon the earth.

He maketh wars to cease in all the land: he breaketh the bow, and knappeth the spear in sunder, and burneth the chariots in the fire.

Be still then, and know that I am God: I will be exalted among the heathen, and I will be exalted in the earth.

The Lord of hosts is with us: the God of Jacob is our refuge.

The Snow – Edward Elgar *Words by C. Alice Elgar Arranged for SATB by John Pointer*

O snow, which sinks so light,
Brown earth is hid from sight,
O soul, be thou as white as snow.

O snow, which falls so slow,
Dear earth, quite warm below;
O heart, so keep thy glow,
Beneath the snow.

O snow, in thy soft grave
Sad flow'rs the winter brave.
O heart, so soothe and save,
As does the snow.

The snow must melt, must go.
Fast, fast as water flow.

Not thus, my soul,
O sow thy gifts to fade like snow.
O snow, thou'rt white no more,
Thy sparkling too, is o'er;
O soul, be as before,
Was bright the snow.

Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

From the Bavarian Highlands – Edward Elgar

*Words from Bavarian Volkslieder and
Schnadahüpferl
adapted by C. Alice Elgar*

1. THE DANCE (*Sonnenbichl*)

Come and hasten to the dancing,
Merry eyes will soon be glancing,
Ha! my heart upbounds!
Come and dance a merry measure,
Quaff the bright brown ale my treasure,
Hark! what joyous sounds!

Sweet-heart come, on let us haste,
On, on, no time let us waste,
With my heart I love thee!
Dance, dance, for rest we disdain,
Turn, twirl and spin round again,
With my arm I hold thee!

Down the path the lights are gleaming,
Friendly faces gladly beaming
Welcome us with song.
Dancing makes the heart grow lighter,
Makes the world and life grow brighter
As we dance along!

2. FALSE LOVE (*Wamberg*)

Now we hear the Spring's sweet voice
Singing gladly thro' the world;
Bidding all the earth rejoice.

All is merry in the field,
Flowers grow amid the grass,
Blossoms blue, red, white they yield.

As I seek my maiden true,
Sings the little lark on high
Fain to send her praises due.

As I climb and reach her door,
Ah! I see a rival there,
So farewell for evermore!

Ever true was I to thee,
Never grieved or vexed thee, love,
False, oh! false, art thou to me.

Now amid the forest green,
Far from cruel eyes that mock
Will I dwell unloved, unseen.

Farewell.

3. LULLABY (*In Hammersbach*)

Sleep, my son, oh! slumber softly,
While thy mother watches o'er thee,
Nothing can affright or harm thee.
Oh! sleep, my son.

Far-away zithers play,
Dancing gay, calls today.
Vainly play zithers gay,
Here I stay all the day.
Happily guarding thee,
Peacefully watching thee.

Sleep, my son, oh! slumber softly,
While thy mother watches o'er thee,
Oh! sleep, my son.

4. ASPIRATION (*Bei Sankt Anton*)

Over the heights the snow lies deep,
Sunk is the land in peaceful sleep;
Here by the house of God we pray,
Lead, Lord, our souls today.

Shielding, like the silent snow,
Fall His mercies here below.

Calmly then, like the snow-bound land,
Rest we in His protecting hand:
Bowing, we wait His mighty will,
Lead, Lord, and guide us still.

5. ON THE ALM * (*Hoch Alp*)

A mellow bell peals near,
It has so sweet a sound;
I know a maiden dear
With voice as full and round.

A sunlit alm shines clear,
With clover blossoms sweet;
There dwells my maiden dear
And there my love I meet.

There flying with no fear
The swallows pass all day,
And fast, my maiden dear,
Sees chamois haste away.

I cannot linger here,
I cannot wait below;
To seek my maiden dear,
I, to the alm, must go.

The mountain's call I hear,
And up the height I bound;
I know my maiden dear
Will mark my Juchhé sound.

Rejoicing come I here
My flaxen-haired sweet-heart;
I love thee, maiden dear,
Nay! bid me not depart!

** a seasonal mountain pasture*

6. THE MARKSMEN (*Bei Murnau*)

Come from the mountain side,
Come from the valleys wide,
See, how we muster strong,
Tramping along!

Rifle on shoulder sling,
Powder and bullets bring,
Manly in mind and heart,
Play we our part.

Sure be each eye today,
Steady each hand must stay,
If in the trial we
Victors would be!

Sharp is the crack! 'tis done!
Lost is the chance, or won;
Right in the gold is it?
Huzza! the hit!

The sun will sink and light the west
And touch the peaks with crimson glow;
Then shadows fill the vale with rest
While stars look peace on all below.

In triumph then we take our way,
And with our prizes homeward wend;
Through meadows sweet with new-mown hay,
A song exultant will we send.

SOPHIE BEVAN MBE (*Soprano*)

Sophie Bevan is recognised as one of the leading lyric sopranos of her generation. She was made an MBE for services to music in 2019.

She works regularly with leading orchestras including the LPO, Bergen Philharmonic, BBC Philharmonic, Finnish Radio Symphony, English Concert, the SCO, Concertgebouw, OAE and Swedish Radio Orchestras and has appeared regularly at both the Edinburgh and the BBC Proms Festivals. An acclaimed recitalist she performs at venues including the Concertgebouw and Wigmore Hall.

Sought after for her work in opera, Sophie's recent and future engagements include Ilia *Idomeneo*, Sophie *Der Rosenkavalier*, Susanna *Le nozze di Figaro* Dalinda *Ariodante*, Pamina *Die Zauberflöte* at the Royal Ballet and Opera, Fiordiligi *Così fan tutte* for Welsh National Opera, Ellen Orford *Peter Grimes* for the Teatro dell'Opera in Rome, Hermione in Ryan Wigglesworth's *The Winter's Tale*, Tèlaire *Castor and Pollux* and one of the lead sopranos in *The Seven Deaths of Maria Callas* for ENO, Melisande *Pelleas et Melisande* for Dresden Semperoper and at the Aldeburgh Festival, Asteria *Tamerlano* for The Grange Festival, Freia *Das*



© Sussie Ahlburg

Rheingold at Teatro Real, Madrid and Governess *The Turn of the Screw* in the acclaimed production for Garsington Opera.

Sophie lives in Oxfordshire with her husband, three children and two cocker spaniels.

DOMINIC SEDGWICK (*baritone*)

British baritone Dominic Sedgwick is fast establishing himself as a singer with unique vocal colour and physical dynamism.

His recent roles include Mercurio *La Calisto* for Festival d'Aix-en-Provence, Théâtre des Champs-Élysées; Count Danilo *The Merry Widow* for Buxton Festival Opera; Ned Keene *Peter Grimes* for Welsh National Opera; Dr Falke *Die Fledermaus* for Bremen Musikfest; Robin Oakapple *Ruddigore* for Opera North; Schaunard *La bohème* for Orchestre National Montpellier; Sid Albert *Herring* for Opera North; Marullo *Rigoletto* and English Clerk in David McVicar's new production of *Death in Venice* for the Royal Opera; Belcore *L'elisir d'amore* for Opéra National de Bordeaux; Anthony in Giorgio Battistelli's *Julius Caesar* for Teatro dell'Opera di Roma and Melot in a new production of *Tristan und Isolde* for the Festival d'Aix-en-Provence.

Recent concert engagements have included Duphol *La Traviata* with Le Cercle de l'Harmonie (Philharmonie de Paris); Beethoven's *Mass in C* with the Royal Liverpool Philharmonic/Matthew Halls; Bach's *St John Passion* with Tampere Philharmonic/Matthew Halls; *Messiah* with Canada's National Arts Centre Orchestra/Bernard Labadie and the RLPO/Sofi Jeannin; Vaughan



© Clare Park

Williams' *Five Mystical Songs* at the Three Choirs Festival with the Philharmonia Orchestra/Samuel Hudson and Pilate in Bach's *St Matthew Passion* at the BBC Proms with Arcangelo/Jonathan Cohen.

Dominic was a member of the Royal Opera's Jette Parker Young Artists Programme 2017-2019 where roles included Kuligin in *Káťa Kabanová*, Novice's Friend in *Billy Budd*, Morales in *Carmen* and Third Ghost Child in the world premiere of Mark-Anthony Turnage's *Coraline*. His cohort of Jette Parker artists were nominated for a 2020 Olivier Award for 'Outstanding Achievement in Opera'.

HERTFORDSHIRE CHORUS

Hertfordshire Chorus is one of the UK's finest, world class, independent symphonic choruses, whose repertoire covers all styles from challenging, rarely performed pieces to beloved classics and video game music.

The Chorus has performed in the UK's major concert halls and other venues across the country

and overseas. It has worked with the BBC Concert Orchestra and the Royal Philharmonic Concert Orchestra, Daniele Gatti, Thomas Adès and José Carreras amongst others, and has made numerous recordings. Highlights of its engagements include *Porgy and Bess* with the NFM Wrocław Philharmonic under Wayne Marshall, and the Game Music Festival concerts with the Philharmonia Orchestra and London Mozart Players in the Royal Festival Hall, London.



© Black Swan Film & Video

Recordings include *The Armed Man: A Mass for Peace* (Karl Jenkins), *Nova! Nova!* - carol arrangements by Louis Halsey, and *Codebreaker/ Ode to a Nightingale* (James McCarthy/Will Todd) for Signum Records, and Michael Hurd *Choral Music* Vol. 2 for Lyrity. Radio broadcasts include *War Horse the Story in Concert*, *Bliss Morning Heroes* and *Britten Ballad of Heroes* for the BBC marking the Centenary of the 1918 Armistice, and *Fauré's Requiem*. Its concert celebrating the 60th anniversary of Queen Elizabeth's Coronation with Crouch End Festival Chorus and the Desoff Choir, under David Temple, was broadcast on Classic FM. It has provided soundtracks for television programmes as varied as BBC's *Hidden Kingdoms* and the cult TV series *Spooks* and been engaged for recordings such as Kurt Rosenberg's *Highland Home*.

The Chorus has a special fund to commission new music and under David Temple's direction its drive to encourage young composers has produced some of the most outstanding and successful new choral music of recent years, including *Sarajini* by Shruthi Rajasekar, *Mass in Blue* and *Ode to a Nightingale* by Will Todd, *Codebreaker* by James McCarthy, and *Ice* by Orlando Gough.

HERTFORDSHIRE CHORUS

Sopranos

Alison Adams
Suzanne Andrea
Tanya Bancroft
Angela Barnes
Ros Bell ¹
Michele Bennett
Jilly Black
Lesley Blankfield
Anne-Françoise Brenton
Helen Burnett ¹
Emma Carroll
Catherine Carver-Hill
Beth Chappell
Helen Collier
Natalie Cowley
Sara Dattani
Hazel Davies
Eleanor Dixon
Hilary Doherty
Margaret Ellerby ¹
Charlotte Ferin
Ellie Fieldsend ¹
Rachel Fitzgerald
Alison Gabriel
Helen Griffiths
Sian Hackett

Helen Harden
Genevieve Helsby ¹
Kate Hughes
Catharine Jessop
Rachel Johnson ¹
Louise Lucas
Natasha Marriott
Claire Nellis
Helen Newby
Rachel Rosenberg
Katie Ross
Rachel Seaman
Lydia Simms
Pamela Vernon
Carol Wilding
Deborah Wilkie ¹
Meghan Woodring
Úna Yates ¹
Rosemary Zolynski ¹

Altos

Rhona Blyth
Jill Brinkworth
Sarah Brooks
Tina Burnett ¹
Bethany Burrow ¹
Becky Claye ¹

Faith Comninos
Linda Di Mizio
Janet Evans
Annie Farnley
Louise Gordon Hulme
Deborah Graves
Jules Hammond
Phyll Hancock ¹
Ela Harrison ¹
Jo Hobbs
Jenny Huckstep
Rachel Jones
Chrissy Kempself
Diana Leadbetter ¹
Annette Leishman
Adele Leveton
Hilary Mackenzie
Jenny McCallum
Caroline Milton ¹
Mary Newton
Sharon Neyjahr
Libby Papakyriacou
Diana Parkinson ¹
Alix Pochribniak ¹
Evelyn Poulton
Chloe Priest Griffiths
Christine Roberts
Juliette Shackleton
Kelly Spence

Linda Taylor
Carole Teacher
Christine Thorpe
Sheila Tucker

Tenors

Joshua Azizollah
James Back-Coward
Jonathan Battarbee
Stuart Borner
Ken Bradbury
Neil Brinkworth
Phil Broadhead
Robert Carlin
Martin Dowling ¹
Phil Evans
Pedro Ferreira ¹
Graham Frankel
Guy Hale
Peter Herbert ¹
Chris Jack
Steve James ¹
James Lewis
Dominic Mercer
Daniel Roseman ¹
Jo Sampson
Tim Sawers
Edd Shaw
Guy Shirm ¹

Richard Syme
John Vernon
Adrian Warner ²
Roger Weston
Craig Wilkie ¹
Paul Winter ¹

Basses

Mark Ainsworth
Edwin Aird
Paul Baker
Colin Blankfield
Hugh Bowden ¹
Michael Brookes ^{1,2}
Oliver Davis ²
Julian Edwards
John Evanson
Jonathan Gatward ¹
Robert Gorrie ¹
Bryan Hammersley ¹
Paul Harden
Nick Hassell
Phil Hawksworth
Ed Hulme
John Keogh
Brian Martin
Albert Martin-Flaven
Robin Morgan
Peter Newsom ¹

Fred Ponsonby
Neil Ryden
Robin Seaman
Duncan Sim ¹
David Sloan ¹
Stephen Smith
Andrew Wilkins
Andrew Woode

Crouch End Festival Chorus guest

¹ Parry

² Elgar

LONDON MOZART PLAYERS

London Mozart Players are the oldest, freshest and most adventurous chamber orchestra in the UK.

Set up over 75 years ago by Harry Blech to perform the works of Mozart and Haydn, LMP's mission has evolved into creating bold, ambitious and accessible musical experiences for all. LMP are proud to be at the forefront of embedding arts and culture into the life of communities across the UK and beyond, performing both new works and music that stays true to their roots.

LMP work with schools and music hubs around the UK and beyond to inspire the next generation

of musicians and music lovers. They're continuing their long tradition of promoting young talent: Nicola Benedetti, Jacqueline du Pré and Yan Pascal Tortelier are just three of many young musical virtuosi championed early in their careers by them.

LMP are based at Fairfield Halls in Croydon and have residencies at St John's, Upper Norwood, Thaxted Festival and Grayshott Concerts. Jonathan Bloxham has served as their Principal Conductor and Artistic Advisor since July 2025. Collaborating with many of the world's greatest soloists and conductors, LMP's work is made in Croydon and celebrated across the globe.
londonmozartplayers.com



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LONDON MOZART PLAYERS

Violin I

Simon Blendis *leader*
Jessica Coleman
Ann Criscuolo
Anna de Bruin
Nemanja Ljubinkovic
Thea Spiers
Alicia Berendse
Edward McCullagh
Eve Kennedy
Jelena Horvat

Violin II

Gemma Sharples
Elise Scheurer
Matthew Chambers
Jeremy Metcalfe
Jayne Spencer
Rebecca Bell
Thomas Aldren
Abigail Davis

Viola

Judith Busbridge
Joe Ichinose
Claire Newton
Christopher Pitsillides
Richard Cookson
Katie Perrin

Cello

Paul Grennan
Sarah Butcher
Christopher Murray
Alessandro Sanguinetti
Eve Littlefair
Corinna Boylan

Double Bass

Stephen Williams
Phoebe Clarke
Georgia Lloyd

Flute

Michael Cox
Rebecca Larsen

Oboe

Gareth Hulse
Katie Clemmow

Clarinet

Andrew Webster
Emma Canavan

Bass Clarinet

Lewis Graham

Bassoon

John McDougall
Emma Harding

Contrabassoon

Rosemary Cow

Horn

Alexei Watkins
Martin Grainger
Joanna Hensel
Jason Koczur

Trumpet

Alan Thomas
Peter Wright

Trombone

Simon Baker
Jeremy Gough

Bass Trombone

Ian Fasham

Tuba

Adrian Miotti

Timpani

Benedict Hoffnung

Organ

Rufus Frowde

DAVID TEMPLE (*Musical Director*)

David Temple was awarded the MBE for services to music in 2018. He has been Musical Director of Hertfordshire Chorus since September 2000. Under his direction the Chorus has performed a wide range of music, from the major choral works to the rarely performed and neglected, from jazz to opera, from baroque to contemporary. Amongst these have been many world premières of commissions he has suggested and worked on with the composers, including Will Todd's *Mass in Blue* and *Ode to a Nightingale*, James McCarthy's *Codebreaker* and *One Giant Leap*, Shruthi Rajasekar's *Sarajini*, Roland Perrin's *songs from the cage* and *Rio Amazonas*, Howard Haigh's *Land of Light* and Orlando Gough's *Ice*. David has conducted the choir on recordings for Signum (*The Armed Man*, *Codebreaker/Ode to a Nightingale* and *Nova! Nova! – Joy to the World!*) and for Lyrita (Michael Hurd *Choral Music* Vol.2).

David's musical life began when he joined the London Philharmonic Choir as a tenor in 1972, where he performed with many great conductors, including Boult, Stokowski, Solti, Haitink, Tennstedt, Barenboim, Giulini and Rattle. David developed a passion for music that has driven him ever since.



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David co-founded Crouch End Festival Chorus in 1984 and remains its Musical Director. His work with them includes a performance of John Adams's *Harmonium* in the presence of the composer and numerous premieres. Recording work includes Bach's *St John Passion* (in English) with Chandos Records and, most recently, Elgar's *The Kingdom* for Signum Records. Film and television work includes *A Cure for Wellness*, *Loving Vincent*, *Rocketman*, *Good Omens* and *The Crown*.

David has appeared as chorus master at the BBC Proms, preparing choirs for Valery Gergiev, Esa-Pekka Salonen, François-Xavier Roth, Edward Gardner and Jiří Bělohlávek. He made his Proms debut as a conductor in 2019 with *In the Name of the Earth* by John Luther Adams. He was the UK chorus master for the late Ennio Morricone from 2001–2018 and has performed the same role for Andrea Bocelli since 2000. He works regularly with Hans Zimmer, Danny Elfman and Sir Karl Jenkins.

Hertfordshire Chorus acknowledges with thanks all those who have contributed towards the funding of this album, including those responding to a Crowdfunding page. Particular thanks are due to the generosity of the following:
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Organ provided for the Parry music by Abinger Organs www.abingerorgans.co.uk

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Collaborations with the pop and rock worlds include conducting on the Pyramid Stage at Glastonbury with Ray Davies, touring with him in the United States and on stage at the BBC Proms in the Park. He has worked many times with Noel Gallagher (*High Flying Birds* album, and UK and Ireland Arena Tour, including with Hertfordshire Chorus), as well as with Muse, Take That, Procol Harum, Oasis and The Divine Comedy.

Producer – Tim Oldham
Recording Engineer – Mike Hatch
Assistant Recording Engineer – Esther Wigley

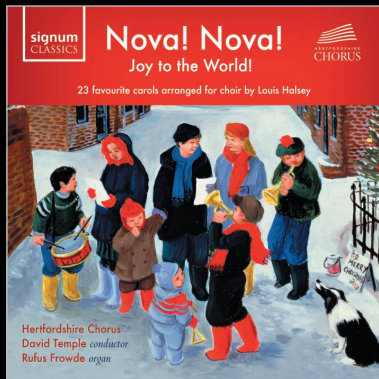
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