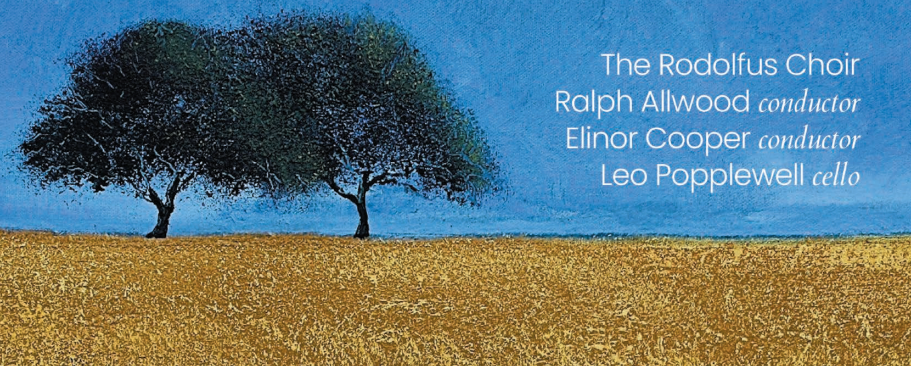


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CLASSICS

CECILIA
McDOWALL
A TREE IS A SONG
Secular choral works

The Rodolfus Choir
Ralph Allwood *conductor*
Elinor Cooper *conductor*
Leo Poplewell *cello*



CECILIA McDOWALL

A TREE IS A SONG

Secular choral works

1	A Tree is a Song	[3.39]	10	One day walking *	[5.54]
2	On the Air (Dear Vaccine)	[6.12]	When time is broke (Three Shakespeare Songs)		
<i>Soloist:</i> Ella Couldridge, narrator			11	I. Give me some music	[4.13]
3	The Year of the Horse *	[6.37]	12	II. Mark how one string	[3.36]
4	The Three Birds	[4.57]	13	III. How sour sweet music is	[3.42]
<i>Soloists:</i> Antonia Williamson, soprano Archie Purdue, baritone			Total timings: [1.03.32]		
<i>Conductors</i>					
Ralph Allwood (tracks 1, 2, 4, 5-7 & 9)					
Elinor Cooper (tracks 3, 8, 10 & 11-13)					
<i>Cello</i> *					
Leo Popplewell					
5	I. New Moon	[5.44]			
6	II. Crow, landing	[3.12]			
7	III. Before Dawn	[5.18]			
8	Hear hum the bees	[3.36]			
9	Such Splendor	[6.48]			
<i>Soloist:</i> Livvie Beynon, soprano					

THE RODOLFUS CHOIR

www.signumrecords.com

It has been a privilege for The Rodolfus Choir to have the opportunity to make the first recording of many of Cecilia's recent secular choral works. Across a wide range of contrasting pieces, her music exhibits imagination, musicianship, and storytelling power, and we have loved the inventiveness and variety of each piece. Cecilia's knowledge of the written word and resourcefulness when it comes to choosing just the right text to set is always apparent in every piece. The chance to bring together her expert compositional voice with the enthusiasm and consummate musicianship of our young singers has been a great joy.

Ralph Allwood MBE

PROGRAMME NOTES

This album presents the first recordings of a collection of Cecilia McDowall's wonderfully-crafted secular choral works, dating from between 2012 and 2024. Her versatile musical language responds eloquently to a variety of texts and subject matter, which range from the COVID-19 pandemic to the Lockerbie bombing, and often reflect her affinity with the natural world and with singing itself.

The title track, **A Tree is a Song**, epitomises her compositional style, which is 'brightly cogent, freshly witty and expressive' (*Gramophone*). A commission from the International Association of Music Libraries, Archives, and Documentation Centres for their 70th anniversary congress in 2023 led the composer to seek a way to bring the idea of libraries, books and music together. She commissioned Heather Lane, poet and former librarian of the Scott Polar Research Institute, to craft a text which spoke of the connections between trees, paper, books and knowledge, with wisdom being passed on '*as a melody from tree to tree*'.

McDowall's joyous music sings '*the heartwood's song*' and celebrates these connections. The parts imitate and respond to each other over the scat syllables of the accompaniment, adopting a light-hearted style befitting the work's first performance by the Fairhaven Singers on a summer's evening.

On the Air (Dear Vaccine) adopts a similar sense of optimism, but yearns for a post-COVID world in which choirs could sing together again. The Cleveland Chamber Choir, Ohio, commissioned the work for performance in February 2022. They encouraged McDowall to explore texts from 'Dear Vaccine', a global community poetry

project, in which people had been invited to share their thoughts and hopes for the development of COVID-19 vaccines. She then invited the British poet Seán Street to select some strands from this rich collection, shaping these extracts into his own poetic form.

The music brims with anticipation, opening with the wordless choir accompanying the narrator's address to 'Dear Vaccine'. The music evolves through increasingly uplifting stanzas, exploring chromatic uncertainty ('*Enough of searching strangers' eyes*'), gentle visions for the future ('*birdsong in the morning after rain*') and a vibrant jig ('*Bring me my dancing shoes*'). The work culminates with the full choir invoking '*We are the choir - unmasked, unveiled, un-muted. Breathe air... and sing!*'

The first of three works featuring *obbligato* cello is **The Year of the Horse**, written for Polyphony: Voices of New Mexico in 2024, and commissioned by Kirste Lija Plunket in loving memory of her daughter Roan Franziska Mulholland. Kate Wakeling's poem explores the beautiful image of a being of light, gracefully moving through time. With the support of dynamic instrumental writing for the cello, the music responds with directness to the colourful imagery of the text, with the

energetic outer sections ('*music thrumming always at its heels*') contrasting with the lyricism of the slower central section ('*how soft it sings of life*'). The ending is particularly poignant and timeless, with numerous looping repetitions of the word '*again*'.

Commissioned by The Wordsworth Singers to mark the choir's 25th anniversary, **The Three Birds** sets a charming parable by P S Beales. The text depicts an encounter between God and three birds who each have a very different approach to singing praises. The composer describes how, 'with tentative vocal flourishes and words encapsulating a modest approach, the first bird aims to ingratiate itself. The response by the basses, on behalf of God, signals failure, '*But God said never a word.*' The second bird ups its avian flourishes with cheeky confidence but achieves no more success than the first bird. However, the third bird dispenses with all sycophantic platitudes and in its unaffected way does what a bird knows best, it sings its little heart out. 'Sing on!' says God.' The text is a gift for McDowall's evocative word-painting, and the choir soars with joy at the work's conclusion.

The ambitious, multi-movement **Night Flight** was commissioned by the Musique Cordiale

Festival in Provence, France. The work marked the centenary of the first woman to fly across the English Channel, the pioneering American aviatrix, Harriet Quimby, who flew from Dover to Calais in 1912. Quimby received little recognition for this remarkable feat as it was overshadowed by the shocking news of the sinking of the Titanic just the day before.

The work sets beautiful poems by the British poet, Sheila Bryer. Her texts on the mysterious powers of the sea, earth, and air are coloured by challenging vocal writing and haunting solo cello lines to highlight the sense of fear, awe, and majesty experienced by an individual pitted against the elements. Much of the solo cello writing is high, and at times ethereal. The piece was awarded the 2014 British Composer Award in the Choral category.

New Moon gives a sense of flying high over the sea in the light of the silver moon. After a vigorous cello introduction, repeated vocal phrases give a forward-moving urgency throughout much of this movement. Cluster chords in the still, central episode ('*And hung me high*') offer temporary relief in the middle of the movement, which ends slowly in the unresolved, mysterious coda ('*Plunging earthward Out of dream.*')

The mood is shattered by the angular, jagged opening of **Crow, landing**, and this powerful homophonic material recurs three times. The composer describes how the movement is 'full of tension and resolution. The crow battles against the elements in its struggle to make a landing at the sea's edge. In the final bars the cello solo slides downwards on to '*the tidal runway*'.

Before Dawn concludes the work with slower, more expansive music, evoking a fragrant summer's night in the hour before dawn. Upper and lower voice chords contrast at the outset, and the narrative unfolds slowly, eventually broadening and ascending for the radiant conclusion, '*my hands outstretched, reaching for their vast medieval heaven*'.

The London Oriana Choir's commission for **Here hum the bees** requested a piece to celebrate 'one family welcoming all for the love of singing together'. This led the composer to consider the role of a honey bee in a busy hive - communicating, pollinating and co-operating - which in turn supports our vast human community.

Kate Wakeling's poem celebrates the bee's spell-binding qualities, whilst asking us to heed the warning that '*Here hum the bees whose song might*

yet be spilled by human hand.' The music buzzes with energy, evoking the spirit of the busy bees with dancing rhythms and imitative part-writing. Their joyful humming is a constant, and the work encourages us all (as in **On the Air**) to *'Sing on'*.

One day walking was commissioned by the Delegates of Oxford University Press in memory of Laura Marcus, Goldsmiths' Professor of English Literature in the Faculty of English and Fellow of New College. She was greatly admired for her influential work on Virginia Woolf. It was therefore particularly apt for the composer to select extracts from Woolf's diaries in which she describes how walking would stimulate a burst of creativity.

The scene is set by the solo cello which, accompanied by vocal ostinatos (*'One day, one day walking'*), creates a joyfully vigorous backdrop to the narrative that unfolds. The music is constantly fresh as each new creative idea emerges, tumbling out one after another with plenty of musical surprises, rhythmic interplay and harmonic twists.

The poem, **Such Splendor**, was written by Nicholas Andreas Vrenios, a student at Syracuse University. He was one of the thirty-five students from the university who lost their lives on 21 December 1988 in the bombing of Pan Am Flight

103 over Lockerbie. The composer writes that 'there is a chilling prescience in the poem which Nicholas wrote in 1988, the year of the tragedy. I am grateful to his mother for bringing these telling words to my attention.'

McDowall's heartfelt music opens mysteriously and wordlessly, before colouring the opening passages of the poem with radiant harmonies and expressive dissonances. The mood shifts in the haunting final section, in which the composer adapts the final chorale from Bach's Cantata BWV 78 to offer consolation at the work's conclusion. Yearning phrases for a solo soprano emerge over each chorale cadence, before the work ends wordlessly in respectful remembrance.

McDowall's Three Shakespeare Songs, **When time is broke**, were first performed by the BBC Singers in 2016. The settings consciously eschew many of the Bard's more familiar texts, but all six of the selected texts has an association with music.

The first song begins with warm and resonant homophony, asking us to **Give me some music**. In reply, Beatrice's advice from *Much Ado About Nothing* suggests that marriage begins like a Scottish jig, all hot and hasty. McDowall responds in a suitably playful and fleet-footed folk style,

with mouth music for the singers to emulate Scottish fiddlers. The energetic jig does not last, just as Beatrice warns that marriages eventually deteriorate, with the music becoming more sustained and expressive.

Mark how one string offers a different perspective on marriage, with Shakespeare offering encouragement to a young man to marry because matrimony brings concord. The gently shifting and rich harmonies make this a beautifully plangent central song in the set.

The final song, **How sour sweet music**, focusses on the need to 'keep time'. The music is both relentless and restless, with vocal melodies woven over a wide range of ostinato accompaniment patterns. The mood shifts in the coda, initially exploring the full range of the choir (*'from my lowest note to the top of my compass'*). The ending is particularly evocative, with the choir chanting *'the rest is silence'* on a dissonant chord, before a final pitchless choral sigh leaves us in silence.

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TEXTS

1 A Tree is a Song

The trees, they bind their whole horizon,
recording ring on ring
sunlight, shadow and wind and wonder,
the autumn and the spring.

The seeds, they gather up their wisdom,
enfolding all they know
of bird and breeze, the world ash tree,
the summer and the snow.

The roots, they stitch their web of meaning,
passing on the tune,
a melody from tree to tree,
a hymn to sun and moon.

A tree is a song from root to crown,
and since the world was young
oak and hawthorn, beech and rowan
all sing the heartwood's song.

© Heather Lane, 2023

2 On the Air (Dear Vaccine)

Dear Vaccine, please invite the singers back to the stage, and welcome audiences to sit closely together once more and let all be as it was . . . and always new.

Enough of searching strangers' eyes for what
smiles reveal.

To let a child explore a face with their tiny fingers,
to taste sun on lips, to walk in a garden,
to stand close, and best of all, kiss.

It's birdsong in the morning after rain,
the fragile shoot that promises a flower,
the new bud on the basswood tree
after winter, in the spring, it's opportunity.

Bring me my dancing shoes,
let me wear a lipstick kiss,
bring me the sharing of breath,
bring me my mother, my grandchild, to hold.

To broadcast is to sow a seed –
It's on the air we breathe,
and in the air we sing,
exhaling seeds of sound to plant a garden.

We are the choir – unmasked, unveiled, unmuted.
Breathe air . . . and sing!

© Seán Street, 2021

[After Kate, New York/ Kathy Shen, Tucson AZ/ Sonnet Coggins, Makawao, HI/
Susan Kuklin, NYC/ Suzanne Kilkus, Madison, WI/ Fran Hillyer, Glorieta, NM/
Anndee Hochman, Philadelphia, PA/ Lori Ann Doyon, Brooklyn, NY/ WK Krueger,
Maine/Scott MacPherson, Cleveland, Ohio]

3 The Year of the Horse for Roan Mulholland

For the year of the horse
is the way of light
set free,
a spark
flung bright
across black skies.

For the year of the horse
is a blaze of red
running sweet
through thunder;
mark its shining steps,
music thrumming
always
at its heels.

How quick
how clear,
it rings and chimes,
the year of the horse.
How strong,
how soft
it sings of life.

Attend the way
it dwells in splendour
and in grace;

see how it rests
in the drop of rain
that holds
its silver on a leaf,

how it slips
inside the breeze
that moves among
the tender grass,

how it glints
in the catch
of light
on dust
that spins across
a quiet room.

Attend, attend
the year of the horse.
Attend its verve
and fire and dash,

and how
in all its force and truth
it crafts for us
the crooked line
of time
anew,

to chase
instead
a loop
of perfect gold
that rings the globe
(our hearts)
again again again.

© Kate Wakeling, 2024

4 The Three Birds

'Let us pray,' chirped the first bird,
As he perched himself at the granite feet of God.
Meekly bowing his head, he
Commenced with fervour,
'Oh God, thou alone
pardoned our most grievous offences!'
But God said never a word.

'Let us pray', ventured the second bird,
As he pecked at the outspread hands of God.
Closing one eye he commenced discreetly,
'Oh God! Who art the giver of all good gifts!'
But God said never a word.

'Let us pray!' laughed the third bird, as he flew
To the very crown upon the blazing brow of God.
Tossing back his head, he commenced to sing lustily.
'Sing on!' said God.

© P S Beales from *Parables of PS Beales*

Night Flight

5 I. New Moon

You can be thrown off balance here
Amongst the wintry seaweed, rock and sand

As if the mind, like some young gull
Left teetering on an icy ledge, dared not look
down.

Last night a new moon's gleaming keyhole,
Barest sliver of a nail, drew me through

And hung me high above the huddled town.
Such soaring freedom there – to fly from star

To lightship to an island's throbbing beam,
Trailing silver tightropes on the glittering air -

Or tumble headlong through a night cloud, rise
Unseen by all save one who holds the threads,

Spreading silken nets across a sullen sea.
They catch us as we waken

Plunging earthwards
Out of dream.

6 II. Crow, landing

Sudden winglift, unexpected updraft
And beneath, brushed smooth, the tidal runway
Shelving down to where a white surf melts
The margins, coughing softly to itself.
This tidal stretch and pull becomes a cleansing
Of old weariness, of tangled thought
And malcontent left snagged on grasses
Like the detritus from long forgotten picnics.
Day, swept blue and gold as benediction
Is an invitation to forget ourselves,
Become abandoned, out of place;
To take a chance below the waterline.
Ungainly hoverer, a blown rag,
He angles steeply, legs extended, braced.

7 III. Before Dawn

One hour before dawn,
the garden, stripped of light and shade,
is utterly itself:

a place of solid stillness
filled with Earth's heart murmurings
and heavy scents.

After the languor of a wearying heat
we easily forget how wet her dew can be,
stepping out so carelessly

barefoot over moonlit grass
with eyes on stars
moulding into prisms.

I might have been an early suppliant
hurrying to greet the day
wrapt in summer morning,

my foot fall as an anchor,
my hands outstretched,
reaching for their vast medieval heaven.

© Sheila Bryer

8 Hear hum the bees

Here hum the bees,
keepers of earth's
bright mysteries,
who spin
the very cogs
of life,
who show
how sound
spells colour,
sweet as day.

Here hum the bees
who speak with scent,
who map the air
with dance.

Here hum the bees
who dip and sup,
whose flight
is a feast,
is a gift,
set soft within the blooms.

Here hum the bees
who keep their kin,
who too are kept,
who know
what it is
to be one
among,
whose every
spirit
is a fusing
of the many.

Here hum the bees
whose song
might yet
be spilled
by human hand,
whose song
is a hymn
to all
that buds
and breathes

as one;
sing on, sing on, sing on.

© Kate Wakeling, 2024

9 Such Splendor

Such a brilliant ball of fire.
It glowed with rainbow colors
as it plumaged to the earth
in the dim blue sky.
It appeared significantly inspiring
as if to give my life meaning.
Wondrous and mysterious, for I
have never witnessed such a splendor.

Nicholas Andreas Vrenios (20 August 1968 – 21 December 1988)

10 One day walking

‘One day walking round Tavistock Square I made up, as I sometimes make up my books, *To the Lighthouse*; in a great, apparently involuntary, rush. One thing bursts into another. Blowing bubbles out of a pipe is the feeling of the rapid crowd of ideas and scenes which blew out of my mind, so that my lips seem syllabing of their own accord as I walked. What blew the bubbles? Why then? I have no notion.

Oh the joy of walking! I’ve never felt it so strong in me ... the trance-like, swimming, flying through the air; the current of sensations and ideas; and the slow, but fresh change of down, of road, of colour: all this churned up into a fine thin sheet of perfect calm happiness.’

Extracts from Virginia Woolf’s ‘Moments of Being’ and her diaries.

When time is broke

(Three Shakespeare Songs)

11 I. Give me some music

Give me some music; music, moody food
Of us that trade in love.
(*Antony and Cleopatra*)

The first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and anticentry; and then comes repentance and, with his bad legs, falls into the cinque pace faster and faster, till he sink into his grave.
(*Much Ado About Nothing*)

12 II. Mark how one string

Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing.
(*Sonnet VIII*)

13 III. How sour sweet music is

Ha, ha! keep time: how sour sweet music is,
When time is broke and no proportion kept!
(*Richard II*)

It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
(*Romeo and Juliet*)

You would sound me from my lowest note to the
top of my compass ... The rest is silence.
(*Hamlet*)

CECILIA McDOWALL

Cecilia McDowall (b. 1951) is one of the UK's leading composers of sacred and secular choral music and has won many awards including, in 2014, the British Composer Award in the Choral category for her haunting work, *Night Flight*. McDowall's distinctive style fuses fluent melodic lines with occasional dissonant harmonies and rhythmic exuberance. Her music has been commissioned and performed by such leading organisations as the BBC Singers, St Paul's Cathedral, Westminster Cathedral, The Sixteen, Tenebrae, Oxford and Cambridge choirs, and festivals worldwide.

In 2020 McDowall was presented with the prestigious Ivor Novello Award for a 'consistently excellent body of work'. This was a 'Gift' from The Ivors Academy. Her works have been extensively recorded, and in 2021 Hyperion released an album of her sacred works by the Choir of Trinity College, Cambridge. Also in 2021, McDowall was given the coveted annual commission by King's College, Cambridge, to write the carol (*There is no rose*) for the Choir of King's College and their music director, Daniel Hyde, to be part of the much-loved *Festival of Nine Lessons and Carols* broadcast worldwide on Christmas Eve.



© James Tait

In 2023, Signum released an album of McDowall's *Da Vinci Requiem* – a significant seven-movement work which creatively combines excerpts from Leonardo da Vinci's notebooks with texts from the Latin *Missa pro defunctis*. The orchestral song cycle, *Seventy Degrees Below Zero*, is on the same album. In 2025 Resonus Classics released an album of four cantatas including *The Ice is Listening*. Also, in 2025, the Royal College of Organists awarded McDowall its highest honour, the RCO Medal, in recognition of her 'distinguished achievement in choral composition'.

International Record Review has praised her for "a communicative gift that is very rare in modern music".

RALPH ALLWOOD

Ralph Allwood MBE DMus was for 26 years Director of Music at Eton College and is now a freelance choral director, teacher and conductor. He is the Artistic Director of the Rodolfus (ex-Eton) Choral Courses, which he founded in 1980. He co-founded the Junior Choral Courses in 2012. Twelve thousand 8 to 20 year-olds have since been students on courses and they have now expanded to cater for adults. In recent years he has launched courses in Texas, Shanghai and Shenzhen. The Rodolfus Choir has produced over 20 albums since he founded it in 1982.

Ralph is co-founder and conductor of Inner Voices, made up of singers from state schools in London. He is also a Supervisor for harmony in Cambridge, Director of the only conservatoire chapel choir in the world, the Old Royal Naval College Trinity Laban Chapel Choir and an Honorary Fellow of University College, Durham. He is Chair of the Choral Evensong Trust.

Ralph has conducted choirs for over 40 broadcasts for BBC Radio 3. He has composed much music for Extreme Music Ltd and PDM, heard worldwide on radio, films and television.



© Alastair Davey

He is co-founder, with the Vicar of St. Gabriel's, of the Pimlico Musical Foundation.

In 2017, the Archbishop of Canterbury presented him with the Thomas Cranmer Award for his contribution to Music and Worship.

ELINOR COOPER

Elinor Cooper is a Bristol-based conductor and choral educator whose work spans professional, university and community ensembles across the UK. She is Assistant Director of The Rodolfus Choir and Musical Director of Bristol University Singers. Earlier roles include work with Collegium Singers, Swindon Choral Society, Clevedon Choral Society, UWE Singers, Spiro Singers, A Handful of Singers and Cardiff Polyphonic Choir. For seven years she was Assistant Conductor of Bristol Youth Choirs and she continues to work with the National Youth Choirs of Great Britain as a conductor on their annual residential courses.

Elinor began conducting while still at school and led the Bristol University Madrigal Ensemble during her undergraduate studies at the University of Bristol before winning her first professional conducting post at the age of twenty-one. She studied choral conducting at the Royal Welsh College of Music and Drama, where she trained with Adrian Partington, Sarah Tenant-Flowers, Andrea Brown, and Greg Hallam.

Known for her imaginative, inclusive approach, Elinor champions programmes that pair canonical repertoire with new music and under-represented



© Olivia Da Costa

voices. She has premiered and recorded works by contemporary artists such as Sun Keting, Cecilia McDowall, Millicent James, Derri Lewis, and Shruthi Rajasekar, and led major community and cross-disciplinary projects in North Somerset and the New Forest. Beyond the podium, Elinor is an advocate for access and mentorship in choral music, supporting emerging conductors through her work at Bristol University and The Rodolfus Choral Foundation.

LEO POPPLEWELL

Praised for his “full-blooded commitment” and “delicious dancing grace” (The Telegraph), **Leo Popplewell** is much in demand as a chamber musician, recitalist and orchestral principal.

He is the founding cellist of the award-winning Mithras Trio, who shot to international recognition winning first prize at the 10th Trondheim International Chamber Music Competition in 2019, and that year were also first prize winners at the 67th Royal Over-Seas League Annual Music Competition, Cavatina Intercollegiate Chamber Music Competition and Royal Philharmonic Society Henderson Award. They are alumni of the Kirckman Concert Society, Countess of Munster Trust Recital Scheme, and BBC Radio 3 New Generation Artists Scheme. Their Wigmore Hall debut was hailed in The Arts Desk as an “exhilarating, highly-toned” performance and their debut album, ‘EROS’, was released on the Linn label in November 2023 to universal critical acclaim. In 2024 they were recipients of a prestigious Borletti-Buitoni Trust Award, and their second album will be released in 2026.



© Matthew Johnson

He was appointed co-principal cellist with the London Mozart Players in 2022, and plays regularly as a guest principal with orchestras across the UK, including the BBC Symphony Orchestra, BBC National Orchestra of Wales, London Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra and The Hallé.

He read music at Clare College, Cambridge before completing his studies at the Guildhall School of Music and Drama with Louise Hopkins. His studies were generously supported by awards from the Guildhall School, Countess of Munster Musical Trust, Help Musicians UK, Coro Nuovo, and the Craxton Memorial Trust.

THE RODOLFUS CHOIR

The **Rodolfus Choir** has been one of the leading youth choirs in the United Kingdom for singers aged 16-23 for over 40 years. Many members are alumni of the Rodolfus Choral Courses and are drawn by audition from some of the finest young singers in the country. The fresh and vibrant sound of the choir reflects its profound sensitivity to dynamic contrast, blend and phrasing. It aims to offer professional, high quality choral singing opportunities and to share the wonderful choral repertoire with diverse audiences across the UK and beyond.

Under the leadership of founder Ralph Allwood, the choir has become renowned for imaginative programming, innovative and exciting performances, as well as an extensive array of prestigious recordings. The choir has established artistically fulfilling relationships with such world-class organisations as the Philharmonia Orchestra, the BBC Proms and the Three Choirs Festival, as well as recent partnerships with Stile Antico and the London International Choral Conducting Competition.

The Rodolfus Choir is part of The Rodolfus Choral Foundation, which seeks to educate and support young singers to experience the excitement of musical teamwork.

Soprano | Harriet Barton, Livvie Beynon, Imogen Bowen, Victoria Brain, Evelyn Byford, Emily Cassidy, Ella Couldridge, Daisy Groet, Emily Harrison, Eliza Hawley, Lucy Horder, Emily Oxtoby, Kate Pinnell, Lydia South, Antonia Williamson

Alto | Theo Almond, Isobel Dubovsky, Mélanie Goulven, Emily Hallett, Amber Moeller, Sarah Peate, Theo Teare, Francesca Wyse

Tenor | Adam Ellis, Peter Evans, Tom Fesmer, Leo Ratnasothy, Aran Woodger

Bass | Sebastian Addis, William Bishop, Oliver Darvill, David Edgington, Matthew Fesmer, Alex Goodbody, Sasha Laxton, Emeka Ozoemena, Archie Purdue, Jack Rolls, Charles Temmink

Choir manager | Peter Davis



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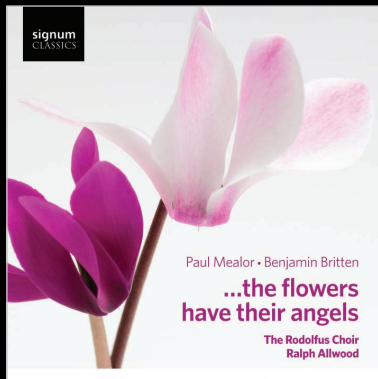
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