



signum
CLASSICS

A CHORAL CHRISTMAS

The Rodolfus Choir
Ralph Allwood *director*

A CHORAL CHRISTMAS

1	Lully, lulla <i>Soloist: Emily Kirby-Ashmore</i>	Kenneth Leighton (1929-1988)	[3.27]
2	The Oxen	Philip Radcliffe (1905-1986)	[2.43]
3	Lullaby, my sweet little baby	William Byrd (1540-1623)	[6.09]
4	The Lamb	John Tavener (b.1944)	[3.56]
5	Ecce puer	Chris Chivers (b.1967)	[2.04]
6	O magnum mysterium	Morten Lauridsen (b.1943)	[6.46]
7	The truth sent from above <i>Soloists: Helen Hugh-Jones (verse 1) James Robinson (verse 3)</i>	Ralph Vaughan Williams (1872-1958)	[2.59]
8	Lux Aurumque <i>Soloist: Emily Kirby-Ashmore</i>	Eric Whitacre (b.1970)	[3.57]
9	Lullay my liking <i>Soloists: Emily Burnett (verse 1) Anna Leon (verse 2) Tara Mansfield (verse 3) James Way (verse 5)</i>	Gustav Holst (1874-1934)	[3.41]
10	O magnum mysterium	Francis Poulenc (1899-1963)	[3.37]

11	O, Do Not Move	John Tavener	[1.49]
12	Alma redemptoris mater <i>Soloist: James Way</i>	Giovanni da Palestrina (c.1525-1594)	[2.42]
13	Welcome, Yule!	Hubert Parry (1848-1918)	[1.11]
14	Remember, O thou man	Thomas Ravenscroft (c.1592-1635)	[2.27]
15	Jesus Christ the Apple Tree	Elizabeth Poston (1905-1987)	[2.59]
16	Ave Maria	Tomás Luis de Victoria (1548-1611)	[4.44]
17	The Crown of Roses	Pyotr Tchaikovsky (1840-1893)	[2.37]
18	Bethlehem Down	Peter Warlock (1894-1930)	[5.12]
19	Today the Virgin	John Tavener	[2.37]

Total timings: [65.29]

THE RODOLFUS CHOIR
RALPH ALLWOOD DIRECTOR

www.signumrecords.com

A CHORAL CHRISTMAS

There is a certain timeless quality to some of the most beloved choral music in the English repertory. Consider the simple yet effective anthem by Thomas Ravenscroft, *Remember, O thou man*. His use of a very modern-sounding 'crushed note' effect in the repetition of 'thou' makes him sound a plausible contemporary with such Tudor-loving 20th-century composers as Warlock or Walton. Yet this is a genuine Tudor piece by a composer who died in 1635. It seems appropriate, then, that this CD also includes a madrigal by one of England's greatest Tudor masters, William Byrd (died 1623), *Lullaby, my sweet little baby*, in which the Virgin Mary comforts her child in the wake of the slaughter of the innocents. One of Byrd's popular works, it enjoyed a wide circulation in various arrangements during his lifetime.

But it was not only the Tudor composers that inspired English composers in the last century. Gustav Holst (1874-1934) also found inspiration in the motets of the Spaniard Tomás Luis de Victoria (died 1611) while striving to escape the hothouse atmosphere of Wagner's music to which he had been in thrall as a budding composer; Giovanni da Palestrina (c.1525-94) served a

similar purpose for Herbert Howells when he was composing such works as his a cappella *Requiem*. Included here are Victoria's grand setting of the *Ave Maria* for eight-part double choir, first published in 1572, and Palestrina's *Alma redemptoris mater*, one of his most serene compositions from roughly the same period.

Holst's close friend and colleague Ralph Vaughan Williams (1872-1958) first became heavily involved in writing music for the church in 1904 when invited to edit the first publication of the English Hymnal. Just the previous year he had discovered authentic English folk song in the Essex village of Ingrave, where a labourer called Charles Potiphar sang him the folksong *Bushes and Briars*. Vaughan Williams's subsequent deep involvement in collecting English folk song profoundly influenced his own music, including his work on the English Hymnal for which he composed such well-loved hymns as *Come down, O Love Divine, He who would valiant be*, and *Sine Nomine (For all the Saints)*. *The truth sent from above* was a folk song Vaughan Williams arranged just a few years after his work on the Hymnal, and shows his characteristic ability to combine the melody with harmonies which echo the style of the Tudor composers he so admired.

Holst shared Vaughan Williams's enthusiasm for English folk song and Tudor music, as is evident in his touching setting of the medieval lyric *Lullay my Liking*. Yet this was not based on any folk song but an entirely original composition which he wrote in 1916 for his students from Morley College and St Paul's Girls' School, who regularly joined forces to perform at the Whitsun Festival held at the magnificent medieval church of Thaxted during World War I.

Just a year later, Holst and Vaughan Williams's erstwhile teacher, Hubert Parry (1848-1918), composed his carol *Welcome, Yule!*, setting a text from the same medieval anthology from which Holst had taken his text for *Lullay*. Both Holst and Vaughan Williams had first learnt their skills in flowing vocal counterpoint from Parry, and something of the spirit of the Elizabethan madrigalists haunts the textures of Parry's jaunty setting.

Vaughan Williams's influence spread widely across English church music, notably in the work of Herbert Howells, and also in the work of the lesser-known Philip Radcliffe (1905-86). A shy and sensitive university lecturer, Radcliffe spent most of his life within the haven of King's College, Cambridge – home of

the internationally renowned choir and the annually broadcast service of Nine Lessons and Carols. Radcliffe once described his style as 'Brahms-Vaughan', and you can hear in his carol *The Oxen* a certain harmonic poignancy which he shared with the senior English composer.

Kenneth Leighton (1929-88) was perhaps the last representative of the choral line started by Vaughan Williams and Holst, sharing something of their astridency in his mature choral works. However, in *Lully, lulla* – composed when he was 18 and poignantly setting the same subject matter as Byrd's *Lullaby, my sweet little baby* – the greater influence was Howells, evident in the sensuous harmonies which become jazzy in the final cadence of Leighton's setting.

Standing slightly to one side of this tradition was Peter Warlock (1894-1930), who though he also admired the Elizabethan composers often feigned to despise what he claimed to be the amateurish technique of Vaughan Williams and his followers. Fastidious in his approach, he composed relatively little but produced several outstanding works of which *Bethlehem Down* is widely regarded as one of the finest carols in the English repertoire. Another fine masterpiece by another fastidious composer is *Jesus Christ*

the Apple Tree by Elizabeth Poston (1905-87), who early in her career received encouragement from Warlock.

Curiously, some of Warlock's more elliptical harmonies approach the style of French choral works such as those by Pierre Villette or Francis Poulenc (1899-1963), whose setting of *O magnum mysterium* seems to evoke both the mystery of Christ's appearance within a stable, and the chill of a winter's night. Dealing with a similar scene is *Ecce puer*, composed in 1994 by Chris Chivers (born 1967): from 1989-94 he was the lay chaplain, housemaster and chorister's tutor at King's College School, Cambridge whose choir certainly inspired his work.

Yet another setting of *O magnum mysterium* comes from the American composer Morten Lauridsen (born 1943): more serene than Poulenc's, the music's added-note harmonies create the effect of sunlight bursting from behind more conventional chords. Youngest of all composers presented here is another American, Eric Whitacre (born 1970), who began making his reputation as a choral composer in his 20s. *Lux Aurumque (Light and Gold)* is one of his most popular works, setting a poem by Edward Esch which Whitacre had translated into Latin

by the American poet Charles Anthony Silvestri. The music shows a kinship to the ecstatic style of John Tavener.

Tchaikovsky (1840-93) may at first seem something of an interloper in this company, yet curiously there is an English link to his *Legend*, otherwise known as *The Crown of Roses*. The text, telling how the Christ-Child in his garden is crowned with thorns by children who have taken all his flowers, was translated into Russian from Richard Henry Stoddard's poem *Roses and Thorns*. Tchaikovsky had originally set this for high voice and piano in 1883, yet such was its success that in 1889 he made an a cappella choral version, as performed here, for the chorus of the Imperial Opera in Saint Petersburg.

Tchaikovsky revolutionised Russian church music with his setting of the Liturgy of St John Chrysostom, which broke the Orthodox Church's monopoly on liturgical settings. Yet in some ways the Englishman John Tavener (born 1944), who converted to the Russian Orthodox Church in 1977, has reverted to a pre-Tchaikovskian style of music: more meditative and much influenced by the bass drones of Greek Orthodox music, the latter evident even in his relatively lively *Today the Virgin*. Somewhat outside that

tradition is his setting of William Blake's *The Lamb*, where the initial soprano line is mirrored to piquant harmonic effect, followed by the balm of the harmonious full chorus.

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INTERVIEW WITH RALPH ALLWOOD

Your Rodolfus Choir is mostly young people. What is the age range?

In theory, 16 to 25. The advantage of that is that there's the enthusiasm of doing repertoire for the first time, achieving standards that they haven't known before.

So how did you choose the works for this Christmas disc?

Well, there's so much good Christmas music, and one always has to look for a balance between the good, tried and tested old stuff and the excellent new music that's being written. I've included some pieces that used to be very popular but have sort of gone out of favour which I've tried to remind people of: things like *Remember, O thou man*.

What about the substantial Renaissance pieces by Byrd and Victoria?

I wanted not just popular Christmas fare but also settings of *O magnum mysterium* and *Ave Maria* and things which are obviously relevant to Christmas but aren't normally what you'd normally hear in a carol service. So we have Victoria's stunning eight-part, two-choir *Ave Maria*; it's absolutely beautiful, and this is in an edition by John Rutter which, as with all things by John Rutter, are meticulously, beautifully prepared. And then from the modern era we have *O magnum mysterium* settings by Lauridsen and Poulenc.

You've included quite a few rarities in your programme ...

I have a drawer full of music in which several things would rise to the top and need doing, and so one gets them out and does them. And then there are several friends' suggestions like the new, rather fast Tavener piece, *Today the Virgin*. And also *Alma redemptoris mater* by Palestrina is something I didn't know before – beautiful. Then there's a piece by Chris Chivers which is not at all well known: *Ecce puer*. And Whitacre's *Lux Aurumque* is a stunningly atmospheric piece. Then there's *The Oxen* by Radcliffe who was a King's

[College, Cambridge] man, setting a poem by Thomas Hardy. But, of course, there's also [Warlock's] *Bethlehem Down* which everybody knows, and is simply the best. *Jesus Christ the Apple Tree* by Poston, is also well known.

I understand that you performed some of these works in concert just before this recording session?

Yes, well several of them can be done out of season because they're not particularly seasonal, so we did them yesterday in a lovely concert in St Dunstan-in-the-West in Fleet Street. It was packed so we had to delay starting for a quarter of an hour. We were doing Tallis's *Spem in Alium* and Allegri's *Miserere* and one or two popular things like that as well, with the three pieces of Tavener.

How does it feel working with Nigel Short – an ex-King's Singer who runs his own choir – as your recording producer?

Oh, I like it because he knows all the problems and knows how to solve them and he has a marvellous ear.

So it's a real collaborative effort? You don't ever feel 'hang on, this is my show'?

No, never. I like collaboration and I really enjoy working with him. I agree with everything he says, and he goes about it the right way.

Interviewed by Daniel Jaffé

TEXTS

1 Lully, lulla

Kenneth Leighton (1929-1988)

Lully, lulla, thou little tiny Child,
By, by, lully, lullay.

O sisters too, how may we do,
For to preserve this day;
This poor Youngling for whom we sing,
By, by, lully, lullay.

Herod the King, in his raging,
Charged he hath this day;
His men of might, in his own sight,
All children young, to slay.

Then woe is me, poor Child, for Thee,
And ever mourn and say;
For Thy parting, nor say nor sing,
By, by, lully, lullay.

2 The Oxen

Philip Radcliffe (1905-1986)

Christmas Eve, and twelve of the clock.
"Now they are all on their knees,"
An elder said as we sat in a flock
By the embers in hearthside ease.

We pictured the meek mild creatures where
They dwelt in their strawy pen,
Nor did it occur to one of us there
To doubt they were kneeling then.

So fair a fancy few would weave
In these years! Yet, I feel,
If someone said on Christmas Eve,
"Come; see the oxen kneel,

"In the lonely barton by yonder coomb
Our childhood used to know,"
I should go with him in the gloom,
Hoping it might be so.

Thomas Hardy (1840-1928)

3 Lullaby, my sweet little baby

William Byrd (c.1540-1623)

Lulla, lullaby.

My sweet little Baby, what meanest Thou to cry?
Be still, my blessed Babe, though cause Thou
hast to mourn,
Whose blood most innocent to shed the cruel
king has sworn;
And lo, alas! behold what slaughter he doth make,
Shedding the blood of infants all, sweet Saviour,
for Thy sake.
A King is born, they say, which King this king
would kill.
O woe and woeful heavy day when wretches
have their will!

4 The Lamb

John Tavener (b.1944)

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?

Dost thou know who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee.
He is called by thy name,
For He calls Himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

5 **Ecce puer**
Chris Chivers (b.1967)

Of the dark past
A child is born;
With joy and grief
My heart is torn.

Calm in his cradle
The living lies.
May love and mercy
Unclose his eyes!

Young life is breathed
On the glass;

The world that was not
Comes to pass.

A child is sleeping:
An old man gone.
O, father forsaken,
Forgive your son!

James Joyce (1882-1941)

6 **O magnum mysterium**
Morten Lauridsen (b.1943)

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in præsepio.
Beata virgo, cujus viscera
meruerunt portare
Dominum Christum, Alleluia!

*O great mystery
and wondrous sacrament,
that animals should see the new-born Lord
lying in their manger.
Blessed is the Virgin whose womb
was worthy to bear
the Lord Jesus Christ. Alleluia!*

7 **The truth sent from above**
Ralph Vaughan Williams (1872-1958)

This is the truth sent from above,
The truth of God, the God of love:
Therefore don't turn me from your door,
But hearken all, both rich and poor.

The first thing which I do relate
Is that God did man create,
The next thing which to you I'll tell,
Woman was made with man to dwell.

Thus we were heirs to endless woes,
Till God the Lord did interpose,
And so a promise soon did run,
That he would redeem us by his Son.

And at that season of the year
Our blest Redeemer did appear,
And here did live, and here did preach,
and many thousands he did teach.

Thus he in love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what he did say.

8 **Lux Aurumque**
Eric Whitacre (b.1970)

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

*Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.*

Edward Esch (b.1970-)
Latin translation by Charles Anthony Silvestri (b.1965-)

9 **Lullay my liking**
Gustav Holst (1874-1934)

*Lullay my liking,
my dear Son, my Sweeting;
Lullay my dear Heart,
mine own dear Darling.*

I saw a fair maiden
sitten and sing:
She lulled a little child,
A sweete Lording.

Lullay my liking ...

That Eternal Lord is He
That made alle thing;
Of alle Lordes He is Lord,
Of alle King is King.

Lullay my liking ...

There was mickle melody
At that childes birth:
Though the songsters were heavenly
They made mickle mirth.

Lullay my liking ...

Angels bright they sang that night
And saiden to that Child
“Blessed be Thou and so be she
That is both meek and mild.

Lullay my liking ...

Pray we now to that child,
And to His Mother dear,
God grant them all His blessing
That now maken cheer.

Lullay my liking ...

10 O magnum mysterium

Francis Poulenc (1899-1963)

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in præsepio.
Beata virgo, cujus viscera
meruerunt portare
Dominum Christum, Alleluia!

*O great mystery
and wondrous sacrament,
that animals should see the new-born Lord
lying in their manger.
Blessed is the Virgin whose womb
was worthy to bear
the Lord Jesus Christ. Alleluia!*

11 O, Do Not Move

John Tavener

Oh, do not move, listen to the gentle beginning.

George Seferis (1900-1971)

12 Alma redemptoris mater

Giovanni da Palestrina (c.1525-1594)

Alma redemptoris mater,
quae pervia coeli porta manes et stella maris:
succurre cadenti surgere qui curat populo.

Tu quae genuisti natura mirante,
tuum sanctum genitorem,
virgo prius ac posterius,
Gabrielis ab ore sumens illud Ave,
peccatorum miserere.

*Gracious mother of our Saviour,
the ever-open gate to Heaven, and star of the sea:
succour Thy people, who fall but strive to rise again.*

*Thou who didst bear, while nature marvelled,
Thy holy creator, Thou who ceased not
to be a virgin before and after,
and heard that greeting
from the mouth of Gabriel,
have mercy on us sinners.*

13 Welcome, Yule!

Hubert Parry (1848-1918)

Welcome be thou, heavenly king,
Welcome born on this morning,
Welcome for whom we shall sing,
Welcome Yule.

Welcome be ye, Stephan and John,
Welcome Innocents every one
Welcome Thomas Martyr one
Welcome Yule.

Welcome be ye, good New Year
Welcome Twelfth Day, both in fere
Welcome saints loved and dear
Welcome Yule.

Welcome be ye Candlemas
Welcome be ye, Queen of Bliss
Welcome both to more and less
Welcome Yule.

Welcome be ye that are here
Welcome all and make good cheer
Welcome all, another year
Welcome Yule.

14 Remember, O thou man

Thomas Ravenscroft (c.1529-1635)

Remember, O thou man,
O thou man, O thou man,
Remember O thou man,
Thy time is spent.
Remember, O thou man,
How thou cam'st to me then,
And I did what I can,
Therefore repent.

The angels all did sing,
O thou man, O thou man!
The angels all did sing,
On Sion hill
O thou man, O thou man!
The angels all did sing,
Praise to our heavenly King,
And peace to man living,
With right good will!

To Bethlehem did they go,
O thou Man, O thou Man;
To Bethlehem did they do,
This thing to see.
To Bethlehem did they go
To see whether it was so
Whether Christ was born or no,
To set us free.

15 Jesus Christ the Apple Tree

Elizabeth Poston (1905-1987)

The tree of life my soul hath seen,
Laden with fruit and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne'er can tell
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
'Tis found in Christ the apple tree.

I'm weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be,
Of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.

16 Ave Maria

Tomás Luis de Victoria (1548-1611)

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Regina caeli,
O mater Dei,
ora pro nobis peccatoribus,
ut cum electis videamus

*Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Queen of Heaven,
O Mother of God,
pray for us sinners,
so that with the faithful we may look upon you.*

17 The Crown of Roses

Pyotr Tchaikovsky (1840-1893)

When Jesus Christ was yet a child,
He had a garden small and wild,
Wherein he cherished roses fair,
And wove them into garlands there.

Now once as summertime drew nigh,
There came a troop of children by,

And seeing roses on the tree
With shouts they plucked them merrily.

'Do you bind roses in your hair?'
They cried in scorn to Jesus there.
The boy said humbly 'Take I pray
All but the naked thorns away.'

Then of the thorns they made a crown,
And with rough fingers pressed it down
Till on his forehead fair and young
Red drops of blood like roses sprung.

Henry Stoddard (1825-1903)

18 Bethlehem Down

Peter Warlock (1894-1930)

'When he is King we will give him the Kings' gifts,
Myrrh for its sweetness, and gold for a crown,
Beautiful robes', said the young girl to Joseph,
Fair with her firstborn on Bethlehem Down.

Bethlehem Down is full of the starlight,
Winds for the spices, and stars for the gold,
Mary for sleep, and for lullaby music
Songs of a shepherd by Bethlehem fold.

When he is King, they will clothe him in gravesheets,
Myrrh for embalming, and wood for a crown,
He that lies now in the white arms of Mary,
Sleeping so lightly on Bethlehem Down,

Here he has peace and a short while for dreaming,
Close huddled oxen to keep Him from cold,
Mary for love, and for lullaby music,
Songs of a shepherd by Bethlehem fold.

Bruce Blunt (1899-1957)

19 Today the Virgin
John Tavener

Today the Virgin comes to the cave
To give birth to the Word eternal:

Rejoice, O World
With the Angels and the Shepherds
Give glory to the Child!
Alleluia!

Mary, my wife, O Mary, my wife!
What do I see?
I took you blameless before the Lord
From the priests of the Temple. What do I see?

Rejoice, O World ...

Joseph the Bridegroom, O Joseph the Bridegroom!
Do not fear.
God in his mercy has come down to earth.
He takes flesh in my womb
For all the world to see.

Rejoice, O World ...

Warned by the Angel we believe
That Mary gives birth inexplicable
To the infant, Christ, our God.

Rejoice, O World ...

Mother Thekla (1911-2011)
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BIOGRAPHIES



Soprano

Emily Burnett
Anna Cavaliero
Helen Hugh-Jones
Emily Kirby-Ashmore
Anna Leon
Georgie Lyon
Charley Mason
Georgie Maud
Charlotte Walters

Alto

James Andrewes
Katie Doig
Rosalind Isaacs
Rob Jeffrey
Matthew O'Keeffe
Tara Mansfield
Julia Savage
Tom Scott-Cowell

Tenor

Phil Barrett
Hugh Benson
Olly Butler
James Gallimore
Toby Miller
Scott Richardson
James Robinson
James Way

Bass

Andrew Baigey
Quintin Beer
Nick Crawford
Tom Friberg
Sam Landman
Alex Moore
Peter Morrell
George Parris
Alex Shaw
Dan D'Souza
Jamie Wright

THE RODOLFUS CHOIR

The Rodolfus Choir is made up of singers aged from 16 to 25 who have been chosen from past and present members of the Eton Choral Courses for prospective choral scholars. Many members of the choir are choral scholars, some are at music college, and most hope to make a career in music.

Since its foundation by Ralph Allwood in 1984, the choir has appeared throughout the United Kingdom at venues great and small, including St John's, Smith Square and some of the country's most glorious cathedrals.

In 2009 the choir performed a cappella repertoire from Tallis to Gottwald in Bath, Eton, and Richmond, and performed Bach's *B Minor Mass* to sell out audiences in London's Cadogan Hall, and in Tewkesbury Abbey as part of the summer's Three Choirs festival.

The choir has also toured extensively in Europe, performing to an audience of thousands at the International night of the Choirs Festival in Belgium in 2008.

The Rodolfus Choir and Ralph Allwood are well known for imaginative programming, and for presenting new music. The Rodolfus Choir's recent CD recordings include music as diverse as Monteverdi, Grier, Tallis, the German Romantics and Herbert Howells.

The choir is a regular contributor to BBC Radio 3's choral evensong, and has featured on Classic FM, as well as appearing on BBC TV's 'Songs of Praise' and in the documentary 'Alex: a passion for life' which followed preparations for the choir's performance at Cadogan Hall earlier this year and aired on Channel 4 in October 2009 with a further hour of concert highlights featured on Morefour.

Details of forthcoming events and an online CD shop, as well as information about how you can support the choir can be found at

www.rodolfuschoir.co.uk

RALPH ALLWOOD

Ralph has recently left Eton College, where he had been Precentor and Director of Music for 26 years, in order to pursue his freelance activities. These include conductor of the orchestra of St Paul's Girls' School, Director of Music at Hampstead Parish Church and the founding of Inner Voices, a choir for young people from ten Inner London state schools. Ralph is a judge for the Llangollen International Eisteddfod and is a regular visitor to several Welsh choirs, including the National Youth Choir of Wales, which he will be conducting this year. He founded the Eton Choral Courses and the Rodolfus Choir, and has led choral courses and workshops all over the world. He will continue as Director of the Eton Choral Courses. In 2002 he was made Honorary Fellow of the Royal School of Church Music and in 2003 and Honorary Associate of the Royal Academy of Music.



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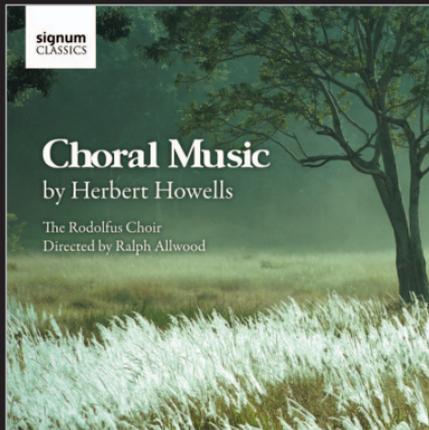
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by Herbert Howells

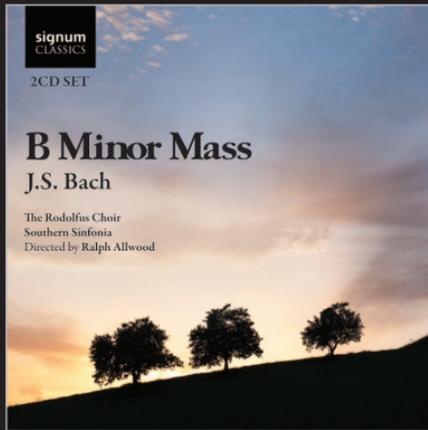
The Rodolfus Choir
Directed by Ralph Allwood

Choral Music by Herbert Howells
The Rodolfus Choir
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