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ROXANNA PANUFNIK

Celestial Bird



Ex Cathedra
Milapfest
Jeffrey Skidmore

CELESTIAL BIRD

ROXANNA PANUFNIK (b. 1968)

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EX CATHEDRA
MILAPFEST
JEFFREY SKIDMORE CONDUCTOR

www.signumrecords.com

CELESTIAL BIRD

Jessica Duchon

This collection of choral music by Roxanna Panufnik emerges as the composer celebrates her fiftieth birthday in 2018. A half-century can be a crucial moment for any creative artist, a time to take stock and assess one's identity, achievements and aims. And for Panufnik there is also plenty to celebrate: this recording is the latest in a series of landmark events, including the powerful impact of her 'People's Opera' *Silver Birch*, premiered at Garsington in 2017 and shortlisted for an International Opera Award, and a choral commission for the Last Night of the Proms 2018.

While many listeners associate her with choral music, and with good reason – the genre accounts for around 70 per cent of her compositions – this output encompasses great variety, from ecstatic religious settings, such as the *St Pancras Magnificat and Nunc Dimittis* or *St Aidan's Prayer*, to the vivacious and the romantic (*Since We Parted*), as well as influences from different musical traditions as diverse as South Asia (*Unending Love*) and a hint of English and Celtic folksong (*Celestial Bird*). This album, Panufnik reflects,

is “very personal, showing different sides of me and my music. There are many, and some that people haven't necessarily seen before.”

Unending Love, the most substantial work on the album, sets a poem by the Indian poet and polymath Rabindranath Tagore (1861-1941), a seminal figure in the mystically-inclined artistic circles, among others, of the early 20th century. The piece was a response to a commission from the National Youth Choir, requesting a Tagore setting with accompaniment by the traditional South Asian ensemble Tarang – which includes the Indian violin, percussion and sitar, as well as a Carnatic singer. Panufnik based the work's harmonies on Indian *ragas*: “I was eager to explore a multitude of kaleidoscopic Indian modes and instruments,” she says, “and I instantly fell in love with this colourful and passionate poem. I particularly wanted to use some of the original Bengali words, including those for ‘unending love’ – *Jonme jonme jube jube* – which provided the rhythm for the entire last verse.” NYCGB requested a “a Bollywood ending” – and Panufnik says she was delighted to oblige.

The album's title, *Celestial Bird*, is from a setting of a mystical poem by Jessica Powers (1905-1988), who became a Carmelite nun in Wisconsin, but had Scottish and Irish ancestry; Panufnik says she discovered this fact only after imagining the music with Celtic influences. "I have heard her described as an 'artist, painting words' – which fits my overt style of word-painting in music," Panufnik writes. The piece was composed originally for VOCES8 in thanks for their participation in another recording, and dates from 2013.

The setting of *Salve Regina* is a tribute of a different kind: Panufnik wrote it for the 80th birthday of Dame Raphael, a Benedictine nun formerly based at an abbey which the composer used to visit on occasional retreats and who has remained an artistic and spiritual consultant ever since. "A friend of hers sent me her favourite plainsong, which was the *Salve Regina*," says Panufnik. "I've set it for unison women's voices with piano accompaniment – in a very un plainsongy way."

O Harken's genesis was a little more surprising: it started life as a raffle ticket prize at Westminster Abbey Choir School's Summer Fête in 2015. Panufnik had promised a fanfare,

but the raffle winner, Pamela Carrington, persuaded her instead to write a new piece for the Westminster Abbey Choir and its director James O'Donnell. For the resulting Introit, says Panufnik, O'Donnell requested that it should be "pithy" and celebratory. Panufnik's young son, Benedict Macklow-Smith, is a chorister at the Abbey: "It was the first time I'd heard my son sing my music," she remembers. (He is not singing in this piece on the recording, but features later in the album.)

The *St Pancras Magnificat and Nunc Dimittis* was commissioned by the London Festival of Contemporary Church Music and first performed by the Choir of St Pancras Church directed by Christopher Batchelor at the festival in 2014 – therefore is named after that choir's home base. Panufnik often assigns place names to her religious settings, following a pattern set with her breakthrough work, *Westminster Mass*.

Here the a cappella setting for six voices is both dramatic and colourful: "It has myriad different textures and overlapping harmonies," says Panufnik. "There's a lot going on: it's full of energy and is very vivid." At first she was nervous about writing it, she adds, since it was not long since she had previously set a

"Mag and Nunc" and her existing music kept surfacing when she looked at the text. "A combination of advice from my ever-helpful Facebook friends and the fact that this was a cappella and in Latin (whereas the first one had been accompanied by organ and set mostly in English) helped, and soon I was flying," she says.

Two works on the present album were commissioned by Ex Cathedra and Jeffrey Skidmore. The first is *Since We Parted*, written in 2014 as part of the choir's commemoration of the centenary of World War I. It is, says Panufnik, "extremely romantic, more romantic than the music people might associate me with, and it's for mixed voices and instrumentation of trumpet, harp, cello and piano." The words mingle two different poems – a technique Panufnik increasingly likes to use. The first is 'A Year and a Day' by Kathleen Coates, included in Vera Brittain's *Testament of Youth*: written between 1910 and 1913, it seems, says Panufnik, "prophetic of the impending war in its depiction of a woman and man in love, reluctantly separated and missing each other". Foil to this, as refrain, is 'Since we parted, yestereve' by the Victorian statesman and poet Robert Bulwer-Lytton.

"The whole piece is made up of my typical major-minor harmonic language which sets a bittersweet atmosphere," Panufnik says. "The trumpets remind us, from time to time, of the backdrop of war."

Panufnik set William Blake's *A Cradle Song* in fulfilment of a long-standing wish to write a Christmas carol in the style of a lullaby. Presented with this option by the Royal Choral Society, she says she "leapt at it". The piece was commissioned by the RCS "in affectionate memory of their chairman, Anthony Forbes MBE", who sadly had died in 2017. "Just as I was starting to compose, photos appeared of a friend's newborn baby daughter, Daisy McNicholl, on Facebook. It brought home how the soothing nature of a lullaby is so important at every stage of the 'circle of life'," Panufnik explains.

Deus est Caritas, too, was commissioned in 2017 in "affectionate memory", this time by the lay clerk Marius Carney for the choir of Peterborough Cathedral, in tribute to his late parents. "Marius asked for 'profound joy'," relates Panufnik. "I hope I've managed to convey this with bright and vivacious harmonies and church peals."

Panufnik's chorister son, Benedict Macklow-Smith, is the treble soloist for *St Aidan's Prayer*, which Panufnik wrote in 2016 as an 80th birthday gift for her godfather, the Polish artist Andrzej Dzierżyński. He lives part of the time in Italy and therefore Panufnik decided to set the words of St Aidan of Lindisfarne in both English and Italian. It was first performed by the choir of the Church of Our Most Holy Redeemer and St Thomas More, Chelsea, in December 2016. "I'll never forget Uncle Andrzej's face when he saw Ben singing," Panufnik says. "This album is all the more personal because Ben is in it. In a few years his voice will have broken, so it is wonderful to have this as a permanent record."

Finally, commissioned by Ex Cathedra for its 'Summer Music by Candlelight' concerts in 2018, *Child of Heaven* finds Panufnik revisiting the enticing world of Indian music. It forms part of the choir's ongoing 'Dawn Choruses' series from various composers. The words are drawn from the 'Hymns to Dawn' in the *Rig Veda* (a collection of Indian Vedic Hymns, translated by Ralph T H Griffith [1826-1906]). "The melodies emerge from overlapping Indian modes, sung by one half of the choir. The first of these is the

mysterious Bhairavi mode, depicting barely half-light as hints of dawn emerge from the darkness," says Panufnik. "As light establishes we go onto the more 'happy' Kāfi mode..." The start of day is represented by the Purvi mode: "mysterious but joyful," as Panufnik says.

And perhaps "mysterious but joyful" is also, in summary, a fine description of Panufnik's musical voice. She expresses deep thanks to Ex Cathedra and Jeffrey Skidmore for their excellent performances herein: "I'm thrilled that they have made this recording because I love working with them. They're a brilliant choir, they make the most glorious sound and they are a lovely group who understand exactly what I and my music are all about."

TEXTS & TRANSLATIONS

1 Unending Love

Recording supported by Stephen Macklow-Smith

Ononto, ononto... ('Numberless')

I seemed to have loved you in numberless forms,
numberless times,
In life after life, in age after age forever.
My spell-bound heart has made and re-made the
necklace of songs
That you take as a gift, wear round your neck in
your many forms
In life after life, in age after age forever.

Bhalobasha, bhalobasha... ('Love')

Whenever I hear old chronicles of love, its
age-old pain,
Its ancient tale of being apart or together,
As I stare on and on into the past, in the end
you emerge
Clad in the light of a pole-star piercing the darkness of time:
You become an image of what is remembered
forever.

*Tha dhim tha dhim ta-ka, Tha ka dhi mi...
(mnemonics for Indian 4/4 rhythm)*

You and I have floated here on the stream that
brings from the fount
At the heart of time love of one for another.
Tha dhi-gi na thom Tha kit-a...
We have played alongside millions of lovers,
shared in the same
Shy sweetness of meeting, the same distressful
tears of farewell –
Old love, but in shapes that renew and renew
forever.

*Jonme jonme juge juge, Jonme jonme juge juge...
(‘Unending’)*

Today it is heaped at your feet, it has found its
end in you,
The love of all man's days both past and forever:
*Cirokal ('Forever') Prithibibyaepi, Prithibibyaepi...
(‘Universal’)*
Universal joy, universal sorrow, universal life,
The memories of all loves merging with this one
love of ours –
And the songs of every poet past and forever.

Text: Rabindranath Tagore (1861-1941), trans. William Radice

2 Celestial Bird

O Sweet and luminous Bird,
Having once heard Your call, lovely and shy,
I shall be hungry for the finished word.
Across the windy sky

of all voiced longing and all music heard,
I spread my net for Your bewildering wings,
but wings are wiser than the swiftest hands.
Where a bird sings

I held my heart, in fear that it would break.
I called You through the grief of whip-poor-wills,

I watched You in the avenues that make
a radiant city on the western hills.

Yet since I knew You not, I sought in vain.
I called You Beauty for its fleet white sound.
But now in my illumined heart
I can release the hound

of love upon whose bruising leash I strain.
Oh, he will grasp You where You skim the sod,
nor wound Your breast, for love is soft as death,
swifter than beauty is, and strong as God.

Text: Jessica Powers, (1905-1988)

3 Salve Regina

Salve, Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

*Hail, holy Queen, Mother of Mercy,
Our life, our sweetness and our hope.
To thee do we cry,
Poor banished children of Eve;
To thee do we send up our sighs,
Mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
Thine eyes of mercy toward us;
And after this our exile,
Show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.*

4 O Hearken

O hearken thou unto the voice of my calling,
my King, and my God: for unto thee will I make
my prayer.

Text: Psalm 5. 2, 8 & 13

5 - 6 St Pancras Magnificat and Nunc Dimittis

Recording supported by Mr & Mrs Nick Friend

Magnificat anima mea Dominum,
et exsultavit spiritus meus in Deo Salutari meo,
quia respexit humilitatem
ancillae suæ.
Ecce enim ex hoc beatam
me dicent omnes generationes,
quia fecit mihi magna,
qui potens est,
et sanctum nomen eius,
et misericordia eius, a
progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos mente
cordis sui;
deposuit potentes de sede

*My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
Because he hath regarded the humility of
his handmaid;
for behold from henceforth
all generations shall call me blessed.
Because he that is mighty,
hath done great things to me;
and holy is his name.
And his mercy is from
generation unto generations,
to them that fear him.*

*He hath shewed might in his arm:
he hath scattered the proud in the conceit of
their heart.
He hath put down the mighty from their seat,*

et exaltavit humiles;
Esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiæ suæ.
sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula.

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

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem
omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuæ Israel.

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

Amen.

*and hath exalted the humble.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He hath received Israel his servant,
being mindful of his mercy:
As he spoke to our fathers,
to Abraham and to his seed for ever.*

*Glory Be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be, world without end.*

*Lord, now you let your servant go in peace;
Your word has been fulfilled.
My eyes have seen the salvation
Which thou hast prepared
before the face of all people:
A light to reveal you to the nations
and the glory of your people, Israel.*

*Glory Be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be, world without end.*

Amen

7 Since We Parted

Commission and recording supported by Jane Arthur

Since we parted, yestereve
I do love thee, love believe,
Twelve times dearer, twelve hours longer,
One dream deeper, one night stronger,
One sun surer - this much more
Than I loved thee, love, before.

Text: Robert Bulwer-Lytton (1831-1891)

I shall remember miraculous things you said
My whole life through -
Things to go unforgotten till I am dead;
But the hundredfold, adorable ways of you,
The tilt of your chin for laughter, the turn of your head
That I loved, that I knew -
Oh! While I fed on the dreams of them, these
have fled!

Words which no time can touch are my life's refrain,
But each picture flies.
All that was left to hold till I meet you again,
Your mouth's deep curve, your brows where the
shadow lies,
These are the things I strive to capture in vain,
And I have forgotten your eyes,
And the way that your hair spun curls in the
beating of rain.

Since we parted, yestereve
I do love thee, love believe,
Twelve times dearer, twelve hours longer,
One dream deeper, one night stronger,
One sun surer - this much more
Than I loved thee, love, before.

Text: Kathleen Coates (b.1891-1958)



8 A Cradle Song

Sweet dreams form a shade
O'er my lovely infant's head.
Sweet dreams of pleasant streams

By happy, silent, moony beams.
Sweet sleep with soft down
Weave thy brows an infant crown.
Sweet sleep, Angel mild,
Hover o'er my happy child.

Sweet smiles in the night,
Hover over my delight.
Sweet smiles, Mother's smiles,
All the livelong night beguiles.

Sweet moans, dovelike sighs,
Chase not slumber from thy eyes.
Sweet moans, sweeter smiles,
All the dovelike moans beguiles.

Wept for me, for thee, for all,
When he was an infant small.
Thou his image ever see,
Heavenly face that smiles on thee,

Smiles on thee, on me, on all;
Who became an infant small.
Infant smiles are his own smiles,
Heaven and earth to peace beguiles.

Text: William Blake (1757-1827)

9 Deus est Caritas

Recording supported by Jill Robinson

Deus est caritas.
Qui manet in caritate manet in Deo et Deus in illo.
Sit Deus in nobis, et nos maneamus in illo.

*God is love.
Who abides in love abides in God and God in him.
May God be in us and may we abide in him.*

Text: 1 John 4, 16

10 St Aidan's Prayer

Recording supported by Graham & Vivien Mackenzie

Bless O lord, this place.
This Holy Place,
Make it a place of joy and light
Make it a place of holiness and hospitality
Make it a place of grace and goodness
And begin with me.

*Preghiera di Sant'Aidan di Lindisfarne
Benedici Signore, questo luogo.
Questo Luogo Santo,
Rendilo un luogo di gioia e di luce
Rendilo un luogo di santità e di ospitalità'
Rendilo un luogo di grazia e di bontà',
A cominciare da me.*

Text: A Prayer of St Aidan of Lindisfarne (d. 651 AD)

11 Child of Heaven

Recording supported by Julia Fagan-King

Shedding her light on human habitations this
Child of Heaven hath called us from her slumber;
She who at night-time with her argent lustre
hath shown herself e'en through the shades of
darkness.

Dawns, bringing hither, to the man who worships,
glory and power and might and food and vigour.
Now for the singer when he sings the praise-song.
Even to one like me ye brought aforetime.

Shine on us as of old, thou Child of Heaven, on
him, rich Maid! Who serves like Bharadvaja. Give
to the singer wealth with noble heroes, and upon
us bestow wide-spreading Glory.

Text: from *The Rig Veda* translated by Ralph T H Griffith
(1826–1906)



PERFORMERS

Conductor

Jeffrey Skidmore

EX CATHEDRA

Treble

Benedict Macklow-Smith - *track 10*

Soprano I

Marianne Ayling
Ros Crouch
Megan Rickard
Felicity Rogers
Katie Trethewey *
Suzzie Vango *

Soprano II

Elizabeth Adams *
Frances Brindley
Claire Hollocks
Margaret Langford
Alison Perrier-Burgess
Shirley Scott
Myriam Toumi
Amy Wood *

Alto I

Linda Hardwick
Amanda Cowan
Jonathan Darbourne *
Suzie Purkis

Alto II

Sacha Fullerton
Harriet Hougham Slade *
Samantha Lewis
Andrew Round

Tenor I

Declan Costello *
Nick Drew
Jack Granby *

Tenor II

Steve Davis
Sidharth Prabhu-Naik
Iain Sloan
Ashley Turnell

Bass I

Paul Arthur
Will Peart
Andrew Randall
Lawrence White *

Bass II

John Cotterill
Timothy Emberson
Simon Gallear *
Richard Green
Bill Robinson

* denotes singers for tracks 2, 4, 5 & 10

MILAPFEST - *track 1*

Ashnaa Sasikaran - *Carnatic singer*
Dr Jyotsna Srikanth - *Indian violin*
Taaraga Uruthiraneson - *Indian violin*
Akash Parekar - *sitar*
Pirasana Jeyanayagan - *Indian percussion*
Janarthan Sivarupan - *Indian percussion*
Shiv Pattni - *animateur*

Piano

Rupert Jeffcoat - *track 8*
Alexander Mason - *track 3*

Organ

Rupert Jeffcoat - *track 9*
Alexander Mason - *track 10*

Trumpet

Mark Bennett - *track 7*
Simon Munday - *track 7*

Harp

Lucy Wakeford - *track 7*

Cello

Ulrich Heinen - *tracks 1 & 7*

ROXANNA PANUFNIK

Roxanna panufnik (b.1968, ARAM, GRSM hons, LRAM) studied composition at the Royal Academy of Music and, since then, has written a wide range of pieces – opera, ballet, music theatre, choral works, orchestral and chamber compositions, and music for film and television – which are performed all over the world.

Roxanna has a great love of world music – this has culminated in her *Four World Seasons* for violinist Tasmin Little, the world premiere of which was picked by BBC Radio 3 to launch their Music Nations weekend, celebrating the London Olympics; her multi-faith Warner Classics CD *Love Abide* (loveabide.com) and *Dance of Life: Tallinn Mass* for Tallinn Philharmonic (tallinnmass.com), commissioned to celebrate Tallinn's reign as European Capital of Culture.

She is especially interested in building musical bridges between faiths and her first project in this field was the violin concerto *Abraham*, commissioned for Daniel Hope, incorporating Christian, Islamic and Jewish chant to create a musical analogy for the fact that these three faiths believe in the same one God.



This work was subsequently converted into an overture for the World Orchestra for Peace and premiered in Jerusalem and London under the baton of Valery Gergiev, in 2008 and at the 2014 BBC Proms.

Her 2017 opera *Silver Birch*, commissioned by Garsington Opera, was met with great audience and critical acclaim.

2018/9 holds some exciting projects, including two major choral-orchestral works for and Roxanna's 50th Birthday year, for the BBC Last

Night of the Proms and a co-commissioned oratorio *Faithful Journey – a Mass for Poland* for City of Birmingham Symphony Orchestra and National Radio Symphony Orchestra of Poland, marking Poland's centenary as an independent state and a new commission from Marin Alsop, for the Baltimore Symphony Orchestra in 2019.

Roxanna's compositions are published by Peter's Edition Ltd and recorded on many labels including Warner Classics, Signum, Chandos, and EMI Classics.

roxannapanufnik.com

EX CATHEDRA

Ex Cathedra is a leading UK choir and Early Music ensemble with a repertoire that reaches from the 12th to the 21st centuries. It is known for its passion for seeking out the best, the unfamiliar and the unexpected in the choral repertoire, for its dynamic

performances, and for setting the highest standards in performance and training. Alongside its reputation for historically-informed performances, underpinned by detailed research, the group has an unparalleled record amongst UK choirs for commissioning new work and giving world premieres.



© Roger Cable

Founded in 1969 by Jeffrey Skidmore, Ex Cathedra is a unique musical resource, comprising specialist chamber choir, vocal Consort, period-instrument orchestra and a thriving education programme.

The group presents a series of concerts in Birmingham – where it is an Associate Artist at Town Hall – throughout the Midlands and in London. It enjoys invitations to appear at festivals and concert series across the UK and has appeared as far afield as New York and Tel Aviv.

Comprising ten professional singers – who feature regularly as soloists – Ex Cathedra's Consort is both one of the UK's premiere vocal consorts and the culmination of its commitment to choral training. It provides opportunities at the highest level for the UK's best emerging consort singers.

An extensive programme of participatory schools, arts in health, and community projects is delivered by Ex Cathedra's team of expert vocal tutors, and reaches tens of thousands of children across the UK every year. Nurturing young singers is also at the heart of Ex Cathedra's work, and it runs an Academy of

Vocal Music, comprising four training choirs, from age 4 upwards.

Ex Cathedra is often asked about its name. 'Cathedra' is the name for a bishop's throne, and thus a cathedral is the building that houses that throne. When Jeffrey Skidmore and one of the founding members of the choir were choosing a name for the new group, they chose Ex Cathedra because it literally means 'from the throne' or in English usage 'with authority'. At the time, Jeffrey and several members of the choir sang at Birmingham Cathedral, so the pun was attractive. Researching and understanding the repertoire so that it can be performed with authority, style and passion has been a guiding principle since those first performances in 1969.

excathedra.co.uk

JEFFREY SKIDMORE

Jeffrey Skidmore's reputation as one of the UK's leading choral directors and an ardent advocate of the importance of singing in people's lives today is rooted in his work with Ex Cathedra, the ensemble he founded 45 years ago in his home city of Birmingham.

Jeffrey's driving passion has been to refresh and reinvigorate the choral repertoire and to make it accessible to as many people as possible. He and Ex Cathedra have long been known for exciting and innovative but always attractive programming. Under his direction, Ex Cathedra has also shown an enduring commitment to vocal education from its groundbreaking children's singing programme, *Singing Playgrounds*, to the nurturing of professional singers at the start of their careers.

Jeffrey is a pioneer in the field of research and performance of choral works of the 16th, 17th and 18th centuries, both in the old and new worlds. He is also a champion of contemporary choral music.



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As director of Ex Cathedra and its associated Consort and Baroque Orchestra, Jeffrey has appeared in many concert halls and festivals across the UK and overseas. He has made a number of highly-acclaimed recordings ranging from Renaissance polyphony to Latin American and French Baroque. He has also worked with other ensembles including the City of Birmingham Symphony Orchestra, the Orchestra of the Age of Enlightenment, Aalborg Sinfoniorkester, the Irish Baroque Orchestra and the BBC Singers.

In the field of opera he has worked with Birmingham Opera Company; Welsh National Opera; Marc Minkowski and David McVicker at the Théâtre des Champs-Élysées in Paris; and has given the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully.

Jeffrey is a Research Fellow at the University of Birmingham and an Honorary Fellow at Birmingham Conservatoire where he is Artistic Director of the Early Music programme. He is a regular contributor to the choral programme at Dartington International Summer School and to a wide range of choral workshops and summer schools at home and abroad, most recently as 'professor' of 'coro barroco' in the 32nd Festival of Music in Curitiba, Brazil.

Jeffrey was awarded an OBE for services to choral music in 2015, and made an honorary Doctor of Music by the University of Birmingham in 2017.

MILAPFEST

Milapfest is an international arts organisation based in England that specialises in the promotion and advancement of Indian arts through performances, education and artist development. Their work is designed to inspire, educate and entertain people of all backgrounds and is delivered across the UK and internationally through a world-class, year-round programme of productions and projects whilst supporting the development of new audiences, students and artists.

One of the most important strands of Milapfest's work is their ensembles – a training and performance programme for the best young musicians and singers in the country, trained in Indian classical music. They consist of SAMYO, the National Youth Orchestra for Indian Music, SABRANG, the National Youth Choir for Indian Music, and the groundbreaking Contemporary-Classical collective, TARANG. Members regularly collaborate with orchestras and ensembles of different genres, and met Roxanna Panufnik during a project with the National Youth Choirs of Great Britain in 2016. Members of the three ensembles collaborate with one of their tutors, world-

renowned composer and musician, Jyotsna Srikanth, on the track *Unending Love*.

www.milapfest.com



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Recording Assistant – James Waterhouse

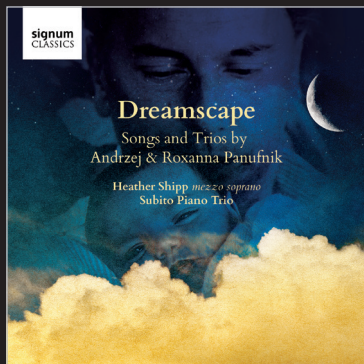
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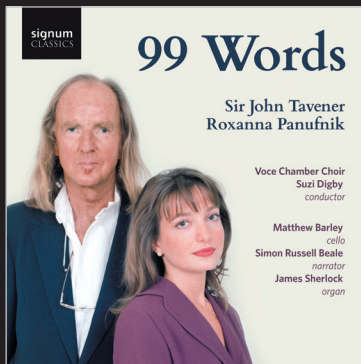
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99 Words

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