IN REMEMBRANCE
Choral Music by
Ireland · Holst · Parry · Elgar · Fauré · Venables
Chapel Choir of the Royal Hospital Chelsea · William Vann director

Céleste Series
SOMMCD 0187

Greater Love Hath No Man
John Ireland (1879-1962) 5:56
Jerusalem
C. Hubert H. Parry (1848-1918) 2:41
For the Fallen
Douglas Guest (1916-96) 1:20
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O Valiant Hearts
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There is an old belief
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I Vow to Thee, My Country
Gustav Holst (1874-1934) 2:34
Justorum animae
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Ode to Death
Gustav Holst (arr. Iain Farrington*) 12:13

REQUIEM IN D MINOR
Gabriel Fauré (1845-1924) (arr. Iain Farrington*)
Introt et Kyrie
Charles Villiers Stanford (1852-1924) 5:54
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Sanctus
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In Paradisum
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Iain Venables (b.1955) 5:50

Total duration: 80:30

*First recording

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In the centenary anniversary year of the end of the First World War and on the eve of the 80th anniversary of the beginning of the Second World War, the aftershocks of those terrible conflicts continue to be felt. But so, too, do we continue to remember those who fought on land, the sea and in the skies – too many of whom gave their lives – to defeat unspeakable inhumanity and tyranny. Their bravery was beyond duty, their sacrifice above common courage.

The Great War of 1914-18 was supposed to have been “the war to end all wars”, a claim that collapsed in cruel hubris less than a generation later. Today, as global politics grow ever more unstable and adversarial, threatening the dawn of a new Cold War, the two convulsive conflagrations of the last century serve as a reminder of the unspeakable cost and selfless heroism of conflict, and as a warning that forgetting the past is the terrible prelude to an unthinkable future.

The music assembled here offers eloquent consolation to those left behind much as it once stiffened the resolve of those caught up in war by providing a shared, immediately appreciable response to suffering. No less elegantly, it serves as a reminder of more humane and peaceful aspirations.

Commissioned as a Passihtide meditation by Charles Macpherson, then sub-organist of St Paul’s Cathedral, John Ireland’s Greater love hath no man was composed for choir and organ in 1912 during the last years of a peace in Europe all too soon to be brutally shattered. (Ireland subsequently set it with orchestral accompaniment in 1924.) Its Biblical texts – taken from St John’s Gospel, the Book of Solomon and the letters of Saints Peter and Paul – are set with beautifully proportioned melodic writing and crafted into an engaging dialogue between solo and choral voices.

Perhaps most poignant of all is its second line: “Love is strong as death; greater love hath no man than this, that a man lay down his life for his friends”. It was a sentiment that gained new, gently comforting currency as the initial optimism of the war “being over by Christmas” – dented by reports of military calamities across the Channel in France filtering back to the United Kingdom – was quickly dashed.

In 1916, with hostilities worsening by the day and Edwardian innocence long shattered by daring Zeppelin bombing raids on English soil, the atrocities of Flanders Fields and a shattering, life-consuming stalemate on the Western Front, Britain’s confidence was at its lowest and most despairing. In March that year for a public meeting of the morale-boosting Fight for Right movement (from which he soon distanced himself fearing it had become a vehicle for brute propaganda) Hubert Parry composed what has come to be regarded as the nation’s unofficial national anthem.

Parry took his inspiration and text from the radical British visionary poet and artist William Blake’s poem Jerusalem to produce a work that managed to be noble and inspiring without surrendering to jingoism. In the centenary year of the vote in Britain being extended to (some) women for the first time, it is worth noting that it was adopted, approvingly by Parry, by the National Union of Women’s Suffrage Societies in 1917.

Originally titled from its evocative opening line – “And did those feet in ancient times” – Jerusalem gains much of its abiding resonance from Parry’s casting of Blake’s inspirational poem as a unison song for communal voices. The text – by turns utopian and revolutionary, comforting and encouraging in sentiment – finds
perfect complement in music of stirring, spine-stiffening stoicism and the promise of restored (or perhaps a new) spiritual grandeur.

Douglas Guest was born in May 1916, two months after Jerusalem's premiere. In the Second World War he served as a major in the Royal Artillery and was mentioned in dispatches in its darkest year, 1944. After the war he held several positions as organist in prominent English cathedrals, latterly as Organist Emeritus of Westminster Abbey. His best-known work, For the Fallen was composed to words by Robert Laurence Binyon in 1917 for the Westminster Choir and is a beautifully crafted, sombre miniature that sets the fourth stanza of Binyon's poem (memorably beginning "They shall grow not old, as we that are left grow old") with utter simplicity and affecting conviction.

Although composed in 1910 for the ninth anniversary of Queen Victoria's death, Edward Elgar's partsong They are at rest was also pointedly titled by the composer 'Elegy'. Written for unaccompanied choral voices, it has a serene, tender quality, lit up by dark-hued harmonies that lend Cardinal Newman's words imagining the repose of souls in paradise additional, aching pathos.

No less affecting is the hymn O Valiant Hearts, composed by Charles Harris, Elgar's onetime near-neighbour in the Malvern Hills while Vicar of Colwall, Herefordshire. To reflective words by the politician John Arkwright written in 1919 in the first year of peace, it pays solemn, moving tribute to the fallen of the war recently ended.

Parry was not to see the end of those hostilities, dying less than five weeks before the Armistice was signed on November 11, 1918, a victim of the catastrophic Spanish Flu pandemic that claimed the lives of millions around the globe in the ravaged wake of the war. He was 65 when he began his Songs of Farewell in 1913, a series of six motets for unaccompanied voices completed in 1915. Mindful of advancing years and the encroaching inevitability of his own death, There is an old belief sets words by the early-19th-century Scottish poet John Gibson Lockhart. Carrying itself with a comforting, coothing serenity, its six-part polyphony gives way (on the determined line "that creed I fain would keep") to an allusion in unison voices to the plainsong associated with the Credo. It ends in glowing choral writing that suggests earthly suffering will, in the afterlife at least, find welcome relief.

In 1921, Gustav Holst lifted the melody from his portrait of Jupiter in The Planets (composed during the first two years of the First World War) and adapted it to the quietly stirring words of Cecil Spring Rice's pre-war poem Urbs Dei ('The City of God') as I Vow to Thee, My Country. A quietly stirring declaration of both allegiance to earthly birthplace and obeisance to the heavenly kingdom, it has since become an essential part of Armistice commemorations, the plaintiveness of its sincere patriotism underlined by calm resolution in the face of adversary and regret at the unimaginable loss incurred in resisting and overcoming it.

The first of his Op. 38 Three Motets, Charles Villiers Stanford's Justorum animae (literally translated as 'The Souls') was composed in the late 1880s before the carnage that engulfed the 20th century. With memories of an earlier 'Great War' – Napoleon's 12-year-long campaign that convulsed Europe until 1815 – still relatively fresh in the public imagination, Stanford produced one of the high-watermarks of choral music for the Anglican church tradition for which he is now best remembered. To a text from the third chapter of the Bible's Book of Wisdom, it
is concisely cast in three short sections, the contemplative outer passages framing an agitated central section that defiantly asserts that those caught and killed in conflict shall find respite and repose in “the hand of God: and the torment of malice shall not touch them”.

If Holst seemed to have anticipated the brutality of modern warfare in the daunting martial violence of ‘Mars, the Bringer of War’ in The Planets, he was also all too aware of its domestic repercussions. Although born in Cheltenham, anti-German sentiment in England by the war’s end in 1918 led him to change his name from “von Holst” to distance himself from his father’s heritage. The decision was necessitated by the conditional offer of a job from the Young Men’s Christian Association (wary of his German-sounding surname) to organise musical entertainment for Allied troops stationed in Greece.

Having tried to enlist at the outbreak of war but rejected on medical grounds, Holst had deeply felt his absence from hostilities. He watched as his brother and composer-peers went into service, some – George Butterworth, Ernest Farrar and Cecil Coles among them – never to return.

The Ode to Death was composed in the summer of 1919 shortly after his spell entertaining troops in Salonica [modern-day Thessaloniki] in Greece. It sets words by the American poet Walt Whitman taken from ‘When Lilacs Last in the Dooryard Bloom’d’, his 1865 elegy marking the assassination of the American president Abraham Lincoln. Written in memoriam of Holst’s lost friends, its blend of pain, poignancy and pride in their sacrifice was realised in a work of immense power and becoming beauty. Perhaps most striking of all is its refusal to give into despair, its luminous vocal passages rising with fervent orchestral accompaniment to a profound sense of gratitude. Death, it seems to imply, is not the end, a notion accented here by Iain Farrington’s transcription for choir and organ. As such, it proves a moving tribute to those who fall in battle in the defence of others.

Inspired not by war, but by the death of his parents in the period between the beginning of its composition (in 1885) and its first performance (in Paris in 1888), Gabriel Fauré’s Requiem (again arranged by Iain Farrington for organ-accompanied choir) is an intimate and serene affair intended to mark the passing of loved ones and console those left behind. His pupil Nadia Boulanger later spoke of “its sober and rather severe expression of grief, its spotless faith, its gentle confidence, its tender and tranquil expectancy”. Fauré himself noted that death was not something to be feared, seeing it instead, he said, “as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience”.

Cast in seven sections, it omits the ‘Dies Irae’ and ‘Tuba mirum’ (the sections of the Mass dealing with the brimstone and hellfire of the Last Judgement) substituting instead two soprano-led sequences, the serene solo aria ‘Pie Jesu’ and the celestial, chorus-supported ‘In paradisum’ finale which was intended to be sung outside church as the coffin begins its last journey towards its final resting place.

Death’s presence is felt throughout in its use of sombre D minor (also the key of Mozart’s Requiem) although Fauré is at pains to resist liturgical emphasis on the threat of damnation, accenting instead the promise of salvation. Only the
‘Offertoire’ and ‘Libera me’ offer glancing hints of the reckoning still to come on Judgement Day. Eschewing histrionics and high drama, its soothing sense of reflection and tranquility seems altogether more heartfelt and human.

Pertinently, Fauré emphasises the word “requiem” (‘rest’) in the sung text wherever it occurs: 10 times in the short, 38-bar ‘Pie Jesu’, insinuated into the ‘Agnus Dei’ with the inclusion of the Roman Catholic Communion text ‘Lux aeterna’, and exalted in the concluding ‘In paradisum’, where grave D minor gives way to the resounding promise of D major – the ‘key of glory’. Above all, it offers a notion of death not as a punishment but as a release. Fittingly, it ends as it began: with the word “requiem”; eternal rest a reward for earthly valour.

A similar sentiment is to be found in Ian Venables’ Requiem aeternam. Intended as the ‘Introit’ to a full Requiem Mass commissioned by Bryce and Cynthia Somerville in memory of their parents, it treats the time-honoured Latin text – imploring God to grant peace and “perpetual light” in eternity to the departed – with due sensitivity and gravity.

First heard in September 2017 and here in its first recording, its contemporary melodic and harmonic individuality extends and adds to the long tradition of music, richly expressed on this disc, as the most eloquent and moving medium to mark the passing of loved ones and to offer comfort and consolation to those left behind.

Michael Quinn © 2018
2 Jerusalem
And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic Mills?
Bring me my Bow of burning gold:
Bring me my Arrows of desire:
Bring me my Spear: O clouds, unfold!
Bring me my Chariot of fire!
I will not cease from Mental Fight,
Nor shall my Sword sleep in my hand,
Till we have built Jerusalem
In England’s green & pleasant land.
(William Blake, 1757-1827)

3 For the Fallen
They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning,
We will remember them.
(Laurence Binyon, 1869-1943)

4 They are at rest
They are at rest.
We may not stir the heav’n of their repose
By rude invoking voice, or prayer addrest
In waywardness to those
Who in the mountain grots of Eden lie,
And hear the fourfold river as it murmurs by.
And soothing sounds
Blend with the neighb’ring waters as they glide;
Posted along the haunted garden’s bounds,
Angelic forms abide,
Echoing, as words of watch, o’er lawn and grove
The verses of that hymn which Seraphs chant above.
(Cardinal John Henry Newman, 1801-90)
O Valiant Hearts
O Valiant Hearts, who to your glory came
Through dust of conflict and through battle-flame;
Tranquil you lie, your knightly virtue proved,
Your memory hallowed in the land you loved.

Proudly you gathered, rank on rank, to war
as who had heard God’s message from afar,
all you had hoped for, all you had, you gave,
to save mankind, yourselves you scorned to save.

Splendid you passed, the great surrender made,
Into the light that never more shall fade;
Deep your contentment in that blest abode,
Who wait the last clear trumpet call of God.

Long years ago, as earth lay dark and still,
rose a loud cry upon a lonely hill,
while in the frailty of our human clay,
Christ, our Redeemer, passed the self-same way.

O risen Lord, O Shepherd of our dead;
Whose cross has brought them and whose staff has led.
In glorious hope their proud and sorrowing land
Commits her children to Thy gracious hand.

There is an old belief
There is an old belief,
That on some solemn shore,
Beyond the sphere of grief
Dear friends shall meet once more.

Beyond the sphere of time and sin and Fate’s control,
Serene in changeless prime of body and of soul.
That creed I fain would keep, that hope I’ll ne’er forgo.
Eternal be the sleep if not to waken so.

(John Gibson Lockhart, 1794-1854)
I Vow to Thee, My Country

I vow to thee, my country, all earthly things above
Entire and whole and perfect, the service of my love;
The love that asks no question, the love that stands the test,
That lays upon the altar the dearest and the best;
The love that never falters, the love that pays the price,
The love that makes undaunted the final sacrifice.

And there’s another country, I’ve heard of long ago,
Most dear to them that love her, most great to them that know;
We may not count her armies, we may not see her King;
Her fortress is a faithful heart, her pride is suffering;
And soul by soul and silently her shining bounds increase,
And her ways are ways of gentleness, and all her paths are peace.

(Cecil Spring Rice, 1859-1918)

Ode to Death (arr. Iain Farrington)

Come lovely and soothing death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later delicate death.

Prais’d be the fathomless universe,
For life and joy, and for objects and knowledge curious,
And for love, sweet love – but praise! praise! praise!
For the sure-enwinding arms of cool-enfolding death.

Dark mother always gliding near with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee, I glorify thee above all,
I bring thee a song that when thou must indeed come, come unfalteringly.

Approach strong deliveress,
When it is so, when thou hast taken them I joyously sing the dead,
Lost in the loving floating ocean of thee,
Laved in the flood of thy bliss O death.

From me to thee glad serenades,
Dances for thee I propose saluting thee, adornments and feastings for thee,
And the sights of the open landscape and the high-spread sky are fitting,
And life and the fields, and the huge and thoughtful night.

Justorum animae

The souls of the righteous are in the hand of God,
And the torment of malice shall not touch them:
In the sight of the unwise they seemed to die,
But they are in peace.

(Book of Wisdom, 3:1-3)
The night in silence under many a star,
The ocean shore and the husky whispering wave whose voice I know,
And the soul turning to thee O vast and well-veil’d death,
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song,
Over the rising and sinking waves, over the myriad fields and the prairies wide,
Over the dense-pack’d cities all and the teeming wharves and ways,
I float this carol with joy, with joy to thee O death.

(Walt Whitman, 1819-92)

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni,
et de profundo lacu, de ore leonis;
ne absorbeat tartarus,
ne cadant in obscurum.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quorum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahamae promisisti
et semini ejus. Amen.

O Lord Jesus Christ, King of Glory,
deliver the souls of the dead
from the pains of Hell,
from the deep lake, from the mouth of the lion;
let not Tartarus swallow them,
nor let them fall into darkness.
Prayers and sacrifices to Thee, Lord,
we offer.
Do Thou receive them on behalf of those souls
whom we this day commemorate.
Grant, Lord,
that they pass from death to life,
as Thou didst promise to Abraham
and to his seed. Amen.
**Agnus Dei**

Agnus Dei,  
qui tollis peccata mundi:  
dona eis requiem sempitemn.  
Lux aeterna luceat eis, Domine:  
Cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Lamb of God,  
Who takest away the sins of the world,  
grant them eternal rest.  
Let everlasting light shine upon them, Lord,  
with Thy saints for ever,  
for Thou art good.  
Grant them eternal rest, Lord,  
and let perpetual light shine upon them.

**Libera me**

Libera me, Domine, de morte aeterna,  
in die illa tremenda:  
Quando coeli movendi sunt et terra:  
Dum veneris judicare saeculum  
per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit,  
atque Ventura ira.  
Dies illa, dies irae,  
calamitatis et miserieae,  
Dies magna et amara valde.  
Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Libera me, Domine.

Libera me, Domine, from eternal death,  
in that great and terrible day:  
When the heavens move and earth:  
While you judge the world by fire.  
I tremble and fear,  
when the discussion comes,  
and the day of wrath.  
That day, that day of wrath,  
of calamity and misery,  
That great and bitter day.  
Grant them eternal rest, Domine,  
et let perpetual light shine upon them.  
Libera me, Domine.

**In paradisum**

In paradisum deducant te angeli:  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem  
sanctam Jerusalem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere  
aeternam habeas requiem.  
Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
May the angels receive thee in Paradise.  
At thy coming may the martyrs  
receive thee, and bring thee  
into the Holy City, Jerusalem.  
There may the choir of angels receive thee,  
and with Lazarus, once a beggar,  
mayst thou have eternal rest.

**Requiem aeternam**

Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine.  
Eternal rest give unto them, O Lord,  
et let perpetual light shine upon them.  
A hymn, O God, becomest thee in Zion,  
and a vow shall be paid to Thee in Jerusalem:  
Hear my prayer,  
all flesh come to Thee.  
Eternal rest give unto them, O Lord.
The Royal Hospital Chelsea is the home of the iconic Chelsea Pensioners, all retired soldiers of the British Army. Founded in 1682 by King Charles II for “the relief and succour” of military veterans, it admitted its first Chelsea Pensioners in 1692. Designed by Sir Christopher Wren, the Royal Hospital is one of the most visually stunning landmarks in London, sitting beside the River Thames opposite Battersea Park.

The Chapel Choir of the Royal Hospital is one of the finest professional church choirs in the UK. Its primary purpose is to sing at the Sunday morning Matins service in the Wren Chapel (a service open to the general public). Its members regularly sing with many of the world’s leading consort groups such as The Sixteen, Tallis Scholars, Stile Antico and Monteverdi Choir and also work in the fields of opera, conducting, teaching and music journalism. Its 12 singers, occasionally enlarged for occasions such as this recording, are chosen for their skill at choral singing and for a high standard of solo ability and general musicianship. The choir’s regular concerts at the Royal Hospital and Cadogan Hall have been critically acclaimed for combining “characterful performances with some finely focused singing”. Carols from Chelsea, the choir’s debut recording (on SOMM Recordings) with William Vann as Director of Music, earned wide critical acclaim, Gramophone commenting on the “first-class personnel” and “tension and subtlety in the performances”.

WILLIAM VANN is the Royal Hospital Chelsea’s Organist and Director of Music, the 16th holder of the post since 1692. His musical education began as a chorister of King’s College, Cambridge and Music and Organ Scholar at Bedford School. He subsequently read Law and held a Choral Scholarship at Gonville and Caius College, Cambridge, studying as a pianist at the Royal Academy of Music with Malcolm Martineau and Colin Stone.

Reviewing Purer than Pearl, his recording of Vaughan Williams’ songs and duets, Gramophone reserved “a special word of praise for William Vann’s deft pianism”. He has been awarded many prizes for piano accompaniment, including the Wigmore Song Competition Jean Meikle Prize for a Duo (with Johnny Herford), the Gerald Moore Award, the Royal Overseas League Accompanists’ Award, a Geoffrey Parsons Memorial Trust Award and the Hodgson Fellowship in piano accompaniment at the RAM.

William has collaborated with a vast array of artists, among them Sir Thomas Allen, Mary Bevan, James Gilchrist, Guy Johnston, Jennifer Johnston, Aoife Miskelly, Ann Murray, Brindley Sherrat, Nicky Spence and the Benyounes and Navarra Quartets. Recent performances have included appearances at Wigmore Hall, Cadogan Hall, Sage, Gateshead and St John’s Smith Square, the Aldeburgh, Edinburgh, Oxford Lieder, Machynlleth and City of London Festivals, the Northern Ireland Festival of Voice (broadcast on BBC Radio 3) and in France, Germany (live on ZDF television),
Nigeria, South Africa and Sweden. His discography includes recordings with Albion, Champs Hill, Navona and SOMM Recordings.

Founder and Artistic Director of the London English Song Festival, he is a Trustee of the Ralph Vaughan Williams Society, a Freeman of the Worshipful Company of Musicians, a Fellow of the Royal College of Organists, Chairman of Kensington and Chelsea Music Society, Artistic Director of Bedford Music Club and a conductor and vocal coach on the Dartington and Oxenfoord International Summer Schools. In April 2019 he will conduct a revival of Parry’s oratorio *Judith* at the Royal Festival Hall – the first full London performance since the 19th century – and Bach’s *St Matthew Passion* with the Academy of ancient Music at Cadogan Hall.

**Winner of the Kathleen Ferrier Award, baritone GARETH BRYNMOR JOHN** studied at St John’s College, Cambridge and the Royal Academy of Music where, in his final year, he won the Royal Academy of Music Patrons’ Award. He recently studied at the National Opera Studio supported by the Royal Opera House.

He made his debut with Welsh National Opera singing Schaunard (*La bohème*) in 2017 and returned to cover and sing the title role in *Eugene Onegin* as well as singing Masetto (*Don Giovanni*). Recent engagements include Aeneas (*Dido and Aeneas, Hong Kong Philharmonic*), Sharpless (*Madama Butterfly, Bury Court Opera and Anghiar Festival, Tuscany*) and Pallante (*Agrippina*) for Iford Arts Opera. Future engagements include Papageno (*The Magic Flute*), covering Andrei (*War and Peace*) and a series of concerts with WNO.

Gareth has performed extensively on the concert platform with a number of the UK’s leading orchestras and ensembles including the RPO, Philharmonia, Bournemouth Symphony Orchestra and the London Mozart Players. Highlights include *Elijah* (Really Big Chorus, Birmingham Town Hall), *Carmina Burana* (*The Bach Choir, Royal Festival Hall*), Handel’s *Messiah* and Fauré’s *Requiem* (Royal Albert Hall), Elgar’s *The Dream of Gerontius* (*Leeds Philharmonic Chorus*), Bach’s *St Matthew and St John Passions*, Handel’s *Judas Maccabaeus*, *Israel in Egypt* and *Alexander’s Feast*, Rachmaninoff’s *The Bells* and Britten’s *War Requiem* at Guildford and Chichester Cathedrals. Recent and future concert engagements include Brahms’s *Ein Deutsches Requiem* (Ulster Orchestra), Vaughan Williams’s *Sea Symphony* (*Salisbury Cathedral*), Walton’s *Belshazzar’s Feast* (*Guildford Cathedral*), Stanford’s *Mass Via Victrix* (*BBC National Orchestra of Wales*), Elgar’s *The Kingdom* (*BBC Philharmonic Orchestra*) and recitals at the Ludlow English Song Weekend, London Song Festival and Oxford Lieder.

Gareth is part of the Songsmiths and has given recitals at St John’s Smith Square, Wigmore Hall, Barber Institute, King’s Place, King’s Lynn Festival, North Norfolk Music Festival, Haddo Festival, Buxton Festival and Leeds Lieder. His debut recital CD, *The Children’s Hour*, with William Vann, will be released by Champs Hill Records in 2019.
JAMES ORFORD is currently Organ Scholar at both St Paul’s Cathedral and King’s College, London, having previously held scholarships at the Royal Hospital Chelsea, Truro Cathedral, and Dulwich College. He is also a prizewinning scholarship student at the Royal Academy of Music, where David Titterington is his teacher.

James has given recitals and concerts across the UK in many notable venues, including St Paul’s, Westminster and St Albans Cathedrals, several Cambridge college chapels, Christchurch and Bridlington Priories, the Duke’s Hall and the Royal Festival Hall.

As a choral accompanist he has worked with many professional and amateur choirs. Engagements as an accompanist have taken him to venues in the UK, France, Germany, Canada, the USA and Nigeria, including Chartres Cathedral, Neresheim Abbey, and Christ Church Cathedral, Montreal. His discography includes a critically acclaimed Christmas disc with the Chapel Choir of the Royal Hospital Chelsea and one with the Chapel Choir of King’s College, London which is yet to be released. He has also appeared on radio in the UK and Germany.

A pianist as well, James has worked mainly as an accompanist and regularly performs with instrumental and vocal soloists, most notably Susan Bullock and Ian Bostridge. He has also won the accompanist prizes in the AESS Courtney Kenny Song Competition, the John Kerr English Song Competition and the Marjorie Thomas Art of Song Prize.

HUGH ROWLANDS is the current Organ Scholar of the Royal Hospital, Chelsea. He began his musical career as a chorister at Westminster Abbey where he sang at many special services, most notably the Royal Wedding in 2011, and appeared on a number of CDs.

From 2012, he attended The King’s School, Canterbury where he was a music, organ and academic scholar. He regularly accompanied the school choirs in their services in Canterbury Cathedral. He was also the piano soloist in Shostakovich’s Piano Concerto No.2, Beethoven’s Piano Concerto No.5 and Tchaikovsky’s First Piano Concerto. Hugh has given many recitals in and around London, in particular at St George’s Chapel, Windsor. From September 2018, Hugh is Organ Scholar reading music at Sidney Sussex College, Cambridge.
Recording session with the Chapel Choir of the Royal Hospital Chelsea joined by the Chelsea Pensioners’ Choir

CHELSEA PENSIONERS’ CHOIR

IP Stephen (Steve) Allen  Miss Morven Hutchison
Ms. Elly Bourdillon-Miller  IP Brian Ireland
IP Simon de Buisseret  IP David Lines
IP Charmaine Coleman  IP June Lowe
IP Hugh Craig  IP Audrey Merton BEM
Miss Paulette Craxford  IP Michael (Mike) Paling
IP John Denton  Miss Celia Simpson
IP Richard Dows  IP George Stevenson
IP William (Bill) Gorrie  IP Colin Thackery
IP Mary Guidera  IP Jim Wimbridge
IP David Hathorn  IP John Wiseman
Lady Elaine Hillier  IP Henry (Harry) Wright BEM

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