

From Five Continents – Choral music and songs

## PENELOPE THWAITES (b.1944)

Carolyn Sampson *soprano* · James Gilchrist *tenor*  
 William Dazeley *baritone* · Penelope Thwaites *piano*  
 EX CATHEDRA, Jeffrey Skidmore *conductor*

- |   |  |      |
|---|--|------|
| 1 | Psalm 24, The earth is the Lord's                  | 3:41 |
| 2 | Psalm 121, I will lift up mine eyes                | 2:14 |
| 3 | Psalm 19, The heavens tell out<br>the glory of God | 3:57 |
| 4 | Psalm 23, The Lord is my Shepherd                  | 3:50 |

## Missa Brevis [15:44]

- |   |            |      |
|---|------------|------|
| 5 | Kyrie      | 2:39 |
| 6 | Gloria     | 4:51 |
| 7 | Sanctus    | 2:47 |
| 8 | Benedictus | 1:59 |
| 9 | Agnus Dei  | 3:28 |

## Love Songs

- |    |                           |      |
|----|---------------------------|------|
| 10 | Reverie                   | 2:07 |
| 11 | All the Days of Christmas | 1:54 |
| 12 | Forestry                  | 1:34 |

## Five Shakespeare Songs

- |    |                                 |      |
|----|---------------------------------|------|
| 13 | Under the Greenwood Tree        | 3:25 |
| 14 | Fear no more the heat o'the sun | 2:46 |
| 15 | When icicles hang by the wall   | 3:04 |
| 16 | O Mistress Mine                 | 2:09 |
| 17 | It was a Lover and his Lass     | 2:22 |

## India – Australia – Africa

- |    |                             |      |
|----|-----------------------------|------|
| 18 | Yaathum Oore Yaavarum Kelir | 2:39 |
| 19 | Walkabout                   | 2:54 |
| 20 | Kano                        | 4:38 |

## Christmas Songs

- |    |                              |      |
|----|------------------------------|------|
| 21 | Cold Winter's Night          | 3:05 |
| 22 | A Carol of Christmas Morning | 3:29 |
| 23 | Lead, Kindly Light           | 3:46 |
| 24 | St Teresa's Bookmark         | 2:48 |

All works (except Track 10) first recordings

Total Duration: 72:06

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THWAITESChoral music  
and Songs

## EX CATHEDRA

Jeffrey Skidmore  
*conductor*Carolyn Sampson  
*soprano*James Gilchrist  
*tenor*William Dazeley  
*baritone*

First Recordings



# From Five Continents

Carolyn Sampson *soprano* James Gilchrist *tenor* William Dazeley *baritone*  
Penelope Thwaites *piano* EX CATHEDRA/Jeffrey Skidmore

- 1 **Psalm 24, The earth is the Lord's**  
*for soprano, SATB choir and organ*
- 2 **Psalm 121, I will lift up mine eyes**  
*for SAB choir and organ*
- 3 **Psalm 19, The heavens tell out the glory**  
*for tenor, piano and violin*
- 4 **Psalm 23, The Lord is my Shepherd**  
*for soprano and piano*

## MISSA BREVIS

*for soprano, tenor, SATB choir and organ*

- 5 **Kyrie**
- 6 **Gloria**
- 7 **Sanctus**
- 8 **Benedictus**
- 9 **Agnus Dei**

## LOVE SONGS

- 10 **Reverie** *for baritone and piano*
- 11 **All the Days of Christmas**  
*for soprano and piano*
- 12 **Forestry** *for tenor and piano*

**FIVE SHAKESPEARE SONGS** *for soprano, tenor, baritone, SATB choir, piano and percussion\**

- 13 **Under the Greenwood Tree** – *soprano solo*
- 14 **Fear no more the heat o'the sun** – *baritone solo*
- 15 **When icicles hang by the wall**
- 16 **O Mistress Mine** – *tenor solo*
- 17 **It was a Lover and his Lass\***

## INDIA – AUSTRALIA – AFRICA

- 18 **Yaathum Oore Yaavarum Kelir**  
*for choir, saxophone, trumpet, guitars, piano and percussion*
- 19 **Walkabout**  
*for soprano, SATB ensemble, guitar, string bass and piano*
- 20 **Kano**  
*for tenor, choir, saxophone, piano and percussion*

## CHRISTMAS SONGS

- 21 **Cold Winter's Night**  
*for SATB choir, guitars and piano*
- 22 **A Carol of Christmas Morning**  
*for SSATB choir and organ*
- 23 **Lead, Kindly Light**  
*for SATB choir and piano (or organ)*
- 24 **St Teresa's Bookmark**  
*for a cappella SATB choir*

with: Rupert Jeffcoat *organ*  
Lucy Russell *violin*  
Benjamin Hill *saxophone*  
Rob Spalton *trumpet*  
Christopher Roberts *guitar*  
Tommy Fuller *bass guitar*  
Tom Chapman *percussion*

# From Five Continents

## Choral music and songs

Travelling in over 30 countries through Europe and Australia, Asia, Africa and America, both as a concert pianist and through performances of my own compositions, I have been fascinated by the variety and vitality of so many musical cultures. Hence the title for this selection of my choral music and songs. In many cases, the work was written for a particular occasion or a particular performer. Context shapes and enriches imagination.

Just as I cannot remember when I didn't play the piano, I cannot remember not improvising "tunes". My poet-father found it amusing to fit words to those tunes. Working with choirs began at school. It continued after I had completed my music degree at Melbourne University when, unexpectedly, I became involved as musical director of various revues and musical plays. I worked with professionals and amateurs. Writing music in such circumstances is an immediate, invaluable lesson in what does (and what does not) work.

Keith Michell, the renowned actor and singer, impressed me with his attitude. It was late in his distinguished career when he remarked as we were rehearsing: "Isn't it wonderful how you can always go on learning?" That approach is also part of the artistry of Ex Cathedra under their ingenious founder and conductor, Jeffrey Skidmore. I greatly admire – and share – their long-lasting commitment to the best music-making, in whatever style we may be working. It has been

a complete pleasure to work with them, and with three such inspiring solo artists as Carolyn Sampson, James Gilchrist and William Dazeley.

Happily, the impetus for this recording came from several of my younger relations. Their encouragement was crucial. They know who they are, and I thank them.

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Of the four psalm settings here, the two extracts from **Psalm 24** were chosen by friends for their wedding in 1971. "The earth is the Lord's" strikes a topical note and those thrilling lines beginning "Lift up your heads, you gates/ lift yourselves up, you everlasting doors,/ That the King of Glory may come in!" throw a vivid and rhythmical image.

**Psalm 121**, 'I will lift up mine eyes to the hills', was set for my school, Tintern Grammar, which occupies a beautiful campus at the foot of the Dandenong Ranges outside Melbourne. For our redoubtable English headmistress, Constance Wood, these were the hills mentioned in the psalm, and she asked me in 1964, when I was still at university, to make the setting. It remains the School Psalm and I have also made a version for string orchestra.

**Psalm 19** ('The heavens tell out the glory of God') was the choice of musician friends for their wedding in Ireland in 1973. Like Psalm 24 it does not stint on grandeur. But after celebrating the glories and mystery of the universe, there comes a contrasting sense of the dance. The violin obbligato (which I added in this later, revised 2019 version) dialogues with piano, the piano with the solo

singer, and finally all three speak together. Words of undoubted instruction are greeted with cheer. **Psalm 23**, 'The Lord is my Shepherd', is perhaps the most loved of all psalms, with its depiction of the shepherd guarding his flock. My setting was made as a Christening gift for my twin niece and nephew in 1978.

I was commissioned to make a setting of the **Missa Brevis** by the Friends of the Church of St John the Baptist, Canberra, and it was first performed there in May 2015. Conscious of so many towering existing musical realisations, I could only express the effect of the words as they struck me; as I would want to sing them. Apart from the celebratory *Gloria*, the movements are indeed a series of prayers – supplicating in the *Kyrie* and *Agnus Dei*, quietly adoring in the *Sanctus*, gracefully dancing in the *Benedictus*.

Some will recall the popular radio (later television) programme *My Music*, which began in 1967 and continued until 1983, whose four panellists included the Scottish baritone Ian Wallace. The show would end with a short song from each panellist. Ian took to a tune I offered him, gave it to Scottish poet Carolyn James, who responded with the words under her title **Reverie**. Ian later recorded the song for the Cambra label in 1985, concluding a double-album of his favourite repertoire.

Another member of the *My Music* panel, singer and broadcaster John Amis, sent me **All the Days of Christmas** by the American poet Phyllis McGinley. The whimsy – and something deeper – touched me, and the musical setting came with ease.

My father's poem **Forestry**, written in his early twenties, was intended as a slightly ironic piece. In 1967, in London, I was working as accompanist with the wonderful American mezzo, Muriel Smith. I set the words for her. In fact, her style was far from "ironic". It was a glorious golden voice of great intensity. I was sad never to have seen her *Carmen* at Covent Garden or *Carmen Jones* on Broadway. Working with her was a formative musical experience, and this is just one of several songs I wrote for her. It works equally well for a tenor soloist.

Although I have always felt a magic in Shakespeare's words, it was only recently that I felt compelled to set some of them to music. These five settings, all taken from his plays, must be more widely set than any. All of them have a largely outdoor background. It occurred to me that most lives in Shakespeare's time would seem to have been lived closer to the harsh realities and the profound beauties of the natural world. In setting these songs, the pictorial background he provides is ever-present for me.

**Under the Greenwood Tree** (from *As You Like It*) was requested by my daughter and son-in-law for their wedding in 2016. My tune is clearly folk-inspired with the words looking towards the future: "Here shall he see no enemy/ but winter and rough weather". My daughter rightly felt "she" should be included here, and I confirmed it with "they". I hope Shakespeare would have understood and forgiven.

**Fear no more the heat o'the sun** (*Cymbeline*) began some 20 years ago when my imagination was totally caught by hearing someone recite these verses.

This poem strikes the perspective of death: so much of what appears to matter in life then becomes irrelevant. There is anger as well in Shakespeare's argument, and, again, natural events are used to strengthen the emotion. The "lightning flash" is pictured side by side with the powerful who can censure and condemn at will. Then, how moving are his words at the end: blessing the departed person, safe from harm, temporal or spiritual. All a composer can do is to try to reflect these powerful feelings and images.

The remaining three songs were written to make up the collection, premiered at a concert of my music by the Australian choir Igitur Nos in 2017. Each short phrase in **When icicles hang by the wall** (*Love's Labour's Lost*) is in fact a whole canvas – an amazing kaleidoscope of freezing weather and its effects. And is there something sad, even sinister, about the merciless snapshot of the poor underling "greasy Joan"? Drama, beauty, humour, realism, and suggested insurrection – all in two brief verses.

*Twelfth Night's* **O Mistress Mine** – the traditional seduction attempt on the road – then appears so much more straightforward. But the brevity of life was all too real and here becomes poignant. The theme continues in **It was a Lover and his Lass** (*As You Like It*). Cast in a more cheerful and energetic mood, it celebrates the timeless pursuit of love in the more clement and accommodating Spring weather.

My unexpected post-graduate involvement as musical director of several touring shows included writing new material as we travelled. In Madras in

1971, our host in India, Rajmohan Gandhi (grandson of the Mahatma), was presented with a poem by Professor T Rangarajan inspired by the famous 2,000-year-old words **Yaathum Oore Yaavarum Kelir** by the fabled Tamil poet and philosopher Kaniyan Pungundranar. The theme of universal brotherhood has sent these words to the United Nations building in New York and has prompted several settings. The Professor suggested that his words might be set to music, and in doing so, I was able to draw somewhat on my earlier studies of Indian music.

By contrast, a contemporary Swedish poet, Gerd Jonzon, had been captivated by the Australian landscape and her beautiful, brief images immediately suggested a folk-style song in **Walkabout**: a new arrangement was made for this recording in 2019. In 1969 the new Emir of Kano (a traditional state in northern Nigeria) came as a delegate to an international conference in Switzerland. **Kano** was written to welcome him – words (again) by someone of another nationality (the Scottish writer John Morrison) expressing his fascination for an utterly different culture. My music could not imitate the music of that part of Nigeria. But Morrison's words did inspire my imagination, and we offered the song as an appreciation (not an appropriation).

In 1965 an American folk-group The Kingston Trio were enjoying tremendous world-wide popularity. Even Bob Dylan was a fan. Their euphonious singing and playing, and the charm of its rhythm, delighted me. Many of our friends in Australia grew up playing and singing to folk-guitar – a style which has remained popular and is distinct from English folk-guitar style. No doubt

these influences inspired my carol **Cold Winter's Night**, heard here in a revised setting from 2019.

My Yorkshire grandfather studied chemistry at Oxford and emigrated to teach in Australia. But English literature was his passion – a passion inherited by my father, who in turn returned to Oxford life. Hence, my earliest memories are of the fields around Shotover. Vivid and dear as my Australian side remains, my life – and much of my music – has largely unfolded in England. Indeed, the conductor on this recording, Jeffrey Skidmore, commented on the “Englishness” of **A Carol of Christmas Morning**. The tune was written first in 2002, and my father then supplied the words.

**Lead, Kindly Light** was written as a solo song in 1995. I developed a choral version a decade or more later. Countless people have been helped and inspired by St John Henry Newman's theme “one step enough for me”. But does the traditional tune truly reflect his vision at the end of the hymn? Once death has come close in one's life, these are uplifting and moving words.

St Teresa of Ávila was a woman of formidable intellect and spiritual discernment. Many years ago, a friend gave me a bookmark inscribed with a fine translation of her powerful words of faith and comfort. My setting, **St Teresa's Bookmark**, was made in 2018.

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# TEXTS

## 1 Psalm 24, 'The earth is the Lord's'

The earth is the Lord's and all that is in it,  
The world and they that dwell therein.  
For it was He who founded it upon the seas  
And planted it firm upon the waters beneath.

Who may go up the mountain of the Lord?  
And who may dwell in his holy place?  
He who hath clean hands and a pure heart,  
Who hath not set his mind on falsehood,  
And hath not committed perjury.  
He shall receive a blessing from the Lord  
And justice from God his saviour.  
Such is the blessing of those who seek him,  
That seek the face of the God of Jacob

Lift up your heads, you gates,  
Lift yourselves up, you everlasting doors,  
That the King of glory may come in!  
Who is the King of glory?  
The Lord strong and mighty,  
The Lord mighty in battle.  
Lift up your heads, you gates,  
Lift them up, you everlasting doors  
That the King of glory may come in.  
Who then is the King of glory?  
The King of glory is the Lord of Hosts.

## 2 Psalm 121, 'I will lift up mine eyes'

I will lift up mine eyes to the hills, whence cometh help  
My help cometh from the Lord, which made heav'n and earth.  
He will not suffer thy foot to be moved, he that keepeth thee will not slumber,  
Behold, he that keepeth Israel shall neither slumber nor sleep.  
The Lord is thy keeper, the Lord is thy shade on thy right hand  
The sun shall not smite thee by day, nor the moon by night.  
The Lord shall preserve thee from all evil, he shall preserve thy soul,  
The Lord shall preserve thy going out and thy coming in,  
From this time forth, and e'en for evermore.

## 3 Psalm 19, 'The heavens tell out the glory of God' vs 1-4; 7-11

The heavens tell out the glory of God,  
The vault of heaven reveals his handiwork.  
One day speaks to another, night with night shares its knowledge,  
And this without speech or language, or sound of any voice.  
Their music goes out through all the earth,  
And their words reach to the end of the world.

The law of the Lord is perfect, and revives the soul,  
The Lord's instruction never fails, and makes the simple wise.  
The precepts of the Lord are right and rejoice the heart.  
The fear of the Lord is pure and abides forever.  
The Lord's decrees are true and righteous every one,  
More to be desired than gold, pure gold in plenty,  
Sweeter than syrup or honey from the comb.

It is these that give thy servant warning,  
And he who keeps them wins a great reward.

**4 Psalm 23, 'The Lord is my Shepherd'**

The Lord is my shepherd, I shall not want,  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters.  
He restoreth my soul,  
He leadeth me in the paths of righteousness  
For his name's sake.  
Yea, though I walk through the valley of the shadow of death,  
I will fear no evil, for Thou art with me,  
Thy rod and thy staff, they comfort me.  
Thou preparest a table for me in the presence of mine enemies,  
Thou anointest my head with oil, my cup runneth over.  
Surely goodness and mercy all my life will follow me,  
And I will dwell in the house of the Lord for ever.

**MISSA BREVIS**

**5 Kyrie**

Kyrie eleison. Christe eleison. Kyrie eleison.

**6 Gloria**

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis  
Laudamus te, benedicimus te, adoramus te, glorificamus te.  
Gratias agimus tibi, propter magnam gloriam tuam  
Domine Deus, Rex celestis,  
Deus Pater, Pater omnipotens, Domine Fili, unigenite Jesu Christe

Domine Deus, Agnus Dei, Filius Patris,  
Qui tollis peccata mundi, miserere nobis  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus, tu solus Dominus  
Tu solus altissimus, Jesu Christe,  
Cum Sanctu Spiritu in Gloria Dei Patris, Amen.

**7 Sanctus**

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth  
Pleni sunt coeli et terra Gloria tua.  
Hosanna in excelsis

**8 Benedictus**

Benedictus qui venit in nomine Domini.  
Hosanna, Hosanna,  
Hosanna in excelsis.

**9 Agnus Dei**

Agnus Dei, qui tollis peccata mundi  
Miserere nobis  
Dona nobis pacem

**10 Reverie** (Carolyn James)

Whene'er my thoughts are filled with deep repose,  
When in the hush of night a fire-fly glows,  
Then I think of Scotland, so fair and free,  
And I long for the things that mean so much to me.

Eagles winging o'er the highland glen,  
Tumbling, tumbling through the clouds, and then –  
Watching the salmon leaping far below,  
Idly wond'ring where they go.

And when I hear a lilting melody  
Softly whisp'ring in my dreams, reminding me  
Of the day that the music played when first we met  
And the sound of your laughter I shall n'er forget.

Should the mists of time divide,  
Leaving me wand'ring, with no-one by my side,  
Then in my heart I'll always hear you sing  
And my spirit will fly back, as on an eagle's wing.

**11 All the Days of Christmas** (Phyllis McGinley, 1905-78)

What shall my true love have from me  
To pleasure his Christmas wealthily?  
The partridge has flown from our pear-tree,  
Flown with our summers are the swans and the geese,  
Milk-maids and drummers would leave him little peace,  
I've no gold ring and no turtle dove,  
So what can I bring to my true love?

A coat for the drizzle, chosen at the store,  
A saw and a chisel for mending of the door,  
A pair of red slippers to slip on his feet,  
Three striped neck-ties,  
Something sweet.

He shall have all I can best afford,  
No pipers piping, no leaping lord,  
But a fine fat hen for his Christmas board,  
Two pretty daughters (versed in the role),  
To be worn like pinks in his button-hole,  
And the tree of my heart with its calling linnet,  
My evergreen heart, and the bright bird in it.

**12 Forestry** (Michael Thwaites, 1915-2005)

My love and I in all agree  
As one, save this thing only:  
While she likes trees in silver clumps,  
I like them huge and lonely.

In this our hearts divided stand  
As Egypt and the Pole,  
Though in all else we are not two,  
But one consenting soul.

And that is why we love to walk  
When night, the Blackbird, perches,  
Together, counting I the oaks,  
And she the white young birches.

**FIVE SHAKESPEARE SONGS**

**13 Under the Greenwood Tree** (*As You Like It*, Act II Sc.5)

Under the greenwood tree  
Who loves to lie with me?  
And turn his merry note  
Unto the sweet bird's throat  
Come hither, come hither,  
Here shall he see no enemy  
But winter and rough weather.

Who doth ambition shun  
And loves to live in the sun,  
Seeking the food he eats  
And pleased with what he gets,  
Come hither, come hither,  
Here shall he see no enemy  
But winter and rough weather.

**14 Fear no more the heat o'the sun** (*Cymbeline*, Act IV Sc.2)

Fear no more the heat o'the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages:  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;  
Thou art past the tyrant's stroke;  
Care no more to clothe and eat;  
To thee the reed is as the oak:  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning flash,  
Nor the all-dreaded thunder stone;  
Fear not slander, censure rash;  
Thou hast finished joy and moan:  
All lovers young, all lovers must  
Consign with thee, and come to dust.

**15 When icicles hang by the wall** (*Love's Labour's Lost*, Act V, Sc.2)

When icicles hang by the wall,  
And Dick the shepherd blows his nail,  
And Tom brings logs into the hall,  
And milk comes frozen home in pail  
When blood is nipped and ways be foul,  
Then nightly sings the staring owl  
Tu-whit, to-who!, a merry note,  
While greasy Joan doth keel the pot.

**16 O Mistress Mine** (*Twelfth Night*, Act II, Sc.3)

O Mistress mine, where are you roaming?  
O, stay and hear; your true love's coming,  
That can sing both high and low:

Trip no further, pretty sweeting;  
Journeys end in lovers meeting,  
Ev'ry wise man's son doth know.

No exorcizer harm thee!  
Nor no witchcraft charm thee!  
Ghost unlaid forbear thee!  
Nothing ill come near thee!  
Quiet consummation have;  
And renowned be thy grave!

When all aloud the wind doth blow,  
And coughing drowns the parson's saw,  
And birds sit brooding in the snow,  
And Marian's nose is red and raw,  
When roasted crabs hiss in the bowl,  
Then nightly sings the staring owl,  
Tu-whit, to-who, a merry note,  
While greasy Joan doth keel the pot.

What is love? 'Tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:

In delay there lies no plenty;  
Then come kiss me, sweet and twenty,  
Youth's a stuff will not endure.

**17 It was a Lover and his Lass** (*As You Like It*, Act V, Sc.3)

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino,  
That o'er the green cornfield did pass.  
In spring-time, the only pretty ring time,  
When birds do sing, hey ding a ding ding;  
Sweet lovers love the Spring.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
These pretty country folks would lie,  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding ding;  
Sweet lovers love the Spring.

**INDIA - AUSTRALIA - AFRICA**

**18 Yaathum Oore Yaavarum Kelir** (Professor T Rangarajan)

*Yaathum – Oore – Yaavarum – Kelir!*  
A Tamil poet saw creation so,  
He trod the earth two thousand years ago,  
Said man should make a friend of ev'ry foe:  
*Yaathum oore yaavarum kelir*  
*Ev'ry human is my kinsman near*  
*Ev'ry country is my country dear*

No trains or planes were racing through the land,  
No rockets to the moon had yet been planned,  
And yet his gaze the far horizon scanned,  
*Yaathum oore yaavarum kelir*  
*Ev'ry human is my kinsman near*  
*Ev'ry country is my country dear*

This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that life was but a flower  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding ding;  
Sweet lovers love the Spring.

And therefore take the present time,  
With a hey, and a ho, and a hey nonino,  
For love is crownèd with the prime  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding ding;  
Sweet lovers love the Spring.

Then science had its secrets locked away,  
No caste or creed divided in his day,  
And so the Tamil poet yet could say –  
*Yaathum oore yaavarum kelir*  
*Ev'ry human is my kinsman near*  
*Ev'ry country is my country dear*

From east and west and north and south today  
We stand as one and point mankind the way  
To care and share and with the poet say –  
*Yaathum oore yaavarum kelir*  
*Ev'ry human is my kinsman near*  
*Ev'ry country is my country dear*

**19 Walkabout** (Gerd Jonzon)

O I can see that long straight road  
Stretching to the blue, to the never-never,  
I see, I see, so far to the never-never,  
So far.

O can you hear the rush of rain in the crowns of trees  
On the ground long waiting?  
I hear, I hear, on the ground long dry and waiting,  
The rain.

O when you hear the laughing bird,  
Listen in the breeze of the early morning,  
You'll hear – a song of fight and freedom  
In the breeze.

O I have found the pearl of price  
On the sandy beach, as I went a searching,  
I found, I found what the wise men want and need,  
That pearl.

O I can see the road to walk  
And I listen to the voice in the stillness of my heart,  
I hear, in the boldness of my heart,  
There's a call, a call.

**20 Kano** (John Morrison)

There is a land in Africa, in Africa, there's a land  
Where the far horizon stretches wide on ev'ry hand  
Far, far as the eye can see,  
A land in Africa, in Africa – sun on the sand,  
Where the long-horned cattle slowly stride, and jet planes glide,  
Sun on the sand like waves of summer sea.

Horns blow,  
Drums sound,  
Head-dresses and robes in rainbow colours glow,  
Thronging crowds surround street and market-place, walls and courtyard,  
Noble city, Kano, Kano, Kano – royal ground!

Let the horns blow loud and long,  
Let the drums beat out the rhythm of a song –  
Kano, Kano, Kano,  
To the music of the drum – let all come home!

There is a land in Africa, in Africa, there's a land,  
Heart of a continent stretching wide on ev'ry hand,  
Rich in people, promise for Africa.  
A city in the land rises from the endless plain, like sun on the sand,  
Walled and secure, majestic to endure  
Throughout the centuries, to sound the call again.

Horns blow,  
Drums sound,  
Head-dresses and robes in rainbow colours glow,  
Thronging crowds surround street and market-place, walls and courtyard,  
Noble city, Kano, Kano, Kano – royal ground!

Let the horns blow loud and long,  
Let the drums beat out the rhythm of a song –  
Kano, Kano, Kano,  
To the music of the drum – let all come home!

Let the word go far and clear  
To wipe out hatred and fear –  
Let friendship's hand outreach the sand,  
Kano, Kano, Kano,  
That to the music of the drum – all people, brothers and sisters, will come home!

## CHRISTMAS SONGS

**[21] Cold Winter's Night** (Penelope Thwaites)

Cold winter's night – hard frost was on the ground,  
Bright shone a star to where a King might be found,  
Lord of both king and shepherd, Lord of rich and poor  
Of every nation,  
Lord of all.

Over the hills came men of wealth and learning,  
Shepherds, their hearts with awe and wonder burning,  
Knelt where they found him sleeping in an oxen stall,  
A Child in a manger,  
Lord of all.

Clear shines that star for a world that's still divided,  
Giving a light by which we may be guided,  
Shining for every nation, shining through every wall,  
For all generations,  
Light for all.

**[22] A Carol of Christmas Morning** (Michael Thwaites, 1915-2005)

See what a dazzling day came dawning  
Out of the still and starry night.  
O what a joyful Christmas morning  
Turned the world's darkness into light.  
Angels in chorus praising the Father,  
Trumpets exultantly sounding it forth  
Telling the bounds of all creation  
Infinite love came down to earth.

Wise men and Kings with wondering shepherds  
Kneeling to share that heav'nly joy  
Where, with the oxen, straw and manger  
Mary had laid her baby boy  
Here in a stable, darkened and dreary,  
Hope for the world had its wonderful birth,  
Comforting sad and poor and weary,  
Infinite love came down to earth.

Oh, sing for the dazzling day of dawning  
Out of the still and starry night.  
Sing for the joyful Christmas morning  
Turning the darkness into light.  
Angels in chorus praise with elation  
Trumpets exultantly sounding it forth  
Telling the bounds of all creation  
Infinite love came down to earth.

Sing, oh sing, sing for the dawning  
Out of the still and starry night,  
Sing for the Christmas morning,  
Turning darkness into light.  
Angels in chorus praising the Father,  
Trumpets exultantly sounding it forth,  
Telling the bounds of all creation  
Infinite love came down to earth.

### **23 Lead, Kindly Light**

(St John Henry Newman, 1801-90)

Lead, kindly light, amid the encircling gloom,  
lead thou me on;  
The night is dark, and I am far from home;  
lead thou me on.

Keep thou my feet; I do not ask to see  
the distant scene; one step enough for me.

I was not ever thus, nor prayed that thou  
shouldst lead me on;  
I loved to choose and see my path; but now  
lead thou me on.

I loved the garish day, and, spite of fears,  
pride ruled my will: remember not past years.  
So long thy power hath blest me, sure it still  
will lead me on,

O'er moor and fen, o'er crag and torrent, till  
the night is gone,  
And with the morn those angel faces smile,  
which I have loved long since, and lost awhile.

### **24 St Teresa's Bookmark**

(St Teresa of Ávila, 1515-82)

Let nothing affright thee,  
Nothing disturb thee,  
All things are passing,  
God never changeth,  
Patient endurance  
Attaineth to all things,  
Who God possesseth  
In nothing is wanting,  
God alone sufficeth.

**PENELOPE THWAITES** AM was born in Chester, UK of Australian parents and grew up in Melbourne, Australia. She graduated from Melbourne University with First Class Honours, winning the Ormond Exhibition and being placed first in her year. After a period working in musical theatre, she continued her piano studies in London with pianist Albert Ferber and pursued orchestration studies with William L Reed. Her 1974 Wigmore Hall debut led to solo and chamber concerts in London's major concert halls, and concertos with the Philharmonia Orchestra, London Philharmonic Orchestra, BBC Concert Orchestra and many others. She has toured in over 30 countries.



Photograph: Edward Jackson

Resident in London, she has remained an ambassador for Australia's music, regularly including Australian works in concerts and recordings. She founded and ran the international Performing Australian Music Competition in London in 2001 and 2008, and was artistic director of major Grainger festivals in 1998 and 2011. She has recorded some 260 tracks of Grainger, many in the 19-CD Chandos Grainger Edition, to be re-issued in 2021. Penelope is also editor of the acknowledged guide to Grainger's music *The New Percy Grainger Companion* (Boydell 2010). ABC Classic radio included her as one of Australia's best classical performers in 2019. She was awarded the Order of Australia in 2001.

As a composer, Penelope has written over 150 songs, four musicals, a ballet, film, keyboard and chamber music. *Ride! Ride!* (with Alan Thornhill), about the 18th-century religious revolutionary John Wesley, played in London's West End in 1976 and has since had 42 productions worldwide. A concert version, with Keith Michell in the lead and released on SOMM in 1999 was described by Gramophone as "a compelling aural drama".

This new CD presents some different aspects of her work – a selection of choral and vocal works, sacred and secular, written from university days to the present. Performances and broadcasts of her music have included the BBC, ABC, Westminster Abbey, Lambeth Palace, St John's Smith Square, the Southbank, Wigmore Hall and King's Place. Current commissions include a new piece for piano trio.

[www.impulse-music.co.uk/penelopethwaites](http://www.impulse-music.co.uk/penelopethwaites)

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The scores of tracks 1, 2, 4, 10, 11, 12, 22 & 23 are available from  
Bardic Edition: [info@bardic-music.com](mailto:info@bardic-music.com)

or

Schott-Music London: [londonshop@schott-music.com](mailto:londonshop@schott-music.com)

Scores of all other tracks are available from the composer at  
[www.impulse-music.co.uk/penelopethwaites](http://www.impulse-music.co.uk/penelopethwaites)

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**CAROLYN SAMPSON** has enjoyed notable successes worldwide in repertoire ranging from early baroque to the present day. On the opera stage she has appeared with English National Opera, Glyndebourne Festival Opera, Scottish Opera, Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin.

She performs regularly at the BBC Proms and with orchestras including the Bach Collegium Japan, Royal Concertgebouw Orchestra, Freiburg Baroque Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Rotterdam Philharmonic, Leipzig Gewandhaus, Vienna Symphony Orchestra and with numerous orchestras in the USA. She has worked with conductors such as Sir Mark Elder, Harry Bicket, Ivor Bolton, Riccardo Chailly, Harry Christophers, Philippe Herreweghe, Andris Nelsons, Yannick Nézet-Séguin, Louis Langrée, Trevor Pinnock and Donald Runnicles.



Photograph: Marco Borggreve

A consummate recitalist, Carolyn's regular performances include at the Leeds Lieder, Saintes and Aldeburgh Festivals as well as Amsterdam Concertgebouw, Wigmore Hall, Barcelona, Freiburg, Oper Frankfurt, Vienna Konzerthaus and recently her debut recital tour of Japan.

Carolyn has an extensive discography appearing on the Harmonia Mundi, BIS, Hyperion, Virgin Classics, DG Archiv, Linn Records and Vivat labels, earning accolades including the recital award in the 2015 *Gramophone* Awards, a Diapason d'Or and a nomination for *Gramophone's* Artist of the Year in 2017. Her debut song recital disc *Fleurs*, with Joseph Middleton, was released in 2015 and nominated in the solo vocal category of the *Gramophone* Awards. Subsequent releases include *A Verlaine Songbook*, exploring settings of the poetry of Paul Verlaine, *Lost is my Quiet*, a duet disc with countertenor Iestyn Davies, *A Soprano's Schubertiade* and *Reason in Madness*, all for the BIS label.

**JAMES GILCHRIST** began his working life as a doctor, turning to a full-time career in music in 1996. His musical interest was fired at a young age, singing first as a chorister in the choir of New College, Oxford and later as a choral scholar at King's College, Cambridge.



Photograph: Patrick Allen

James' extensive concert repertoire has seen him perform in major concert halls throughout the world with conductors including Sir John Eliot Gardiner, Sir Roger Norrington and the late Richard Hickox. He is considered a master of English music, and equally at home in Baroque repertoire – the *St John* and *St Matthew Passions* feature prominently in his schedule.

James' impressive discography includes recordings of *Albert Herring* (title role) for Chandos, *St John Passion* with the AAM and the critically-acclaimed recordings of Schubert's song cycles for Orchid Classics.

Recent highlights include *St Matthew Passion* with both Tafelmusik Baroque in Toronto, and Kings College Cambridge as part of Stephen Cleobury's final Easter week as Director of Music, Haydn's *Creation* with Dallas Symphony Orchestra and for a staged production with Garsington Opera and Ballet Rambert, and Beethoven's *Missa Solemnis* with Singapore Symphony Orchestra.

In the 2019-20 season, appearances include the role of Rev. Adams *Peter Grimes* with Bergen Philharmonic Orchestra conducted by Edward Gardner at Den Norske Opera, Oslo, and Grieghallen in Bergen. Elsewhere on the concert platform, James joins Bach Collegium Japan and Masaaki Suzuki for a tour of Europe, and *St Matthew Passion* with City of Birmingham Symphony Orchestra conducted by Richard Egarr.

**WILLIAM DAZELEY** is a graduate of Jesus College, Cambridge. He studied singing at the Guildhall School of Music and Drama, where he received several notable prizes including the prestigious Gold Medal, the Decca/Kathleen Ferrier Prize and Richard Tauber Prize, and won such competitions as the Royal Overseas League Singing Competition and the Walther Gruner International Lieder Competition.



Photograph: Melissa Carpenter

William has appeared in many of the world's opera houses, where roles have included Marcello *La bohème*, Guglielmo *Così fan tutte*, Yeletsky *Queen of Spades* and Figaro *Il barbiere di Siviglia* (Royal Opera House, Covent Garden), Papageno *The Magic Flute* (English National Opera), Baron Douphol *La traviata*, Starveling *A Midsummer Night's Dream* (Glyndebourne Festival), Claudius *Hamlet*, Pandolfe *Cendrillon*, Count *Figaro*, Figaro *Barbieri*, title role *Owen Wingrave* (Glyndebourne on Tour), Count *Figaro* and *Don Giovanni* (Deutsche Oper Berlin), Don Alfonso *Così fan tutte* (Royal Danish Opera), Count *Figaro* (Pittsburgh Opera), Zurga *The Pearl Fishers* (San Francisco Opera) and title role *Eugene Onegin* (New Zealand Opera).

On the concert platform, he has sung the title role *Szenen aus Goethes Faust* with the City of Birmingham Symphony Orchestra, Schumann *Requiem for Mignon* (Gardiner/MonteVerdi Orchestra), *Christmas Oratorio* (Berlin Philharmonic), Mahmoud *The Death of Klinghoffer* (BBC Symphony Orchestra), *Das Paradies und die Peri* (San Francisco Symphony), *Carmina Burana* (Orchestre du Capitole, BBC Symphony Orchestra, Sydney Symphony Orchestra and the BBC Philharmonic Orchestra) and *L'enfance du Christ* (Davis/London Symphony Orchestra and Bayerische Rundfunk). World premières include Jesus in Birtwistle's *The Last Supper* (Barenboim/Deutsche Staatsoper).

Founded in 1969 by Jeffrey Skidmore, **EX CATHEDRA** is a leading choir and early music ensemble with a repertoire reaching from the 12th to the 21st centuries. It has become a unique musical resource – a specialist chamber choir, vocal Consort, period-instrument orchestra and delivers a thriving education programme.

It is known for its passion for seeking out the best, the unfamiliar and the unexpected in the choral repertoire, and for its high-quality performances underpinned by detailed research. Alongside its reputation for historically-informed performances, Ex Cathedra is highly regarded amongst UK choirs for the amount of new music it commissions and premieres.

Ex Cathedra presents a series of concerts in Birmingham, where it is an Associate Artist at Town Hall & Symphony Hall, across the Midlands, and in London. It enjoys invitations to appear at festivals and concert series across the UK and has performed as far afield as Tel Aviv and New York.

An extensive programme of award-winning schools, arts in health and community projects is led by a team of Vocal Tutors, who are all members of Ex Cathedra, and engages tens of thousands of children across the UK and abroad each year, reaching schools in Belgium, China, New Zealand, Singapore, Uganda and Thailand. Arts in health projects include bedside *Singing Medicine* sessions every week on every ward at Birmingham Children's Hospital, and group sessions for adult stroke and dementia patients.

Nurturing talent is at the heart of Ex Cathedra's work, with its Academy of Vocal Music providing a choral training pathway for children and young people aged 4-18, whilst its Scholars programme provides a year-long scheme for recent graduates as they establish their professional singing career, and Student Scholars scheme provides opportunities for Royal Birmingham Conservatoire students. Ex Cathedra's Associate Conductor scheme gives talented conductors the opportunity to develop their career; Tori Longdon was the Associate Conductor at the time of recording this CD.

**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 in 1969 in his home city of Birmingham.

Jeffrey's driving passion has been to refresh, reinvigorate and make the choral repertoire accessible to as many people as possible. He and Ex Cathedra are known for exciting and innovative but always attractive programming. Under his direction, Ex Cathedra has shown an enduring commitment to vocal education from its ground-breaking schools programme, *Singing Playgrounds*, to the nurturing of young professional singers.

Jeffrey is a pioneer in the field of research and performance of choral works of the 16th-18th centuries. He is also a champion of contemporary choral music, commissioning more than a dozen new works in recent years.

He has directed the City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, Aalborg Sinfoniorkester, Irish Baroque Orchestra, Nederlands Kammerkoor and BBC Singers. In opera, he has worked with Birmingham Opera Company, Welsh National Opera, Marc Minkowski and David McVicker, and has given the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully.



Photograph: operaomnia.co.uk

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

Jeffrey has been recognised with an OBE for services to choral music, and an honorary doctorate from the University of Birmingham.

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## Ex Cathedra

### Soprano

Marianne Ayling  
 Alison Burnett  
 Ros Crouch  
 Clare Edwards  
 Rosy Heneghan  
 Gemma King  
 Margaret Langford  
 Rebecca Ledgard  
 Margaret Lingas\*  
 Ruth McElvanney  
 Shirley Scott  
 Ellie Sperling  
 Katie Trethewey

### Alto

Sacha Fullerton  
 Harriet Hougham Slade  
 Samantha Lewis\*\*  
 Ksynia Loeffler  
 Tori Longdon  
 Matthew Reeve  
 Nicola Starkie

### Tenor

Paul Bentley-Angell  
 Tim Burton\*\*  
 Steve Davis  
 Jacob Ewens\*  
 James Robinson  
 Iain Sloan  
 Ashley Turnell

### Bass

John Cotterill  
 Andrey Kushchinsky\*\*  
 William Peart  
 Bill Robinson  
 Greg Skidmore  
 David Smith  
 Lawrence White

\*2019-20 Scholar

\*\*2019-20 Royal Birmingham Conservatoire Student Scholar