



# THE HEAVENS AND THE HEART

CHORAL AND ORCHESTRAL MUSIC BY  
**JAMES FRANCIS BROWN**



**BENJAMIN NABARRO** VIOLIN **RACHEL ROBERTS** VIOLA  
**GEMMA ROSEFIELD** CELLO **CATRIONA SCOTT** CLARINET  
**THE CHOIR OF ROYAL HOLLOWAY**  
**ORCHESTRA NOVA**  
**GEORGE VASS** CONDUCTOR

# The Heavens and the Heart

Choral and Orchestral Music  
by James Francis Brown (b. 1969)

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Benjamin Nabarro *violin*  
Rachel Roberts *viola*  
Gemma Rosefield *cello*  
Catriona Scott *clarinet*  
The Choir of Royal Holloway  
Orchestra Nova  
George Vass *conductor*

About Orchestra Nova & George Vass:

*'Playing and recorded sound are both excellent.  
It's a fascinating achievement, beautifully done'*  
Gramophone

*'[...] an outstanding recording of a powerful and absorbing work'*  
MusicWeb International

**1. Trio Concertante** [20:46]  
for violin, viola, cello and string orchestra

**Clarinet Concerto**  
**(Lost Lanes – Shadow Groves)**

for clarinet and string orchestra

2. Broad Sky – Interlude I [7:03]  
3. Dark Lane – Interlude II [5:28]  
4. Around the Church – Interlude III [5:52]  
5. The Far Grove [5:20]

**The Heavens and the Heart**

Three Psalms for chorus and small orchestra

6. Caeli enarrant gloriam Dei (Psalm 19) [6:05]  
7. Si vere utique justitiam loquimini (Psalm 58) [6:48]  
8. Bonum est confiteri Domino (Psalm 92) [6:40]

Total playing time [64:07]



James Francis Brown  
Photography: Liz Isles

James Francis Brown has been a close friend for over twenty years. I first heard his music when, as Artistic Director of the Deal Festival, I programmed his String Trio in 1996 and immediately recognised in him a kindred spirit. James is committed to the renewal of tonality, but not the simplistic sort one finds in minimalism, rather one that uses real voice leading, modulation and lyrical melody. Listen to the opening of the Trio Concertante, which begins this album, and to the way violin, viola and cello present in turn their beautifully crafted melodies – in fact a continuous melodic line divided into three long sections. It is the ecstatic lyricism of Tippett reborn in a totally individual way. James has that rarest of gifts nowadays, the ability to write music that is genuinely joyful, without using anything like cliché or pastiche. The same spirit can be found in his Clarinet Concerto, a response to a particular beloved English landscape, and the rapt psalm settings of *The Heavens and the Heart*.

In an article from 1938, Michael Tippett wrote 'A composer's intuitions of what his age is really searching for may be, and probably will be, not in the least such obvious things as the portrayal of stress and uncertainty by grim and acid harmonies. The important thing [...] is that he should be in some living contact with

the age.' The music on this recording abundantly proves the continuing truth of Tippett's words from eighty years ago.

David Matthews

### **The Heavens and the Heart: Orchestral and Choral Music by James Francis Brown**

The central work on this disc, the Clarinet Concerto, is concerned with the imaginative 'pull' of a significant place, not solely as a form of nostalgia but a kind of fanciful sensing of the 'content in the soil' or a quality of light – characteristics that always seem to me to hold an important, if intangible, message. In the case of the Clarinet Concerto the place in mind is the small village of Ingworth in North Norfolk and, although the two other works presented here don't ostensibly relate to a specific location, it was certainly a powerful stimulus, during the process of writing, to know where these pieces would be 'born'.

All three works on this recording received their premieres in Presteigne, the old county town of Radnorshire which nestles in the border countryside of the Welsh Marches, as part of the Presteigne Festival conducted

by Artistic Director, George Vass with a hand-picked orchestra of fine string players. As a regular visitor to Presteigne since the early 2000s, I have always loved the space and profound calm of this part of Powys. The lush fields and hedgerows with that poignant bright light of late-summer and the cool church interiors with the suggestion of local community service, of one sort or another, spanning the centuries certainly exerted an influence on the composition of the notes themselves.

Soon after my first encounter with Presteigne, I discovered that, coincidentally, many of my ancestors (on my maternal grandmother's sides— née Went) lived in Presteigne during the early nineteenth century, so my affinity with the place was greatly enhanced. Although my working methods are largely abstract and concerned with the intrinsic properties of music, there is in these three works, a uniting and overarching theme of time and place and I look on them now as a group of kindred spirits, despite the varied purposes of their conception.

### **Trio Concertante**

In the summer of 2005, George Vass asked me to write a work for the following year's Presteigne Festival with the suggestion of

a work for string trio and string orchestra. Having written a string trio for the Leopold String Trio several years previously, George, with his customary knack for finding what it is that composers really want to do, sensed my affinity with the medium.

The string quartet, minus the second violin, demands a rather more athletic approach, with the cello being allowed to enter a higher register and with the shining quality of three-part harmony loosening up the denser texture of the traditional quartet. I relished the opportunity but discovered in the process the challenge of creating a satisfying contrast between the soloists and the bulk of strings that make up the orchestra. The solution seemed, to me, to lie with need for strong melodic invention and a marked dialogue between the two groups. The form of this single-movement work is quite straightforward. It starts with a flowing moderato, which becomes increasingly forceful before giving way to a more reflective second subject. This in turn gives way to a short slow section which acts as a development and allows a gentle cadenza-like freedom.

There follows a recapitulation, which is intensified and sustains momentum until the end.

The connection to the English tradition is clear, but I hope that the work is fresh and appealing. I dedicated it to George Vass – originally, in the approach to his fiftieth birthday and the premiere was given on 29 August 2006. The soloists were Pauline Lowbury (violin), Sarah-Jane Bradley (viola) and Gemma Rosefield (cello) with the Presteigne Festival Orchestra.

### **Clarinet Concerto (Lost Lanes – Shadow Groves)**

The sub-title suggests not only a sense of rural remoteness but also, by analogy, a way in which certain paths or possibilities, perhaps faculties glimpsed in childhood, but not pursued, often reappear as tantalising prospects at odd moments throughout our lives. The village of Ingworth in Norfolk is one such remote place that has had a profound influence on my creative outlook and, to my amazement, it transpired that Catriona Scott also has a strong connection with that place from her own early childhood. I was fascinated by the possibility that our impressions of that now rather remote time, may be similar.

The titles of the movements have a personal significance: 'Broad Sky' is a gently breezy evocation of that part of Norfolk, which introduces fragments that are heard in the

subsequent movements.

'Dark Lane' rather graphically describes an unsettling experience: Out walking one cold January at dusk I became aware of a sound that grew in intensity and uncannily resembled a huge beating heart, unseen, a few yards off. It seemed to pursue me as I walked down the lane through the mist and, although I later discovered a rational explanation for the sound, I was struck by the transformation of that familiar place into somewhere quite sinister and unknown.

'Around the Church' is a reflection on the numberless people who, through the ages, have looked out on these same scenes, many of whom now rest in the churchyard.

Finally, 'The Far Grove' suggests a distant point, still bathed in evening light but impossible to reach before night closes in. The desire to be there is perhaps sufficiently rewarding and transforming.

The movements are linked by interludes for solo clarinet, which prepare the listener for the next part of the journey.

The work was commissioned for the Presteigne Festival by Mr Keith Stanley and

the John S Cohen Foundation and received its premiere on 21 August 2008 by clarinettist Catriona Scott with the Presteigne Festival Orchestra.

### **The Heavens and the Heart – Three Psalms for chorus and small orchestra**

The Old Testament psalms are believed to date from around 1000–400 BC and are wonderfully redolent of the outlook and environment of the Ancient World. This is poetry in which beauty and harshness sit side-by-side and external fixations (The Heavens) are balanced by personal, philosophical contemplation (The Heart).

I have taken only the first dozen lines or so from the chosen psalms but in each case the spirit of the text has been retained as, in effect, an exposition of the whole.

The text from Psalm 19 – ‘The heavens declare the glory of God’ – was famously used by Haydn in one of his most celebrated works, *Die Schöpfung*, although my approach is perhaps more ‘muscular’ than jubilant. At the core of this movement is the image of ‘God the athlete’ – running the course of the heavens and shining a light from which none may hide.

Psalm 58 – ‘Do you indeed in silence speak

righteousness, O you mighty ones?’ – is a scathing assault on the deceptive rhetoric of rulers and is unnervingly pertinent today. This movement draws something from Bach’s sombre Lutheranism but it also invokes the wrathful vein of the Old Testament; the words ‘God crush their teeth’ are treated with unflinching dissonance. There is also a flavour of the sparse middle-eastern deserts, the hissing snake, the beguiling snake-charmer – images that give a distinctly acerbic tang to this psalm.

In the final movement, Psalm 92 – ‘It is good to praise the Lord and make music to your name, O Most High’ – is naturally loved and favoured by musicians because it associates the joyful spirit directly with music. It specifically cites instruments such as the harp, voice and lyre and I have made full play of this, though I’ll happily leave the listener to discover the references here.

I must admit to treating the text of this psalm somewhat freely; I have reordered the lines in the interests of musical cogency and added ‘Hosanna in excelsis’ as a refrain, providing a celebratory emphasis and an uplifting ending to the work.

*The Heavens and the Heart* was commissioned jointly by the Presteigne Festival and St

Albans Choral Society with funds from the Arts Council of Wales and the Williams Church Music Trust. It was premiered on 28 August 2016 by the Presteigne Festival Chamber Choir and Orchestra conducted by George Vass.

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### **Text & translation**

#### **The Heavens and the Heart**

6. Caeli enarrant gloriam Dei (Psalm 19)  
Caeli enarrant gloriam Dei et opera  
manuum eius adnuntiat firmamentum  
Dies diei eructat verbum et nox nocti  
indicat scientiam.  
Non sunt loquellae neque sermones  
quorum non audiantur voces eorum.  
In omnem terram exivit sonus eorum  
et in fines orbis terrae verba eorum.  
In sole posuit tabernaculum suum et ipse  
tamquam sponsus procedens de thalamo suo  
Exultavit ut gigans ad currendam viam suam:  
A summo caeli egressio eius et occursum  
eius usque ad summum eius  
Nec est qui se abscondat a calore eius.

7. Si vere utique iustitiam loquimini (Psalm 58)  
Si vere utique iustitiam loquimini,  
recta iudicate, filii hominum.  
Etenim in corde iniquitates operamini; in terra  
injustitias manus vestrae concinnant.

*The heavens show forth the glory of God, and the  
firmament declares the work of his hands  
Day to day utters speech, and night to night  
shows knowledge.*

*There are no speeches nor languages, where  
their voices are not heard.  
Their sound hath gone forth into all the earth:  
and their words unto the ends of the world.  
He hath set his tabernacle in the sun: and he,  
as a bridegroom coming out of his bride chamber,  
Hath rejoiced as a giant to run the way:  
His going out is from the end of heaven,  
And his circuit even to the end thereof: and there  
is no one that can hide himself from his heat.*

*Are your minds set upon righteousness and do  
you judge the thing that is right, you sons of men?  
You imagine mischief in your heart upon the earth:  
and your hands deal with wickedness.*

Alienati sunt peccatores a vulva;  
Erraverunt ab utero: locuti sunt falsa.  
Furor illis secundum similitudinem serpentis,  
sicut aspidis surdae et obturantis aures suas,  
Quae non exaudiet vocem incantantium,  
et venefici incantantis sapienter.  
Deus conteret dentes eorum in ore ipsorum;  
molas leonum confringet Dominus.  
Ad nihilum devenient tamquam aqua decurrens;  
Intendit arcum suum donec infirmetur.

8. Bonum est confiteri Domino (Psalm 92)

Bonum est confiteri Domino,  
Quam magnificata sunt opera tua, Domine!  
Altissime, profundae:  
(Hosanna in excelsis!)  
Ad annuntiandum mane misericordiam tuam,  
et veritatem tuam per noctem,  
In decachordo, psalterio; cum cantico, in cithara.  
(Hosanna in excelsis!)  
Quia delectasti me, Domine, in factura tua;  
Et in operibus manuum tuarum exultabo.  
Bonum est confiteri Domino,  
Quam magnificata sunt opera tua, Domine!  
(Hosanna in excelsis!)

*The ungodly are froward, even from their mother's womb:  
As soon as they are born, they go astray, and speak lies.  
They are as venomous as the poison of a serpent:  
even like the deaf adder that stoppeth her ear;  
Which refused to hear the voice of the  
charmer: charm he never so wisely.  
Break their teeth, O God, in their mouths;  
smite the jaw-bones of the lions, O Lord:  
Let them fall away like water that runs apace;  
And when they shoot their arrows let them be rooted out.*

*It is a good thing to give thanks unto the Lord:  
O Lord, how glorious are thy works.  
O most high, O most profound:  
(Hosanna in the highest!)  
To tell of thy loving-kindness early in the morning:  
and of thy truth in the evening;  
Upon the psaltery, and upon the lute:  
upon a loud instrument, and upon the harp.  
(Hosanna in the highest!)  
For thou, Lord, hast made me glad through thy works:  
And I will rejoice in giving praise for the  
operations of thy hands.  
It is a good thing to give thanks unto the Lord:  
O Lord, how glorious are thy works.  
(Hosanna in the highest!)*



George Vass  
Photography: Liz Isles

### **Benjamin Nabarro (violin)**

Described by *Musical Opinion* as ‘an outstanding artist’, Benjamin Nabarro has performed throughout Europe, North America, Africa, and the Middle and Far East, as a violin soloist, director and conductor. He has performed with the Philharmonia, BBC Symphony, BBC Scottish Symphony, English Chamber and Scottish Chamber orchestras, among others. His concerto performances have won praise for their ‘purity of style, elegance of phrasing and unsurpassed perfection of technique’ (*Musical Opinion*).

Since 2009, he has been first violin of Ensemble 360, and he also plays regularly with the Nash Ensemble, where he has appeared in concerts world-wide, as well as in numerous recordings. Recent concerto engagements include performances of works by Elgar, Glazunov, Mendelssohn, Mozart and Brahms, Watkins, Piazzola, Vivaldi and Bach. He has regularly been invited to the festivals of Cheltenham, BBC Proms, Aldeburgh, Bath, Presteigne, Schleswig Holstein, Mecklenberg-Vorpommern and Nuremberg, where he also made his conducting debut in 2012. In 2016 he conducted and played as soloist with the European Sinfonietta in a concert to celebrate the Queen’s

ninetieth birthday in Gibraltar.

Benjamin Nabarro is a member of the Leonore Piano Trio, together with cellist Gemma Rosefield and pianist Tim Horton. The trio has given concerts throughout the UK, mainland Europe and New Zealand, where they broadcast for Radio New Zealand and gave a concert in the New Zealand Parliament. The trio’s debut recording for Hyperion Records of music by Arensky and Rachmaninov was released in March 2014 to great critical acclaim. Their second recording, also for Hyperion, of works by Lalo, has won universal praise and both discs were featured a BBC Radio 3’s ‘Disc of the Week’. They have recently recorded the complete trios of David Matthews, at the composer’s request, and further recordings for Hyperion of music by Taneyev, Rimsky Korsakov, Pixis and Pary.

[www.benjaminbarro.co.uk](http://www.benjaminbarro.co.uk)

### **Rachel Roberts (viola)**

Rachel Roberts is one of Europe’s leading violists and performs internationally as soloist and chamber musician.

As soloist she has collaborated with conductors Christoph von Dohnányi, Andras Schiff and Richard Hickox, performing

concertos with the Philharmonia Orchestra, Köln Kammerorchester, Kammerphilharmonie Graubunden in Switzerland and the Manchester Camerata amongst others. She was the featured viola soloist in the BBC TV documentary ‘The Passions of Vaughan Williams’ with Richard Hickox and the Philharmonia Orchestra, and has performed Mozart’s Sinfonia Concertante alongside violinists Christian Tetzlaff, Antje Weithaas and Benjamin Schmid in Germany, Switzerland and London. She has recorded two solo albums with pianist Lars Vogt on the Cavi label.

Rachel enjoys a busy schedule of chamber music. She has appeared at the Concertgebouw, Amsterdam, Musikverein (Grand Saal) Vienna, Alte Oper Frankfurt and the Wigmore Hall, Royal Festival Hall, Cadogan Hall, St John’s Smith Square and King’s Place in London. Rachel is a regular guest at international chamber music festivals such as Salzburg, Wiener Festwochen, Schubertiade, Heimbach, Mecklenburg Vorpommern, Hamburg ‘Oestertone’, Lofoten and Stift. Her chamber music collaborations include artists such as Christian Tetzlaff, Isabelle Faust, Steven Isserlis and Joshua Bell.

Prizes for her chamber music recordings include a *Diapason d’Or*, CD of the month

in *Fonoforum* and Editor’s Choice in *Gramophone*. She has recorded chamber music for Hyperion, Champs Hill Records, Signum Classics, Cavi and Deutsche Rundfunk.

Rachel is Professor of Viola at the Guildhall School of Music and Drama. In the UK she has given masterclasses at the Britten-Pears Young Artists Programme, Dartington International Summer School, Chethams School of Music, Birmingham Conservatoire and the Guildhall School of Music and Drama.

[www.rachelrobertsviola.co.uk](http://www.rachelrobertsviola.co.uk)

### **Gemma Rosefield**

Described by *The Strad* as ‘a mesmerising musical treasure’, and by the *London Evening Standard* in 2005 as ‘a phenomenal talent’, Gemma’s recording for Hyperion of the complete works for cello and orchestra of Sir Charles Stanford with the BBC Scottish Symphony Orchestra and Andrew Manze was hailed as being ‘superbly played’ (*BBC Music Magazine*), whilst *Gramophone* wrote that Gemma ‘plays with disarming character and freshness; her technique too is enviably sure and tone beguilingly rounded’.

Recent and future highlights include Edward Gregson’s Cello Concerto ‘A Song for Chris’



Benjamin Nabarro



Rachel Roberts



Gemma Rosefield



Catriona Scott

at the Presteigne Festival, Dvořák's Cello Concerto with the Estonian National Orchestra and Vello Pähn; Elgar's Cello Concerto at the Royal Festival Hall with the Philharmonia Orchestra under by Christopher Warren-Green and *Concello* by Maciej Zielinski in Krakow with Sinfonietta Crokovia. Gemma is cellist of both Ensemble 360 and the Leonore Piano Trio, with pianist Tim Horton and violinist Benjamin Nabarro.

Gemma plays on a cello made in Naples in 1704 by Alessandro Gagliano, formerly owned and played by the Prince Regent.

[www.gemma-rosefield.co.uk](http://www.gemma-rosefield.co.uk)

#### **Catriona Scott (clarinet)**

Clarinetist Catriona Scott is a dynamic and imaginative musician described as 'the excellent soloist' (*The Telegraph*) and praised for her 'expressive playing' (*The Guardian*). She performs as a soloist, recitalist and chamber musician throughout the UK (as well as live on BBC Radio 3) and in Ireland, Denmark and Italy. She has been featured at many major music festivals, including Aldeburgh, Cheltenham, North York Moors, Presteigne, St Magnus, Swansea and Ulverston. She has a varied

and extensive repertoire, as demonstrated by her diverse concerto performances including Mozart, Weber, Crusell, Finzi, Goldschmidt, Hoddinott and Joseph Phibbs.

A passionate advocate of contemporary music, Catriona attended the contemporary performance and composition course as part of the Britten-Pears Young Artist Programme. She has gone on to enjoy collaborations with many composers including James Francis Brown, Cheryl Frances-Hoad, Cecilia McDowall and David Matthews, and has premiered and recorded numerous works written especially for her. Catriona has worked with artists such as Huw Watkins, Tom Poster, Sara Trickey, Sarah-Jane Bradley, Gemma Rosefield, Gillian Keith and Clare McCaldin (with whom she recorded songs by Ned Rorem for Champs Hill). She performs regularly with her duo partner, pianist Charlotte Brennand, and with many ensembles such as Gemini (appearing in recordings of chamber works by Sir Peter Maxwell Davies and David Lumsdaine amongst others), Galliard Ensemble and Orchestra Nova.

Catriona read Music as an Instrumental Scholar at St Hilda's College, Oxford. Whilst studying at the Royal Northern College of Music she won the UK Northwath Clarinet Competition. Her teachers included





The Choir of Royal Holloway

Dame Thea King, John Bradbury and Chris Swann.

### **The Choir of Royal Holloway**

The Choir of Royal Holloway is considered to be one of the finest mixed-voice collegiate choirs in Britain. Their recordings on the Hyperion label have attracted top reviews from all major music publications. Equally at home on the concert platform, the choir gives fifty-plus concerts a year with a particular specialism in music from the late Renaissance and contemporary music, especially from the Baltic States. The choir also benefits from a unique training programme in collaboration with The King's Singers – Royal Holloway's Ensemble in Residence.

Created at the time of the foundation of Royal Holloway in 1886, the choir was originally only for women's voices. The mixed choir now comprises twenty-four choral scholars which are generously funded as a part of the Santander Universities scheme. These choral scholars undertake a busy schedule of weekly services, as well as concerts, international tours, recordings and broadcasts. In addition to this activity, Royal Holloway is also the only university that still maintains a tradition of daily sung morning services.

The choir has been fortunate to sing at a number of high-profile events including the 2014 Festival of Remembrance at the Albert Hall (live on BBC TV), an awards ceremony at Buckingham Palace and performing a new John Rutter commission for the Magna Carta 800th anniversary in front of HM The Queen, the Prime Minister and Archbishop of Canterbury. The choir regularly sings at festivals, including Presteigne in 2015 and 2018. The choir also has a large discography, including seven titles on the Hyperion Label. Their most recent (*Ola Gjeilo: Winter Songs*) was No. 1 in the UK and US classical chart.

[www.chapelchoir.co.uk](http://www.chapelchoir.co.uk)

### **Orchestra Nova**

Formed by respected British conductor George Vass, Orchestra Nova made its debut at the Purcell Room on London's South Bank in October 2001. Their first commercial recording, a recording of Stephen Dodgson's Concertino for two guitars and orchestra, was chosen as 'Editor's Choice' in *Gramophone*.

Orchestra Nova features regularly at St John's, Smith Square, London having given sixtieth birthday concerts for Cecilia McDowall and George Vass, a programme with award-

winning saxophonist Amy Dickson and a sell-out Christmas concert with the Choir of Royal Holloway. Other engagements have included concerts at St Albans Abbey and at Proms at St Jude's.

Orchestra Nova has recorded five successful discs of British contemporary music for Dutton Epoch; other releases include English Oboe Concertos for Guild, David Matthews' Piano Concerto for Toccata Classics, music by Stephen McNeff for Champs Hill, choral music by William Mathias for Naxos with the choirs of St Albans Abbey under Tom Winpenny.

[www.novamusic.org.uk](http://www.novamusic.org.uk)

#### **George Vass (conductor)**

Described by BBC Radio 3 as 'the saviour of contemporary classical music', respected English conductor George Vass studied at the Royal Birmingham Conservatoire and the Royal Academy of Music, London.

In 1992, he was appointed Artistic Director of the internationally renowned Presteigne Festival in Wales, and is founder Artistic Director of both Nova Music Opera and Orchestra Nova.

As a guest conductor he has worked with

the Bournemouth Symphony, Royal Liverpool Philharmonic, Royal Scottish National and Ulster orchestras and has broadcast for BBC Radio 3; his ever-expanding discography includes some thirty commercial recordings for Dutton, Guild, Champs Hill, Lyrita, Naxos, Resonus Classics, SOMM and Toccata of works by British composers.

In his dual career as conductor and festival director, Vass maintains a strong interest in the performance and promotion of contemporary music. Over the last thirty years he has commissioned and premiered a variety of new works from composers including Martin Butler, Gabriel Jackson, Paweł Łukaszewski, David Matthews, John McCabe, Cecilia McDowall, Paul Patterson, Joseph Phibbs, Robert Saxton, Peter Sculthorpe, Huw Watkins and Hugh Wood.

For the operatic stage, Vass premiered Thomas Hyde's *That Man Stephen Ward* (Hampstead and Highgate Festival, 2008; revival for Nova Music Opera, 2015) and, for Nova Music Opera, Sally Beamish *Hagar in the Wilderness* (2013), Stephen McNeff *Prometheus Drown'd* (2014), Cecilia McDowall *Airborne* (2014), Charlotte Bray *Entanglement* (2015) and Joseph Phibbs *Juliana* (2018). He has also conducted

Britten's *Curlew River* (Hampstead and Highgate Springfest, 2009; Nova Music Opera, 2013) and Holst's *Savitri* (Nova Music, English Music Festival, 2010).

An Associate of the Royal Academy of Music, George Vass was presented with a BASCA Gold Badge Award in 2017, marking his support for the UK song-writing and composing community. He also serves as a governor of The Royal Society of Musicians – founded in 1738, Britain's oldest music charity providing immediate financial assistance to musicians unable to work due to accident, illness or old age.

[www.georgevass.co.uk](http://www.georgevass.co.uk)

#### **The Choir of Royal Holloway**

##### **Soprano**

Emily Chapman  
Libby Chessor  
Emily Christian  
Isabella Gibber  
Danni O'Neill  
Kirsty O'Neill  
Isabelle Palmer  
Caroline Woods

##### **Alto**

Shivani Rattan  
Celia Stoddart  
Lydia Ward  
Chloe Wedlake  
David Whitworth

##### **Tenor**

James Edgeler  
William Hey  
Ben Rutt-Howard  
Jack Yates

##### **Bass**

Bradley Gill  
Jon Hunkin  
Adam Jarman  
Peter Norris  
Laurence Padfield  
Tom Rayner  
Ben Richards



## **Orchestra Nova**

### **Violin I**

Martin Smith (leader)  
Claudia Ajmone-Marsan  
Mary Brace  
Madeleine Easton  
Peter Graham  
Kirra Thomas

### **Violin II**

Sophie Mather  
Paul Barrett  
Helen Davies  
Jamie Hutchinson  
Glesni Hedd-Roberts

### **Viola**

Becky Chambers  
Liam Buckley  
Carol Ella  
Amy Swain

### **Cello**

Tim Lowe  
Rowena Calvert  
Anna Mowat

### **Bass**

Ben Scott-Russell  
Becky Welsh

### **Horn**

Sam Pearce \*  
Paul Cott \*

### **Harp**

Suzy Willison-Kawalec \*

*\* The Heavens and the Heart only*

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[www.presteignefestival.com](http://www.presteignefestival.com)  
The Choir of Royal Holloway, University of London  
[www.chapelchoir.co.uk](http://www.chapelchoir.co.uk)

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Damian Thanfrey (baritone)  
Nova Music Opera Ensemble  
George Vass (conductor)  
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*'Damian Thanfrey gives a powerhouse performance as Ward'*  
Gramophone



Dances, Elegies & Epitaphs: *The Music of Peter Fribbins*  
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*'This refreshing recording [...] brims with vitality and clear, sinuous melody'*  
The Observer

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Producer, engineer & editor: Adam Binks

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