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Celestial Dawn

The Pembroke College Girls' Choir
Anna Lapwood



Celestial Dawn

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Total timings		62.55

The Pembroke College Girls' Choir
Owen Saldanha, organ & piano (tracks 3, 4, 6, 7, 8, 10, 11, 13 & 17)
Joseph Beadle, organ & piano (tracks 1, 2, 5, 9, 12, 14, 15, 16, 18 & 19)
Anna Lapwood, conductor

Celestial Dawn

As with so many across the country and the world, in 2020 the Pembroke College Girls' Choir couldn't meet in person for 6 months during the 1st lockdown, and for 4 months during the 2nd lockdown. When we could meet, all the singing we could do involved 2-metre distancing and copious quantities of hand sanitiser. There was a part of me that worried what the Girls' Choir would be like when we could finally meet again; whether they would remember the repertoire, whether they would have lost their vocal confidence, and, most worrying of all, whether they would have lost their sense of identity as a group. If anything, I found the opposite to be true; when we could eventually return to singing regularly they were

singing with a newfound sense of determination and commitment. I think so many of us found that the pandemic reminded us of what it is that is so important about singing together with other people, and I think this has come across in performances from choirs all over the country. With this album it was my hope that we could capture some of that determination, recording the music that got us through one of the hardest years in most of our lives.

All of the tracks were recorded in Pembroke Chapel, with the choristers socially distanced throughout the space. We ultimately lost a couple of choristers to track and trace as the recording progressed, but everyone stepped up to fill the gaps and I couldn't be prouder of what

this amazing group of young women has produced. I was keen that the recording should be a snapshot of what the choir sounded like at that point in time, and so it seemed only appropriate that we recorded in our own Chapel, despite the fact that our organ is not particularly well-suited to some of the repertoire. The organ is a reconstruction of an early 18th-century instrument, so it doesn't have a swell box or any playing aids. I'm immensely grateful to our two organ scholars, Owen Saldanha and Joe Beadle, for the time they took to devise sensitive registration schemes. The style of organ means that some of the more familiar choral staples on this album won't necessarily sound exactly as they're expected to in the English choral tradition. They do, however, sound like the Pembroke

choral tradition, and, for me, that was the important thing.

As with our previous choral album, Celestial Dawn isn't just limited to sacred music but includes a couple of secular offerings too. Some of the music will be familiar and other pieces are being recorded for the first time; I hope that some of these less well-known pieces might be picked up by other choirs and gain the recognition they deserve. Every piece that we have recorded brings with it a plethora of memories and stories, some of which I will share in these liner notes. It is my hope that this recording might bring you the same joy, peace and reassurance that the music has brought to us over the past two years.

Anna Lapwood, 2022

Programme notes

Cantique

Nadia Boulanger (1887-1979)

We begin in what is perhaps slightly unexpected territory. A piece secular, not sacred, accompanied by the piano not the organ, and written by the Boulanger sister remembered for her teaching more than her compositions. The beauty of Nadia Boulanger's Cantique lies in its simplicity; sparse chords on the piano twinkle like starlight, underpinning a melody that sounds as if it has been woven from a single thread. The piece exists in two versions – the one heard here, written for solo voice and piano with a beautifully evocative text by Maurice Maeterlinck, and a sacred version written a year later for voice, violin, cello, harp and organ, with the text changed to 'Lux Aeterna'. I did consider recording the sacred version

instead, but found myself repeatedly drawn back to the powerful text of the original. I also think it's important for the choristers to sing in languages other than those which dominate our repertoire (English and Latin), and, seeing as one of our girls is bilingual, speaking fluent French, we had a lot of fun working on the text as a group. This is a piece which draws you in, envelopes you in a warm embrace and then doesn't let you go.

Light of the World

John Dankworth (1927-2010)

Simplicity is infused with a touch of jazz in the form of John (Johnny) Dankworth's Light of the World. Dankworth was primarily known as a saxophonist and jazz composer. He studied clarinet at the Royal Academy of Music, making him one of the few British jazz players of his generation

to have had a formal musical education. Dankworth was credited with putting jazz and classical music on the same stage; his obituary in the Guardian describes how 'He once opined that symphonies were the great novels of western music and jazz was the journalism; the one embracing the spirit of an era, the other catching its intense and characteristic moments on the wing.' Light of the world has a special significance for all of our choristers as it is the piece they all had to sightread at audition! With its abundance of slightly awkward intervals and a couple of key changes thrown in for good measure it makes a fantastic sight-reading exercise. It was also the anthem for the inaugural Evensong of the Girls' Choir back in 2018, and has remained a firm favourite ever since.

Magnificat and Nunc Dimitiss in C

Wayne Marshall (b. 1961)

We stay in jazz land for a little while longer with one of the choristers' favourite settings of the Magnificat

and Nunc Dimitiss. Wayne Marshall has managed to achieve a wonderful balance between music which presents a real challenge for the choristers and music which is incredibly fun to sing. The choristers always have huge smiles on their faces when they sing the Gloria! From an educational perspective I find this piece plays an essential role in the girls' training each year: doing some in-depth work at creating a balanced sound in four parts always has a really positive knock-on effect on the wider sound of the choir, and so this is often the piece which helps our younger members step up to the next level. A particularly happy memory from our recording was when we finished an hour early on the final day; I asked the girls what they wanted to do for an hour and they decided they wanted to sing through as many canticle settings as they could from memory. Our recording engineer, Mike, ended up calling Wayne on FaceTime and



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so the (rather hyper) girls sang his Magnificat down the phone to him.

If With All Your Hearts

Felix Mendelssohn (1809–1847)

We turn now to slightly more conventional repertoire, and another piece which has been a staple of our services of Evensong since the choir began. I think it's so important that choristers are encouraged to think beyond Evensong and

engage with the wider repertoire, so I always enjoy introducing them to Oratorio extracts. This aria from Mendelssohn's Elijah was originally written for tenor, sung in the first part of the Oratorio by Obadiah, moving between the voice of God and the thoughts of man.

O Perfect Love

Harry Thacker Burleigh (1866–1949)

Harry Thacker Burleigh was one of America's first prominent black

classical composers and played a crucial role in the development of American art song, composing over 200 of them. He learnt piano and voice, studying the latter with George F. Brierly, an English church musician who had been a chorister at Worcester Cathedral. As a scholar at the National Conservatory of Music, Burleigh worked closely with Dvořák, singing him the spirituals and minstrel songs of the mid-19th century. It was Dvořák who encouraged Burleigh to assemble the folk tradition of his slave ancestors; Burleigh began to publish these pieces in 1911, the publications in turn leading to Burleigh gaining recognition as a composer in his own right. O Perfect Love is another piece which was originally written for tenor; there is a gloriously nostalgic recording by Richard Crooks which I would thoroughly recommend listening to.

Ubi Caritas

Roxanna Panufnik (b. 1968)

Roxanna Panufnik's Ubi Caritas is one of our more recent discoveries. We first learnt it when we were rebuilding the choir's sound following the first Covid lockdown. As with many choirs, we were stuck with remote video rehearsals for 6 months from March 2020, and so had to work hard to gradually get the choir back up to standard. One of the things which took some work was creating a blended sound in two parts again, and this was the piece which we used, so it holds special memories for all our singers. There is something immensely comforting about this piece; I think it's the combination of the familiarity of the plainsong and the lilting repetition in the piano accompaniment.

The Seal Lullaby

Eric Whitacre (b. 1970)

The Seal Lullaby is another one of our lockdown pieces. The girls were

encouraged to request repertoire for us to look at in our remote rehearsals when we couldn't meet in person, and this was one of the pieces they chose. It quickly became a choir favourite. Whitacre described how this piece started its life as a song for an animated film based on Rudyard Kipling's *The White Seal*, which begins with a mother seal singing softly to her young pup. The film never happened in the end, but the piece was already written, and Whitacre describes how he sang it to his baby son every night to try and get him to go to sleep. The piece now exists in several different configurations for multiple different voice parts, but I'm particularly fond of this version for upper voices. There is something about the slight fragility and innocence of young voices which I find incredibly moving when combined with Kipling's text.

O That I Once Past Changing Were *Lennox Berkeley*

This beautiful little piece of Lennox

Berkeley sets part of George Herbert's poem *The Flower*. As well as enjoying this piece for its understated beauty, I can't listen to it without chuckling to myself thanks to a rendition of it which didn't quite go according to plan in a service of *Evensong* at Pembroke. The piece repeats the same material 3 times, with a 2nd part introduced the 3rd time round. There is the option to reduce this down to 2 repetitions and omit the opening solo, and we decided to do just that for this particular service. The message, however, did not reach the organist, who happily embarked on the 3rd repetition before realising what had happened, resulting in a glorious improvised organ coda. I think one of the things I love about the choristerships is that they teach young people that things don't always go according to plan, but what is important is how you deal with that. Special thanks go to Rosie, one of our head choristers and the soloist in this piece. This recording was one of the

last things Rosie did with the choir before leaving to focus on her studies, and so this track feels particularly special.

Pie Jesu

Lili Boulanger (1893-1918)

For the midpoint of the album we return to the Boulanger sisters, and Lili Boulanger's final work. Lili dictated *Pie Jesu* to Nadia whilst on her deathbed, and there is something of that reflected in the work's haunting beauty. The piece was originally written for a solo voice accompanied by string quartet, harp and organ, but for the purposes of *Evensong* it works well for just voice and organ. I should say that I very nearly didn't include it in this recording because it is one piece where I find you really miss the presence of a swell box on our organ. When I talked about it with the choir, though, they really wanted to record it – as did I – and so here we are. The descent and slowing into the final statement of the *Pie Jesu*, resolving into consonant harmony after the

dissolution of the previous passages, always feels to me like Lili moving from the pain of the real world to the relief of death, the final Amen her soul ascending into heaven.

Drop, Drop Slow Tears

Richard Shephard (1949-2021)

We said goodbye to several influential musicians in 2021, one of whom was Richard Shephard MBE. His lifelong commitment to education is perhaps one of the reasons he wrote so many beautiful miniatures for upper voices, many of which don't seem to be particularly widely known. The music itself was adapted from a psalm chant by Frederick A. J. Hervey, and I find it leaves an indelible impression.

O For the Wings of a Dove

Felix Mendelssohn, arr. Anna Lapwood

This is another of the pieces that served as crucial to rebuilding the choir's sound following the Covid lockdowns. When we first started learning it we simply all sang the solo passage, but the girls were

desperate to carry on and sing ‘the good bit’. I think one of the challenges of working with an upper voices choir is that so much of the core repertoire is written for SATB, and so as directors we spend quite a lot of our time writing little arrangements that allow our singers to experience that repertoire without bringing in any more voices. This recording is quite special to me because of the soloist, Cecily; she wouldn’t mind me saying that when she first joined the choir she was incredibly shy and hated singing by herself. In the four years since then she has repeatedly reminded me of the transformative power of music, and I can honestly say that watching her blossom into a confident soloist has been one of the highlights of my career.

Ex Ore Innocentium

John Ireland (1879–1962)

The process of recording John Ireland’s setting of Bishop Walsham How’s *It Is a Thing Most Wonderful* was one of my personal highlights from

our recording sessions for this album. When singing familiar repertoire it can be quite easy to go into autopilot and, at the end of a long day, that was exactly what was happening. I remember our producer, Nigel, coming into the Chapel and talking to the girls, asking them to sing it just once where they really felt every single word they were singing. They did just that, and the energy in the chapel was spine tingling. The title of this piece translates as ‘Out of the mouths of innocents’, and I think this really hit home for us all as the girls sang it.

You Know Me

Kristina Arakelyan (b. 1994)

New music has always been at the heart of my work with the Girls’ Choir – I love the fact that they will often ask if a composer is going to be there at the service, assuming that most of what we sing is by living composers. I think it’s so important that young musicians are exposed to music by living composers as early as possible

so that they realise they are part of a living, breathing tradition. As I was planning the music that we would record I was working with Kristina on a couple of different projects – an organ piece and a choral piece – so I was really keen for her to write a piece for the girls. We dreamt this up over tapas in central London and she sent me the score a week later, just before a Girls’ Choir rehearsal. We learnt it straight away, and it was a really magical feeling to watch the choristers’ faces light up as they brought the music to life for the first time. Several of the girls immediately said it was their favourite piece, and they all have the biggest smiles on their faces when they sing it – I think that is partly because they know it is written for them. It was wonderful to introduce them all to Kristina in person during the recording sessions.

Ave Maria

Johann Sebastian Bach (1685–1750), arr. Charles Gounod

This piece started life not as a

vocal piece but as an instrumental chamber work: *Méditation sur le Premier Prélude de piano de J. S. Bach*. The story goes that Gounod was at his Paris home in 1852 with his fiancée, Anna Zimmermann, and her composer father, Pierre-Joseph-Guillaume Zimmermann. Gounod improvised a melody over Bach’s Prelude and was overheard by Pierre who rushed into the room and asked him to play it again so that he could transcribe it. The chamber version was then performed at a house concert a few days later and published in 1853. It wasn’t until 1859 that words were first added; initially a short poem by Alphonse de Lamartine, and later Ave Maria. This is a piece that I used to love singing when I was a child, and I’ve had a soft spot for it ever since.

Litanies to the Holy Spirit

Ben Ponniah (b. 1984)

One of the positives of lockdown was that it gave me plenty of time to trawl the internet for new pieces and

composers to add to our repertoire! I first discovered Ben Ponniah's music via a recording from Selwyn Choir, and found myself quickly falling for his jazz-infused harmonies and ability to construct beautiful musical lines. This piece is a little miniature commissioned by Choir and Organ for the Choir of Saint Thomas Church, NYC in 2018. It has become something of a favourite with our choristers, and we often use it as a chance for our choristers to practise their conducting!

I Heard the Voice of Jesus Say

James Devor (b. 1982)

This was a piece that we first came across when the Girls' Choir sang a joint service with the Girls' Choir of Brentwood Cathedral. Their director, Art Wangcharoensab (who happens to be married to one of the altos in our Chapel Choir), commissioned Brentwood's Assistant Organist, James Devor, to write this anthem for the occasion. One of the things I love about my job is that you never

know when you will come across a piece that sticks with you, and I found James's setting to be particularly beautiful. I hope that recording it might give the piece a life of its own and other choirs might decide to programme it too. There was a particularly lovely moment after the service when we found out that the father of one of our choristers was a chorister at Brentwood, and his old Director of Music was there in the congregation.

Magnificat and Nunc Dimittis

(Ely Canticles)

Ben Parry (b. 1965)

This uplifting setting of the Magnificat and Nunc Dimittis was the first set of canticles the girls ever learnt, and was sung at the first Evensong of the Girls' Choir. The choristers were shocked to learn that there was another composer called Parry, and quickly took to referring to Ben as 'the real Parry'. This is one of my favourite pieces to conduct because of the smiles that are on the girls' faces

while they are singing it – the positive energy really is infectious. I find the Nunc Dimittis to be heartbreakingly beautiful; there is a lovely moment at 'to be a light' where the writing suddenly breaks into harmony. I remember us singing this through during a video rehearsal in the first

lockdown and one of the girls started crying at that moment because she said that chord made her realise what she was missing by not being able to sing in person. We sang this piece in our first rehearsal back after each lockdown, and there were happy tears every time.



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Texts & Translations

1. Cantique

COMPOSER: Nadia Boulanger
TEXT: Maurice Maeterlinck
(1862–1949)

Translation by Hélène Lindqvist

À toute âme qui pleure,
à tout péché qui passe,
J'ouvre au sein des étoiles
mes mains pleines de grâces.

Il n'est péché qui vive
quand l'amour a parlé;
Il n'est ame qui meure
quand l'amour a pleuré

Et si l'amour s'égare
aux sentiers d'ici-bas,
Ses larmes me retrouvent
et ne s'égarent pas.

To all weeping souls
To all sin to pass
I open in the midst of the stars
My hands full of grace.

No sin lives
where love speaks

No soul dies
Where love weeps
*And if love gets lost
On the paths of the earth
Its tears will find me
And not go astray.*

2. Light of the World

COMPOSER: John Dankworth
TEXT: Paul Wigmore (1925–2014)

Light beyond shadow, joy beyond tears,
love that is greater when darkest our fears;
deeper the peace when the storm is around,
dearer the Christ to the lost who is found.

Light of the world, Jesus shining, shining!
Sins of the world, see him dying, dying!
In our darkness, he is light,
in our crying, he is love,
in the noise of life imparting
peace that passes understanding:

Light beyond shadow, joy beyond tears,
love that is greater when darkest our fears;
deeper the peace when the storm is around,
dearer the Christ to the lost who is found.

3–4 and 18–19.

Magnificat & Nunc Dimitis

COMPOSER: Wayne Marshall/Ben Parry
TEXT: Luke 1:46–55, Luke 2.29–32

MAGNIFICAT

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his
handmaiden.
For behold, from henceforth all generations
shall call me blessed.

And his mercy is on them that
fear him throughout all generations.
He hath shewed strength with his arm.
He hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things.
And the rich he hath sent empty away.

He remembering his mercy hath holpen
his servant Israel
as he promised to our
forefathers Abraham, and his seed forever.
Glory be to the Father and to the Son and
to the Holy Ghost;
As it was in the beginning is now and ever
shall be,
world without end. Amen.

NUNC DIMITTIS

Lord, now lettest thou thy servant depart
in peace
according to thy word.

For mine eyes have seen thy salvation,
Which thou hast prepared before the face
of all people;

To be a light to lighten the Gentiles
and to be the glory of thy people Israel.
Glory be to the Father and to the Son and
to the Holy Ghost;

As it was in the beginning is now and ever
shall be,
world without end. Amen.

5. If With All Your Hearts

COMPOSER: Felix Mendelssohn
TEXT: Original German from the
Lutheran Bible
English version by William
Bartholomew (1793–1867)

If with all your hearts ye truly seek Me,
Ye shall ever surely find Me,
Thus saith our God.

Oh, that I knew where I might find Him,
That I might even come before His presence.

If with all your hearts ye truly seek Me,
Ye shall ever surely find Me,
Thus saith our God.

6. O Perfect Love

COMPOSER: Harry Thacker Burleigh
TEXT: Dorothy F. Blomfield
(1858–1932)

O perfect Love, all human thought
transcending,
lowly we kneel in prayer before thy throne,
that theirs may be the love which knows
no ending,
whom thou forevermore dost join in one.

O perfect Life, be thou their full assurance
of tender charity and steadfast faith,
of patient hope and quiet, brave endurance,
with childlike trust that fears no pain
nor death.

Grant them the joy which brightens
earthly sorrow;
grant them the peace which calms all
earthly strife,
and to life's day the glorious unknown morrow
that dawns upon eternal love and life.

7. Ubi Caritas

COMPOSER: Roxanna Panufnik
TEXT: Paulinus of Aquileia (726–802)

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.

Exsultemus, et in ipso jucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.

*Where charity and love are found, There is God,
Gathered us together in one, the love of Christ.
Let us then rejoice and be glad in Him;
Let us fear and love the living God;
And let us love each other from the depths
of our hearts.*

8. The Seal Lullaby

COMPOSER: Eric Whitacre
TEXT: Rudyard Kipling (1865–1936)

Oh! Hush thee, my baby, the night is
behind us,
And black are the waters that sparkled
so green.
The moon, o'er the combers, looks
downward to find us
At rest in the hollows that rustle between.

Where billow meets billow, then soft
be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark
overtake thee,
Asleep in the arms of the slow swinging seas!

9. O That I Once Past Changing Were

COMPOSER: Lennox Berkeley
TEXT: George Herbert (1593–1633)

Oh that I once past changing were,
Fast in thy Paradise, where no flower
can wither!
Many a spring I shoot up fair,
Offering at heaven, growing and groaning
thither;
Nor doth my flower
Want a spring shower,
My sins and I joining together.

10. Pie Jesu

COMPOSER: Lili Boulanger
TEXT: Traditional

Pie Jesu Domine,
dona eis requiem.
Pie Jesu Domine,
dona eis requiem sempiternam.
Amen

*Merciful Jesus,
give them rest.
Merciful Jesus,
give them everlasting rest.
Amen.*

11. Drop, Drop, Slow Tears

COMPOSER: Richard Shephard
TEXT: Phineas Fletcher (1582–1650)

Drop, drop, slow tears, and bathe
those beauteous feet,
which brought from heaven
the news and Prince of Peace.
Cease not, wet eyes, his mercies to entreat;
to cry for vengeance sin doth never cease.
In your deep floods drown all my faults
and fears;
nor let his eye see sin, but through my tears.

12. O For The Wings of a Dove!

COMPOSER: Felix Mendelssohn,
arr. Lapwood
TEXT: Psalm 55

O for the wings of a dove!
Far away would I rove!
In the wilderness build me a nest,
And remain there for ever at rest.

13. Ex Ori Innocentium

COMPOSER: John Ireland
TEXT: Bishop Walsham How
(1823–1897)

It is a thing most wonderful,
Almost too wonderful to be,

That God's own Son should come
from heaven,
And die to save a child like me.

And yet I know that it is true:
He chose a poor and humble lot,
And wept, and toiled and mourned and died,
For love of those who loved him not.

I sometimes think about the Cross,
And shut my eyes, and try to see
The cruel nails and crown of thorns,
And Jesus crucified for me.

But even could I see him die,
I could but see a little part
Of that great love, which, like a fire,
Is always burning in his heart.

And yet I want to love thee, Lord;
O light the flame within my heart,
And I will love thee more and more,
Until I see thee as thou art.

14. You Know Me

COMPOSER: Kristina Arakelyan
TEXT: Psalm 139

You have search'd me, Lord, and you
know me
You know when I sit and when I rise;
You have search'd me and you know me,
You perceive my thoughts from afar.

You are familiar with all my ways,
Lord, you know me completely.
Where can I go from your Spirit?
Where can I flee from your presence?

If I go up to the Heavens,
If I make my bed in the depths,
You are there.
If I rise on the wings of the dawn,
If I settle on the far side of the sea,
Even there your hand will guide me,
Your right hand will hold me fast.
Surely the darkness will hide me
And the light become night around me,
Even the darkness will shine like the day,
For darkness is as light to you.
Even the darkness will not be dark to you,
The night will shine like the day.

15. Ave Maria

COMPOSER: J. S. Bach arr. Gounod
TEXT: Luke 1.28

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria!
Ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb,
Jesus. Holy Mary,
pray for us sinners,
now and in the hour of our death.
Amen.*

16. Litany to the Holy Spirit

COMPOSER: Ben Ponniah
TEXT: Robert Herrick (1591-1674)

In the hour of my distress,
When temptations me oppress,
And when I my sins confess,
Sweet Spirit, comfort me!

When I lie within my bed,
Sick in heart and sick in head,
And with doubts discomfited,
Sweet Spirit, comfort me!

When the house doth sigh and weep,
And the world is drown'd in sleep,
Yet mine eyes the watch do keep,
Sweet Spirit, comfort me!

17. I heard the voice of Jesus say

COMPOSER: James Devor
TEXT: Horatius Bonar (1808-1889)

I heard the voice of Jesus say,
"Come unto me and rest;
lay down, O weary one,
lay down your head upon my breast."
I came to Jesus as I was,
so weary, worn, and sad;
I found in him a resting place,
and he has made me glad.

I heard the voice of Jesus say,
"Behold, I freely give
the living water, thirsty one;
stoop down and drink and live."
I came to Jesus,
and I drank of that life-giving stream;
my thirst was quenched, my soul revived,
and now I live in him.

I heard the voice of Jesus say,
"I am this dark world's light.
Look unto me; your morn shall rise
and all your day be bright."
I looked to Jesus, and I found
in him my star, my sun;
and in that light of life I'll walk
till all my days are done.



The Pembroke College Girls' Choir

The Pembroke College Girls' Choir was founded by Anna Lapwood in 2018 and has quickly gained a reputation as one of the UK's leading girls' choirs. Contemporary music is the Choir's specialty, and sitting right at the heart of the Choir's activities is performing and commissioning new music. Made up of 20 girls aged 11–18, The Pembroke College Girls' Choir sings twice a week in the College Chapel, as well as regularly performing alongside the College Chapel Choir. They released their first album *All Things are Quite Silent* alongside the Chapel Choir in 2020, receiving praise for their intonation, ensemble technique, and fresh, ingenuous delivery. They made their London concert debut shortly afterwards, performing repertoire from the release at St Martin-in-the-Fields.

Other recent highlights have included performing Haydn's *Creation* with Paul McCreesh and the Gabrieli Consort and Players. Alongside concerts and services, they have sung for TV broadcasts on BBC One and recorded at the world-famous Abbey Road studios alongside the Royal Philharmonic Orchestra and Grammy award-winning composer Christopher Tin.

The Choir is grateful for the continued support of their patron, Emma Johnson MBE.

Anna Lapwood

Anna Lapwood is an organist, conductor, and broadcaster. She is Director of Music at Pembroke College (Cambridge), having previously been awarded the Organ Scholarship at Magdalen College (Oxford) – the first female to hold the position in its 560-year history. In 2022 she was appointed Associate Artist of the Royal Albert Hall (London) and Artist in Association with the BBC Singers.



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Her debut solo album 'Images' was released on Signum in 2021 and includes her transcription of Britten's 'Four Sea Interludes' from "Peter Grimes". A new anthology of organ pieces by female composers 'Gregorianा', commissioned and edited by Anna, was published by Stainer & Bell. As well as releasing this CD in 2022, Anna will also be releasing a Christmas disc with the Pembroke Choirs on Signum Records.

In 2021 Anna made her BBC Proms debut as a soloist in Saint-Saëns' 'Organ Symphony' with the Hallé Orchestra and Sir Mark Elder. Other recent performances include a concert with the BBC Singers for International Women's Day broadcast live on Radio 3; a recital at St David's Hall, Cardiff, and Poulenc's 'Organ Concerto' with the London Chamber

Orchestra. Making her TV presenting debut for BBC Young Musician, Anna was also invited to present a televised BBC Prom from the Royal Albert Hall in 2021 and is also a regular contributor to BBC Radio 3 and Radio 4.

Anna's passion for the organ is matched by her mission to support women in music. Her commitment

to opportunity, equality and diversity is evident in almost every aspect of her life and work, especially in programming. Anna is humbled to find that she is an inspiration to many young women and proud that they have adopted her hashtag, #playlikeagirl.

annalapwood.co.uk



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Owen Saldanha

Owen Saldanha recently graduated from the University of Cambridge in June 2021, with a Master's degree in Information and Computer Engineering. Owen served as Senior Organ Scholar at Pembroke College for four years, accompanying the Girls' and Chapel choirs. In his final year, he was also organist at St. John's Voices. He is an associate of the Royal College of Organists, and was awarded the Lord St. Audries prize. This recording came just after the end of his final year at Pembroke.

Aside from the organ, Owen also plays piano and clarinet; he has achieved his DipABRSM with distinction on both instruments. He was a member of the National Youth Orchestra of Great Britain in 2017. At university, he enjoyed playing in a wide range of projects with music



societies, from orchestral concerts and opera to chamber music and solo recitals.

Owen currently works in London as a software engineer and part-time freelance musician. He enjoys long walks, exotic cuisine, and frequent visits back to Cambridge to hear the choirs.

Joseph Beadle

Joseph Beadle is Senior Organ Scholar and a Foundation Scholar at Pembroke College, Cambridge, reading Chinese Studies. He is currently spending his Third Year studying in Taipei, Taiwan.

Joseph studied at the Junior Royal Academy of Music (2011-2018), during which time he achieved DipABRSM, ARSM and LTCL diplomas. He was the Principal Keyboardist of the National Youth Orchestra of Great Britain (2016-18), which included piano and organ performances at the BBC Proms, jazz accordion solos at the Royal Festival Hall, a tour to France, an album recording with Chandos, and acting as a presenter for BBC television and radio broadcasts. As part of the orchestra, he played the accordion and was interviewed live on BBC and French national radios. Some of Joseph's musical highlights include composing and performing the music

for a five-star comedy show at the Edinburgh Fringe Festival, playing 'The Final Countdown' synthesiser solo at the Royal Albert Hall, singing a Chinese ballad on American national television, busking for charity, and performing a jazz piano solo for HM The Queen.

As an Organ Scholar at Pembroke, other than conducting and playing in services, Joseph hosted livestream 'lockdown singalongs' during the Covid-19 pandemic, and sang on the Chapel Choir's album *All Things are Quite Silent*. He greatly enjoys his studies at Cambridge, and hopes to pursue a career in academia.



Thanks & acknowledgements

Pembroke College and its Master, **Lord Chris Smith** – for their encouragement, patience and trust as we've worked to build up Music at Pembroke.

Bill & Weslie Janeway – for their continued support of the work of the choirs.

Claire Long, Meg Davies & Fern Wilson of Music Productions for all their work behind the scenes to make this album a reality.

Signum – for their faith in the quality of the Pembroke College Choirs.

Nigel Short & Mike Hatch – for their hard work, skill and endless humour during the recording sessions.

Alison Daniels – for working with the choristers individually in singing lessons, helping build their voices and their confidence.

Kate Williams – for all her amazing administrative and personal support throughout the recording and since the Girls' Choir was founded.

Parents of the Girl Choristers – for all they do to support and encourage their daughters in the choir.

The Choristers – for working incredibly hard, not being afraid to take risks, and always knowing how to put a smile on my face. I'm so proud of you all.



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Other information

Recorded in the chapel of Pembroke College, Cambridge,
on 8th, 9th and 11th July 2021.

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PHOTOGRAPHY: Hugh Warwick

BOOKLET DESIGN: Marshall Light Studio

Anna Lapwood and The Girls' Choir of Pembroke College, Cambridge
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