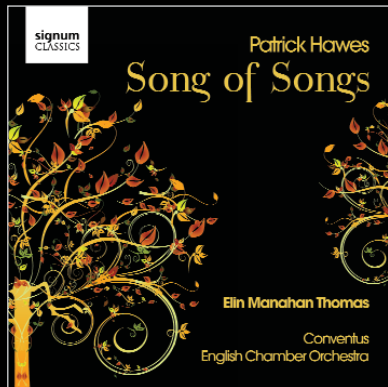


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FAIR ALBION: VISIONS OF ENGLAND

1. The Call	Elin Manahan Thomas <i>soprano</i> , The Raven Quartet	[2.32]
2. Reflexionem	Julian Lloyd Webber <i>cello</i> , Claire Jones <i>harp</i>	[3.47]
3. Ascension	The Raven Quartet	[3.10]
4. Fair Albion	The Prague Symphony Orchestra	[4.15]
5. A Birthday	Elin Manahan Thomas <i>soprano</i> , Claire Jones <i>harp</i>	[3.03]
Three Broadland Piano Preludes	Patrick Hawes <i>piano</i>	
6. Ranworth		[3.23]
7. Fenside		[3.30]
8. Remembrance		[3.33]
9. Requiem Aeternam <i>from the Lazarus Requiem</i>	The Brno Chamber Orchestra and Chamber Choir	[4.51]
10. Gloriette	Julian Lloyd Webber <i>cello</i> , Patrick Hawes <i>piano</i>	[6.28]
11. How Hill	Claire Jones <i>harp</i>	[5.04]
12. Cantate Domino	Christian Forshaw & The Sanctuary Ensemble	[4.02]
13. After the Rain	The Duke Quartet, Patrick Hawes <i>piano</i>	[3.02]
14. The Darkling Thrush	David Stout <i>baritone</i> , Patrick Hawes <i>piano</i>	[5.08]
15. Quanta Qualia	The Brno Chamber Orchestra	[4.34]
Total Timings		[60.21]

PATRICK HAWES • ELIN MANAHAN THOMAS SOPRANO • JULIAN LLOYD WEBBER CELLO

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FAIR ALBION

The inspiration for my music stems from three essential areas - my Creator, my loved ones, and my country. Being English opens the door to a wonderfully rich heritage, a fascinating history, beautiful architecture and stunning landscapes and seascapes. Furthermore, I am instilled with a sense of pride and patriotism which resonates from our forefathers and their efforts to defend our island and the precepts which have made it 'great'. It is difficult to analyse those features which have given rise to Englishness in the styles of our great composers - Purcell, Walton, Elgar and Vaughan Williams for instance. It certainly has something to do with a sense of majesty and a striving for things spiritual and noble. Our open and honest countryside provides a pastoral inspiration and, just as important, our parish churches stand tall and proud in every village in the land. They have been and still long to be the life-blood of our communities and are perhaps underestimated in the influence they have worked on the English spirit.

The pieces on this album are all visions of England in that they either aim to portray a certain building or scene, or else they speak of a more general reverence for the country and its heritage.

I have chosen words from some of our great poets who captured, in their individual ways, important cameos of the England in which they lived. George Herbert spent most of his life as the rector of a small parish church near Salisbury and wrote poetry which aches with Christian desire. **The Call** is a petition for the Way, the Truth and the Life to permeate his and our lives. I believe this poem must reflect the sentiments of countless parish priests who have served their communities in the Anglican Church and speak of those eternal virtues which have motivated English people in challenging times. **Reflexionem** was originally a choral work, the Latin words of which translate as 'truth reflects beauty; beauty reflects truth'. In its instrumental form the piece serves as a meditation on Herbert's words. The gentleness and simplicity of the text seem perfectly mirrored in the soft timbre of the harp and the high cello writing. Continuing the parish church theme, **Ascension** was written in celebration of Ascension Day and was born out of the image of the flag of St. George flying high above churches across the land. It aims not only to express the joy of The Ascension but also a feeling of being directed skywards on a bright, sunlit day.

Fair Albion uses larger orchestral forces which provide the opportunity to convey a more

panoramic pastoral scene. This piece was inspired by the undulating Wolds of Lincolnshire - the county in which I was born and lived until my early twenties. For me, it also evokes the peak district of Yorkshire and Derbyshire and the warmth of the people who live there. **A Birthday** is one of my favourite Rossetti poems. The heart of the poet is likened to 'a singing bird' and 'an apple tree whose boughs are bent with thickest fruit'. And so her love is reflected in the surrounding nature, and we are reminded of our native wildlife and flora and the way in which our natural habitats inevitably become part of the people we are. My move to the Norfolk Broads in 2005 certainly influenced my outlook and my music. The large, open skies, the uncluttered landscapes and the abundance of water have had an almost purifying effect and the **Three Broadland Preludes** unwittingly seem to reflect this. *Ranworth* is one of the most tranquil villages in the area and its Broad is a nature reserve, unavailable to holiday cruisers. This prelude was born after my first visit to the Broad on a hazy summer day in August 2007. *Fenside* is another quiet area next to the village of Catfield, near Barton Broad. With this piece, I contemplate the farmland stretching as far as the eye can see, the smell of coal fires in the village in the winter, and the tower of Catfield church silhouetted against a dreamy, deep-orange

sunset. In the autumn of 2007, the Norfolk artist David Dane put on an exhibition of his work at the Broadland Wildlife Centre. For the occasion, he painted a picture entitled *Remembrance*; I wrote a piece with the same name, and performed the premiere at the exhibition on Remembrance Day. The painting's theme is one of the old wherries which carried cargo along the waterways, and this is the image in my mind as the tall, majestic sails are made full by the sea air. The theme of remembrance is maintained with the **Requiem Aeternam** from the *Lazarus Requiem*. The premiere of the complete Requiem took place at the Cadogan Hall in London in March 2007. It uses the traditional Requiem text in Latin interspersed with an account in English of the raising of Lazarus as described in St. John's Gospel. This movement comes near the beginning of the work and is included on this album as a humble memorial to all those who have given, and continue to give, their lives for their country.

Gloriette is the name of the building in which this cello and piano piece was first performed at Leeds Castle in August 2008. There can be few more beautiful buildings in the country. Dating from the thirteenth century, it was home to many of the Medieval Queens of England and was transformed into a royal palace by Henry VIII for Catherine

of Aragon. The nostalgic opening melody is the prelude to moments of turbulence and drama as well as passages of real tenderness. **How Hill** marks a return to Norfolk where the white windmill and sweeping lawns make this one of the most picturesque spots on the Broads. Claire Jones performed the premiere in the grounds of How Hill at a reception in July 2009. **Cantate Domino** makes use of the original plainsong for Psalm 96. The lines of the Gregorian chant and the haunting sound of the baritone saxophone and organ create an atmosphere of England's distant monastic past. Writing this, I kept in mind the images of great religious foundations destroyed during the Reformation, particularly Fountains and Rievaulx Abbeys.

The two pieces that follow are a reflection on rain and frost respectively. I wrote **After the Rain** on a cool spring day while I lived in a boathouse on the River Thames in Berkshire. I was struck first by the pure rain falling on the murky water, and then by the sweet smell and freshness of the air once the rain had stopped. All seemed well with the world, as if things had been renewed. After leaving university, I taught English for a while, and it was a particular joy to bring Hardy's novels alive to my students. His descriptions of rural life are second to none, and I am sure that reading aloud long

passages of his prose is one of the things which awakened the creative spirit within me. **The Darkling Thrush** is a beautiful poem, full of wonderful imagery describing the coldest of winters. Winter is my favourite season; and these words conjure up all that is stark and beautiful about a frost-hardened landscape. The thrush warms the poet's heart and seems to sing of a Hope beyond his knowing.

Quanta Qualia appeared in its choral format on my debut album *Blue in Blue*. Here, I have provided a purely orchestral version which retains the sentiments of the words but allows the different timbres of the wind and brass instruments (and the violin solo) to take centre stage. The original Latin words speak of a longing for 'the moment of meeting'. Without the words, here is a piece which, for me, speaks of my love for my country and my prayer that it will remain strong and safe for generations to come - reflective of 'all that mighty heart' of which Wordsworth spoke.

© Patrick Hawes, 2009

TEXTS

1 The Call

George Herbert (1593 - 1633)

Come, my Way, my Truth, my Life
Such a Way, as gives us breath
Such a Truth, as ends all strife
And such a Life, as killeth death.

Come, my Light, my Feast, my Strength
Such a Light, as shows a feast
Such a Feast, as mends in length
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart
Such a Joy, as none can move
Such a Love, as none can part
Such a Heart, as joyes in love.

5 A Birthday

Christina Rossetti (1830 - 1894)

My heart is like a singing bird
Whose nest is in a water'd shoot;
My heart is like an apple-tree
Whose boughs are bent with thickest fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;

My heart is gladder than all these,
Because my love is come to me.

Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

9 Requiem Aeternam

from the Lazarus Requiem

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion:
et tibi reddetur votum in Jerusalem.

*Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
A hymn becometh thee, O God, in Zion,
and unto thee a vow shall be repaid in
Jerusalem.*

12 Cantate Domino

from Psalm 96

Cantate Domino, benedicite nomini eius:
Annunciate diem de die salutare eius.
Alleluia!

*Sing unto the Lord, and praise his Name:
Be telling of his salvation from day to day.
Alleluia!*

14 The Darkling Thrush

Thomas Hardy (1840 - 1928)

I leant upon a coppice gate
When Frost was spectre-grey,
And Winter's dregs made desolate
The weakening eye of day.
The tangle bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

The land's sharp features seemed to be
The Century's corpse outleant,
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ and birth
Was shrunken hard and dry,

And every spirit upon earth
Seemed fervourless as I.

At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong
Of joy illimited;
An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,
Had chosen thus to fling his soul
Upon the growing gloom.

So little cause for carollings
Of such ecstatic sound
Was written on terrestrial things
Afar or nigh around,
That I could think there trembled through
His happy good-night air
Some blessed Hope, whereof he knew
And I was unaware.

BIOGRAPHIES

PATRICK HAWES

In recent years, Patrick Hawes has emerged as one of the country's most popular and inspirational composers. Born in Lincolnshire, he studied music as an organ scholar at Durham University, and soon went on to make an impact in the world of choral music with his cantata *The Wedding at Cana*. It was with the release of his debut album *Blue in Blue*, however, that Patrick first gained widespread public recognition. Made CD of the week on Classic FM, it was nominated for a Classical Brit-Award and was voted by Classic FM listeners as the fastest ever and highest new entry into the station's Hall of Fame. The CD's most popular track *Quanta Qualia* was sung in a new version by Hayley Westenra on her album *Odyssey*, and has recently appeared on the chart-topping *Made Famous by Classic FM compilation*.

In March 2008, the world premiere of the *Lazarus Requiem* at The Cadogan Hall represented a landmark in Patrick's career and followed on directly from his time as Composer in Residence at Classic FM. This position involved writing

twelve pieces for piano - each piece being premiered over a twelve-month period. The pieces were directly inspired by a recent move to the Norfolk coast and by the wonderful skies and landscapes of that county. The resulting album *Towards the Light* was an instant hit with the public and, for a second time, Classic FM listeners voted it the highest new entry in the 2007 Hall of Fame. A national tour followed and Patrick enthralled audiences with his performances at the piano and ability to communicate the inspiration behind the pieces through his spoken introductions.

April 2009 saw the release of Patrick's latest album *Song of Songs* which was also made CD of the week on Classic FM. It consists of six pieces for strings and voices along with other works for choir and organ, and features the English Chamber Orchestra, Patrick's own choir *Conventus* and the stunning soprano Elin Manahan Thomas. Following on from *Fair Albion*, Patrick's main project for 2009 is to complete the *Highgrove Suite* for His Royal Highness The Prince of Wales. This began as

a one-movement work for harp and strings and was premiered at Covent Garden on the Prince's sixtieth birthday by the royal harpist Claire Jones and the Philharmonia orchestra. Three new pieces for the same forces are to complete the suite, each one inspired by an aspect of the gardens at Highgrove.

www.patrickhawes.com



© Andrew Berry

ELIN MANAHAN THOMAS soprano

Born and bred in Swansea, before graduating from Clare College Cambridge in Anglo-Saxon, Norse and Celtic, Elin is fast coming to light as one of Wales's leading young sopranos. In 2007 she released her debut album with Universal Classics and Jazz, *Eternal Light*, which entered the classical charts at number two. Elin is the first singer ever to record Bach's *Alles mit Gott*, a birthday ode written in 1713 and discovered in 2005. Elin made her debut at the Lincoln Center New York and the San Francisco Symphony Hall with the Mozart *Requiem* in 2006, and the Birmingham Symphony Hall with the Fauré *Requiem*; and she was the subject of an S4C fly-on-the-wall documentary which was nominated in the 2007 Celtic Film Festival. She first received great acclaim for her 'Pie Jesu' on Naxos' award-winning recording of the Rutter *Requiem*, and was praised as soloist in Bach's *St Matthew Passion* at the Thomaskirche in Leipzig, under Sir John Eliot Gardiner. 2007 saw her perform in Classic FM's fifteenth birthday concert, at *Songs of Praise's* 'The Big Sing' at the Royal Albert Hall, at the Westminster Abbey Christmas Concert; and in 2008 Elin performed the World Premiere of Sir John Tavener's *Requiem* in Liverpool Cathedral



(also recorded for EMI) and made her debut at the Wigmore Hall in the role of Belinda (*Dido and Aeneas*) for Paul McCreech.

Elin studied as a post-graduate at the Royal College of Music, and was awarded the Ted Moss and Bertha Stach-Taylor Lieder Prize. In 2005 she was a finalist in the prestigious Joaninha Award. Future projects include the Songs of Praise

Messiah special from Birmingham Town Hall; a British tour of recitals with the Academy of Ancient Music; *Harvey Passion and Resurrection* at the Casa de Musica, Porto; Mendelssohn *Elijah* in St David's Hall with BBC NOW; Bach *St John Passion* with Stephen Layton in St John Smith's Square; Rutter *Mass for the Children* in Cadogan Hall; performances in the Edinburgh Festival; BBC Proms in the Park in Swansea; and a recording of Buxtehude *Membra Jesu Nostri* with the Purcell Quartet.

JULIAN LLOYD WEBBER cello

Widely regarded as one of the most creative musicians of his generation and now leading England's In Harmony project, Julian Lloyd Webber won a scholarship to the Royal College of Music when he was sixteen and completed his studies in Geneva with the renowned French cellist, Pierre Fournier. Since then he has collaborated with an extraordinary array of musicians from Yehudi Menuhin, Lorin Maazel, Esa-Pekka Salonen and Georg Solti to Elton John and Stephane Grappelli.

Julian has won numerous awards for his services to music, including the Crystal Award (presented at the World Economic Forum in 1998) and the



© Simon Fowler

Classic FM Red Award in 2005. In 1994 he was made a Fellow of the Royal College of Music. As leader of In Harmony, the British Government's new music programme, Julian is working to promote personal and community development in some of England's most deprived areas, through orchestral-based learning and musical experiences.

Julian has made many outstanding recordings including his Brit-Award winning Elgar Concerto conducted by Yehudi Menuhin (chosen as the finest ever version by BBC Music Magazine) the Dvorák Concerto with Vaclav Neumann and the Czech Philharmonic, Tchaikovsky's *Rococo Variations* with the London Symphony under Maxim Shostakovich and a coupling of Britten's *Cello Symphony* and Walton's *Concerto* with Sir Neville Marriner and the Academy of St Martin in the Fields, which was described by *Gramophone* magazine as "beyond any rival". Julian has also recorded several hugely successful CD's of short pieces for Universal Classics including *Made in England*, *Cello Moods* and *Cradle Song*.

Julian has premiered more than fifty new works for cello and has inspired new compositions from composers as diverse as Malcolm Arnold and Joaquin Rodrigo to James MacMillan and Philip Glass. Recent concert performances have included three further works composed for Julian - Michael Nyman's *Double Concerto* for Cello and Saxophone on BBC Television, Gavin Bryars' Concerto in Suntory Hall, Tokyo and Philip Glass's *Concerto* at the Beijing International Festival. His recording of the Glass concerto was released on the Orange Mountain label in September 2004. Recent recordings - both for EMI Classics - include

Unexpected Songs and *Phantasia*, the double concerto based on Andrew Lloyd Webber's *Phantom of the Opera* and featuring violinist Sarah Chang.

In 2009 - in recognition of his lifelong devotion to Elgar's music - Julian was elected President of the Elgar Society. Julian is also a passionate supporter of Leyton Orient football club and was London Underground's first official busker.

Julian Lloyd Webber plays the 'Barjansky' Stradivarius cello of c.1690.

CLAIRE JONES

harp

In 2007, Claire Jones was appointed Official Harpist to His Royal Highness, The Prince of Wales. She graduated from the Royal College of Music with 1st Class Honours, and has recently graduated as an MA Scholar from the Royal Academy of Music where she studied with Professor Skaila Kanga. Claire was one of the first recipients of the Prince of Wales Advanced Study Awards Scheme in 2007 and 2008, aimed at helping Wales's most outstanding young musical talent. She is kindly supported by the Victor Salvi Foundation, the Cork Fund, the Countess of Munster Trust, and the Harriet Cohen Memorial Music Award.



Since being appointed HRH's official harpist, Claire has performed for members of the Royal Family on more than 50 occasions. In 2008 she made her concerto debut with the Philharmonia Orchestra, conducted by Owain Arwel Hughes in the presence of Their Royal Highnesses at The Royal Opera House, Covent Garden, where she

performed a special commission written for HRH's 60th Birthday called 'Goddess of the Woods' by Patrick Hawes. In addition, she also organised a choir of 60 harps for the event. Claire has performed solo concertos with the ECO, European Union Chamber Orchestra, RAM Soloists at Kings Place, and The Welsh Sinfonia. She also performed as soloist at the opening of the International Rugby games, Wales V South Africa, Prince William Cup, at the Millennium Stadium Cardiff for a sell out crowd of 75,000 fans and 4 million viewers.

Recent highlights include solo recitals in Topkapi Palace - Istanbul Music Festival, and numerous festivals around the UK. Following her debut at Cadogan Hall as soloist with the ECO in September 2009, future plans include her next album of concertos with the English Chamber Orchestra and the launch of her brand new exciting duo with talented percussionist and arranger, Chris Marshall. Claire will also record and perform a premiere of the 'Highgrove Suite' - a brand new concerto for harp by Patrick Hawes at Highgrove House accompanied by the Philharmonia Orchestra.

DAVID STOUT

baritone

A former Head Chorister of Westminster Abbey, David studied Zoology at Durham University, sang with the choir of St. John's College, Cambridge and studied on the Opera Course at the Guildhall School of Music and Drama.

He now pursues an international career on the opera stage and the concert platform. He has appeared for two years running at the Bregenzer Festspiele both in the theatre and on the Seebühne and recently made his debut at the Teatro Massimo in Palermo. He made his debut at English National Opera as Schaunard *La Bohème* which he has also sung for Welsh National Opera. Other roles for WNO include Le Dancaïre *Carmen* and Speaker *The Magic Flute*. Highlights of his busy concert and recording schedule include a CD of *The Creation* with New College Choir and the Oxford Philomusica, and *Messiah* with the Hallé Orchestra.

His future plans include Flemish Deputy *Don Carlos* for ROH, Ortel *Die Meistersinger*, Papageno and Falke *Die Fledermaus* for WNO and Roucher *Andrea Chenier* for the Bregenzer Festspiele.

THE DUKE QUARTET

The Duke Quartet has been performing together for over 15 years and is acclaimed for its musicianship, technique and diversity of repertoire.

It has worked with artists as diverse as Jessye Norman, Marc-Andre Hamelin, Morrissey, the Pretenders, Joby Talbot, Michael Nyman, Blur and the dance company Rosas.

These four superb musicians bring a passion and flair to music making helping the Duke Quartet to be one of the most sought after string quartets.

THE RAVEN QUARTET

Stephanie Benedetti, Kirsty Mangan, Natalie Holt and Rachael Lander formed Raven in 2007. They hail from the Royal Academy of Music, Royal College of Music, Royal Northern College of Music, Manchester University and the National Film and Television School. Disillusioned by the traditional “background” role of the string quartet, Raven provide a refreshing antidote with their energetic interpretation of classical repertoire. Raven’s eclectic set list includes works from Vivaldi to Morricone and has already impressed audiences around the country, most recently on stage at the iTunes festival at Koko in Camden.

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The Brno Chamber Orchestra is an ensemble emanating from the Brno State Philharmonic in the Czech Republic. Founded in 1977, the ensemble soon developed its own individual performance style and particular repertoire and found its place in the concert life of Brno, the cultural center of the Czech Moravian region, and also abroad, including Norway, Austria, Switzerland, Bulgaria, Sweden, Spain and Germany, where it has toured extensively. Its highly acclaimed American debut took place in February 1996, when the Star-Ledger called it “one of the finest ... the ensemble showed great expressiveness while

maintaining razor precision”. The Atlanta Journal raved that “the group’s playing proved disciplined and attractively full-bodied”.

Tracks 1–3, 5–8, 10 & 11 recorded on 4th June 2009 at Air Edel Studios, London
Produced by Alexander Van Ingen with Patrick Hawes
Engineered by Nick Taylor
Assisted by Tom Bullen
Edited by Alexander Van Ingen
Mixed by Mike Hatch

Track 4 recorded in March 2002 at Smecky Studios, Prague
Produced by Stephen Cole
Engineered by John Timperley

Track 12 recorded in September 2006 at St Michael’s Church, Highgate and Integra Studios, Sandy
Produced, engineered and edited by Richard Sutcliffe and Christian Forshaw

Track 13 recorded in November 2005 at Angel Studios, London
Produced by John Boughtwood & Chris Craker
Mixed, edited and mastered by Simon Haram at Silent Age studios, June 2006

Track 14 recorded on 28th July 2009 at the Music Room, Champs Hill, Sussex
Produced, engineered and edited by Alexander Van Ingen
Mixed by Mike Hatch

THE CITY OF PRAGUE PHILHARMONIC ORCHESTRA

The City of Prague Philharmonic Orchestra is an exclusive recording orchestra which comprises the cream of musicians from the various Czech orchestras, including many from the world renowned Czech Philharmonic.

www.tadlowmusic.com

Tracks 9 and 15 recorded March 29th 2008 at Besedni Dum, Brno, Czech Republic
Produced by Trevor Jenkins
Engineered by Jaroslav Zouhar
Edited by Alexander Van Ingen
Mixed by Mike Hatch

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