Refugium

Trinity Boys Choir
David Swinson
TRINITY BOYS CHOIR


**Altos:** Adam Bull, Oscar Lally, Thomas Verney, Richard Wilberforce.

**Tenors:** Leopold Benedict, Sebastian Blount, James Dugan, Alexander Dean, Gareth Edmunds, William Edwards, Barney Wolstenholme, Oliver Winstone.

**Basses:** Freddie Benedict, Alex Dugan, Elliot Fitzgerald, Tom Flint, Alex Hesketh, Michael Holiday, Crispin Lord, Timothy Murphy, Benjamin Richardson, Michael Sutcliffe.

**Special thanks to:** Pfarrei Herz Jesu München, Christuskirche München, Musikschule Planegg & Musikschule Starnberg, Hofburg Lindberg München, Knopf Hifi Technik Düsseldorf, Trinity School Music Department, Hotel am Rotkreuzplatz München, Bohne & Malz München, Wohnküche München.

Recording producer, balance engineer, editing and mastering: Dagmar Birwe.

Recording engineer: Gerhard Breinl.

Production manager: Jens Wahl.

Production assistant: Gillian Plummer.

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Like to the falling of the star
Henry King (1592-1669)
Like to the falling of a star,
Or as the flights of eagles are,
Or like the fresh spring's gaudy hue,
Or silver drops of morning dew,
Or like a wind that chafes the flood,
Or bubbles which on water stood:
Even such is man, whose borrowed light
Is straight called in, and paid to night.
The wind blows out, the bubble dies;
The spring entombed in autumn lies;
The dew dries up, the star is shot;
The flight is past, and man forgot.

Graham Lack
Refugium

Si vis ad vitam
Si vis ad vitam ingredi, serva mandata.
If you would enter into life, keep the commandments.

Fede e realtà
Fede e realtà, o quanto è bella.
O how beautiful are faith and reality.

Nihil occultum
Nihil occultum.
Nothing is hidden.

Heu fugiunt
Heu fugiunt fluxus non redeunte dies.
Alas, how the days flow by, never to return.

Respice quod salvant
Respice quod salvant nec epees nec gloria mundi
non dico aut aetas moris quia cuncta rapit.
Consider that neither power nor wealth nor beauty nor youth bids farewell: it seizes everyone.

Memorare
Memorare nonasima.
Meditate on final things.

John Tavener
Hymn to the Mother of God
Liturgy of Saint Basil
In You, O Woman full of Grace,
The angelic choirs, and the human race,
All creation rejoices.
O sanctified Temple,
Mystical Paradise,
And glory of Virgins.
In You, O Woman full of Grace,
All creation rejoices.
All praise be to You.
From Dreams

James Joyce (1882-1941)

From dewy dreams, my soul, arise,
From love’s deep slumber and from death,
For lo! the trees are full of sighs
Whose leaves the morn admonisheth.

Eastward the gradual dawn prevails
Where softly-burning fires appear,
Making to tremble all those veils
Of grey and golden gossamer.

While sweetly, gently, secretly,
The flowery bells of morn are stirred
And the wise choirs of faery
Begin (innumerous!) to be heard.

Love bade me welcome
George Herbert (1593-1633)

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning
If I lacked anything.
A guest, I answered, worthy to be here:
Love said, You shall be he.
I, the unkind, ungrateful? Ah, my dear,
I cannot look on thee.

Love took my hand, and smiling did reply,
Who made the eyes but I?
Truth, Lord; but I have marred them; let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.

You must sit down, says Love, and taste my meat.
So I did sit and eat.
Refugium

JONATHAN DOVE

Seek him that maketh the seven stars
Amos 5:8, Psalm 139
Seek him that maketh the seven stars
and Orion
And turneth the shadow of death into
the morning.

RICHARD WILBERFORCE

The Song of Shadows
Walter de la Mare (1873-1956)

Sweep thy faint strings, Musician,
With thy long lean hand;
Downward the starry tapers burn,
Sinks soft the waning sand;
The old hound whimpers couched in sleep,
The embers smoulder low;
Across the walls the shadows
Come, and go.

Sweep softly thy strings, Musician,
The minutes mount to hours;
Frost on the windless casement weaves
A labyrinth of flowers;
Chiselled into the stone walls of what only purports to be a fortress are many inscriptions, most of which are distributed around the courtyard. They add a sense of beauty and serenity to the atmosphere of the palace. It is in the choice of texts that Hektorović reveals his personal philosophy of life and his romantic character: PRO ITINERANTIBUS (for the wayfarers) or PRO PAUPERIBUS (for the poor) for example. His house was, if one will, a kind of ‘refugium’, a term that – at least as far as I know – does not actually appear in his writings but which provided me with an apposite title for the work.

HOWARD MOODY

Weigh me the fire
Robert Herrick (1591-1674)

Weigh me the fire; or canst thou find
A way to measure out the wind?
Distinguish all those floods that are
Mixed in that wat’ry theatre,
And taste thou them as saltless there,
As in their channel first they were.
Tell me the people that do keep
Within the kingdoms of the deep;
Or fetch me back that cloud again,
Beshivered into seeds of rain.
Tell me the motes, dust, sands, and spears
Of corn, when summer shakes his ears;
Show me that world of stars, and whence
They noiseless spill their influence.
This if thou canst; then show me Him
That rides the glorious cherubim.

Refugium

An invitation to record Graham Lack’s Refugium in Munich’s Herz-Jesu-Kirche sparked off frenzied discussions about accompanying repertoire. The Herz-Jesu-Kirche was consecrated in 2000 and is known locally as The Glass Cube. It is a remarkable building, both internally and externally, and it houses a spectacular Woehl organ. Whilst the organ deliberately speaks the language of both Bach and Messiaen, the church is very much of today. Refugium is written for three separate ‘islands’ of percussion instruments, comprising those of ancient origin and those of more recent times. The combination of SATB choir, organ and percussion is both notable and interesting, and clearly represents a contemporary sound world. The logical conclusion was to present a programme of contemporary British choral music, combining the established with the new.

REFUGIUM (notes by Graham Lack)

The poet and nobleman Petar Hektorović (1487-1572) hailed from the Croatian island of Hvar and remains one of the outstanding figures in the nation’s still emergent literary tradition. A true Renaissance man, this writer and thinker created the first realistic epic in the literature of Croatia, one that retains its currency within the cultural heritage of the country. Stari Grad is the main town of Hvar Island, and it is here that Hektorović had his Tvrdalj Palace built according to his own plans and under his supervision over a period of some 40 years. He chose a plot of family land near the coast for the erection of the building, using only local craftsmen. And by offering in times of danger or war a place of refuge for all the inhabitants of the town he demonstrated great generosity of spirit.

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A disciple of Ben Johnson. He took holy orders in 1623, and six years later became vicar of Dean Prior in Devonshire. During the Great Rebellion in 1647 he was removed from his position for holding Royalist sympathies. Following the restoration of Charles II, Herrick was reinstated at Dean Prior where he resided from 1662 until his death in October 1674. His principal work is 'Hesperides; or, the Works Both Human and Divine of Robert Herrick, Esq.' (1648), a collection of over 1200 short poems ranging from epistles and eclogues to epigrams and love poems. Highly influenced by classical Roman poetry, he also treated many an English pastoral theme.

Noted for his religious poems characterized by precision of language, metrical versatility, and ingenious use of conceits favored by the metaphysical poets. Herbert himself said of his writings: “They are a picture of spiritual conflicts between God and my soul before I could subject my will to Jesus, my Master.” Some of his poems have endured as hymns, including 'King of Glory, King of Peace' and 'Let All the World in Every Corner Sing'. In 1630, in his late thirties, he gave up his secular ambitions and took holy orders in the Church of England, spending the rest of his life as a rector of the little parish of Fugglestone St Peter with Bemerton St Andrew, near Salisbury.

An aristocratic Croatian landowner and writer. Influenced by the Italian humanist adaptation of classical forms, he was the first to record lyric and epic folk poems in the vernacular, together with their melodies as rendered by his companions.

His chief work, in the Croatian language, is 'Ribanje i ribarsko prigovaranje' (Fishing and Fishermen's Talk, written in 1555), a pastoral and philosophic narrative poem. He witnessed two peasant uprisings against the nobility, and idealized commoners, ultimately portraying fishermen as his equals.


Ibid.
The present one is a modern copy of the 12th century original on exhibition inside the Treasury Museum in the cloisters of the Cathedral. This hideous mask of the beast, staring out from the North Door, reminded potential fugitives of the awful fate in store if they chose not to abide by specific terms set out by representatives of the Prince Bishop. (Durham was a County Palatine, with the Bishop wielding temporal as well as spiritual power.)

A fugitive was provided charity in the form of simple food and drink. After confession of a particular crime and thus by admitting his guilt before God and the authorities, he had a total of 37 days to leave England forever, never to return, on pain of death. Most escapees were bound for Continental Europe, and were put on board the first vessel to leave the designated North Sea haven of Hartlepool, the official port of the County Palatine of Durham.

From the Greek Δευτερονομιον, Deuteronomion, or ‘second law’; the Hebrew being דָּבָרְן, Devarim, or ‘[spoken] words’. The fifth book of the Hebrew Bible, cast as three sermons delivered by Moses to the Israelites on the plains of Moab shortly before they enter the Promised Land, it recapitulates the forty years of wilderness wanderings leading to this moment, reminds them of the need for exclusive allegiance to one God and observance of His laws, and offers the comfort that even should Israel prove unfaithful and thus lose the land, this can be restored by repentance.

In the fourth movement a skein of choral sound at ‘fugiunt fluxu’ points up how the days flow by, this series of canons creating at times complex overlapping harmonies, despite the superficial simplicity of the canonic construction. The organ enters pianissimo and in performance is designed to be practically inaudible during the first few bars: a sleight of hand that produces a surprise effect. Xylophone and marimba comment with but a single bare fifth, and the cencerros (cow bells played here with small rubber beaters) interpolate a descending sequence of minor and major thirds. An exclamatory three-part chord in the chorus, at ‘dies’, is followed by a short improvisation using glass wind chimes and shell wind chimes, not necessarily esoteric in intent.

As for the fifth movement, this is in many ways a technical tour de force. The organ part is a fully fledged toccata, a rising fourth motif employed from the first bar to the last, and overlaid with sextuplet sixteenths scored between the manuals. The choir indulges in quite off-putting quartal harmony throughout, a perfect fourth between bass and tenor placed a major third away from another perfect fourth between alto and soprano. Of note too is a second keyboard part, to be played on a positive organ. This additional voice is in fauxbourdon style: its series of parallel 6/3 chords links harmonically one block of choral writing to the next and overlaps with each entry of the choir. The percussionists play short virtuosic interludes, which gradually move from tuned percussion with specific pitch classes (chime bars, gongs, tubular bells) to instruments with perceivable pitch areas (triangle) to completely unpitched percussion (pipe drum, parade drum, tambour), and finally to pure sound or noise (sandpaper blocks). This acts as a simple metaphor for the enemy at the gate: ‘mors’ in the libretto, or an army gathered outside the palace that is now a true ‘refugium’. The music peters out. We are left to live another day and reflect on things.

The sixth and final movement is pared down to just SSA in the chorus. Again, the writing is canonic, the motif outlining a triad of C-sharp minor plus a minor seventh, added ninth and added eleventh. A treble solo, on a high g♯” takes the word ‘memorare’ a symbolic three times in what is formally a simple call and response scheme. The organ is reduced to a mere bare fifth, pointed out by single strokes on the glockenspiel.

Psalm 46:1. Luther’s Psalm; he would sing it in times of trouble. The central idea of the Psalm is that in view of impending calamity, the peoples’ only refuge was in God.

Psalm 46:7.

Ibid., v. 10. The command to ‘be still’ comes from the Hiphil stem of the verb רַפָּה, rapha, that denotes to be weak, or to let go, i.e. to release. The connotation is that we should ‘become weak’, the emphasis of both co-ordinate imperatives (the other is ‘know’) tells us to surrender and realize that God is in control as Ribbono Shel Olam – the Master of the Universe. Not our own designs but the glory of God’s all-sufficiency is our refuge.

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busy, crowded, noisy and often confusing lives we need to allow time and space to listen to God’s command just to ‘be still’. For it is in stillness that we discover who we really are and that which we are called to be and to do. It is in stillness that we discover the truth which the Psalmist discovered long ago, and that “God is our God for ever and ever...our guide even to the end”.

A text is of course the starting point for every composer: the words of Robert Herrick (1591–1674), George Herbert (1593–1633) and Petar Hektorović (1487–1572) are heightened and focused such that we are transported and uplifted into the very presence of the One who offers us a refugium. Both the words and the music draw us into the sanctuary which is God himself. The final verse of a famous hymn puts it this way: “O God, our help in ages past, Our hope for years to come, Be Thou our guard while troubles last, And our eternal home.”

Again, to draw on other well-known words: “In His hands He gently bears us, Rescues us from all our foes.” We find ourselves being “ransomed, healed, restored, forgiven...” For this is the ultimate sanctuary, the ‘ultimum refugium’, one might say.

The postlude follows attacca, and is a simple reworking of the material of the prelude. It provides a welcome sense of repose.

THE WORKS

Jonathan Dove is one of the UK’s most highly regarded living composers. Born in London in 1959, Dove studied composition with Robin Holloway as a student at Cambridge University. Embarking on a freelance career as an accompanist, repertirue and arranger, he found a natural attraction to working with singers and was appointed to the music staff at Glyndebourne in 1987. It was Glyndebourne who then commissioned Flight, the airport comedy which established Dove’s international reputation. Seek him that maketh the seven stars for double SATB choir is a relatively early work (1995) and has become a popular addition to many cathedral and collegiate choirs’ repertoires. The text is from Amos and Psalm 139 and the choice of images of light, starlight in particular, reflects the commission from the Friends of the Royal Academy of Arts. The opening organ motif paints an image of twinkling light, urging the listener to seek out its source. A dancing central section leads into the revelatory hymn ‘Yea, the darkness shineth as the day’ before serenity is finally achieved in the closing 7/8 section ‘and turneth the shadow of death into the morning’.

Judith Weir has been Master of the Queen’s Music since 2014 and she has made a considerable and distinguished contribution to the choral repertoire. The Two Human Hymns were commissioned by the University of Aberdeen for its quincentenary in 1995 and they set texts by two seventeenth century English poets, George Herbert and Henry King. In Love bade me welcome George Herbert presents in dialogue form an invitation from God, as represented by ‘Love’, to a mortal and sinful Man. The metaphor extends to God, as host, beseeching Man, the guest, to ‘taste my meat’, a reference to the Christian sacrament. Man is initially tentative in his response, feeling the weight of mortality (‘dust’) and sin, and this sense of unease is immediately expressed in the organ introduction’s short, irregular and unresolved phrases. As the piece unfolds, this wonderfully imaginative and, for the most part, independent organ part appears to take the role of Man’s advocate, supporting his pleas of unworthiness but also guiding him towards an acceptance of God’s welcome. The organ’s role is confirmed at the end when the opening phrases reappear and achieve their resolution.
A Place of Refuge

High above the River Wear stands Durham Cathedral. It is an incomparably beautiful building, and occupies a strategic position overlooking the city. For nigh on a thousand years this iconic structure has witnessed political and social upheaval, as well as the turmoil of religious history. But once inside, the visitor encounters priceless treasures, exquisite craftsmanship and sublime music which soon engender a deep awareness of the prayers, hopes, joys and sadness of those who have visited down through the centuries. But before entering the cathedral one’s attention will certainly be drawn to the ‘sanctuary knocker’ on the iron-bound North Door. Cast as a grotesque mask with a heavy handle, it reminds us that all churches in the Middle Ages offered to a fugitive a limited right of sanctuary. Here, a criminal would be temporarily safe from attack or pursuit. Pounding hard the sanctuary knocker whilst yelling ‘Sanctuary! Sanctuary! Sanctuary!’ in the belief that the door would be flung open was the renegade’s only hope. The fortunate, then, were provided access to a place of refuge.

The concept of sanctuary goes back much further than a single millennium. In the book of Deuteronomy, God decrees that cities of refuge should provide protection for those in need. A Psalmist picks up this idea, declaring that God himself is a “refuge and strength, an ever-present help in trouble”. When assailed by enemies, overwhelmed by disasters, or threatened by tragedy, the Psalmist confidently asserts “the Lord Almighty is with us; the God of Jacob is our fortress.” God is the one who makes wars cease, who breaks the bow and shatters the spear asunder. When the nations are in uproar, when kingdoms are shaken and fall, when the very earth seems to tremble, it is God who is steadfast. It is God who speaks. It is God who offers a place of refuge to all who call upon him.

The watchword of the present recording is ‘refugium’. The music speaks to our restless hearts and calls us to be still, to be at peace. The Psalmist records God’s call to “Be still and know that I am God.”

The hymn-like character is represented in predominantly homophonic writing with the words of Man sung by upper voices while those of God are given to the full choir. John Tavener’s poem The Life of Man - Like to the falling of a star - makes no mention of a deity but charts Man’s journey through life to inevitable death through a series of images drawn from nature. These are initially vivid and celebratory (flights of eagles, silver drops of morning dew) and are supported by a sparkling organ part which alternates with the homophonic choral acclamations. As the mood of the poem changes at ‘Even such is Man, whose borrowed light is straight called in and paid to night’ so the music reflects this with an agitated, restless organ part of repeated irregular patterns and breathless choral phrases. The expected denouement (‘the flight is past; and Man forgot’) is reached by means of a graded diminuendo, the vocal range falling and compressing and the rhythmic drive faltering and fading to nothing. The secular text has inevitably restricted performances of this second ‘Hymn’ to the concert hall, which is regrettable as it sets the text powerfully and the pair offer contrasting yet complementary messages.

John Tavener’s Hymn to the Mother of God is unambiguous in its devotion to Mary. The composer’s opening direction is ‘with awesome majesty and splendour’ and, when sung in the cavernous acoustic of a large Orthodox cathedral, the effect can be profoundly moving. As with much of Tavener’s best work, a simple idea is ingeniously crafted to reflect the composer’s fervent faith. In this case two six-part choirs sing phrases of richly voiced chords in canon. The resulting clusters create the impression of the music moving in and out of focus with the resolution at the end of each phrase providing clarity. The central section introduces the sanctity of the ‘Temple’ and the ‘mystical paradise’ and Tavener places this in A major, a world away from the grandeur of F major which lingers in the echo of the outer sections.

Richard Wilberforce was a pupil at Trinity School and a member of Trinity Boys Choir before going on to study music as a choral scholar at St John’s College, Cambridge, and at The Royal College of Music. He is much in demand as a choral conductor, having directed the Hallé Youth Choir for a number of years, and he is currently Director of the Leeds Philharmonic Choir. He enjoys a busy singing career and has had his compositions performed on BBC radio. The Song of Shadows was composed for Trinity Boys Choir, and
Howard Moody’s career includes commissions from La Monnaie, the London Symphony Orchestra and the Scottish Chamber Orchestra, work as a keyboard player with many of Europe’s finest ensembles, and conducting invitations from orchestras both in the UK and abroad. His composition *Weigh me the fire* reveals an extraordinary musical imagination, one that does not sit comfortably alongside the most austere of sacred music but instead craves a more symphonic voice. The composer writes: “This piece for eight-part choir and organ was commissioned by the 1997 Southern Cathedrals Festival, marking the retirement of Richard Seal, the organist and choirmaster at Salisbury Cathedral. I was fortunate to have been a chorister under his direction, and the musical language of the piece reflects something of the breadth of musical expression that generations of singers felt under his special leadership. It was he who conducted the first performance with the combined choirs of Salisbury, Winchester and Chichester Cathedrals. The work is dedicated to him with thanks for all his inspiration. It was typical of him to give me free rein to choose any text or style that I wanted and it was this powerful poem by Robert Herrick that gave me every opportunity to explore the ‘kingdoms of the deep’ of the Salisbury Cathedral organ as well as the range of colours of the manifold voices gathered in the building’s vast acoustic. I was drawn to the poem’s expression of doubt, mystery and wonder, rather than any sense of certainty or dogma. The music begins in the core of inner earth, full of angry expressions of doubt. Once all the elements have been challenged, the music opens out with a sense of hope, beauty and possibility.”

The young Scottish composer Tom Harrold burst onto the scene as a teenager when he won the BBC Proms/Guardian Young Composer Prize and his reputation was further enhanced by his 2016 BBC Proms commission *Raze*, which opened the Last Night of the Proms. *From Dreams* was written for Trinity Boys Choir in 2012 and sets a poem by James Joyce from his Chamber Music, which is essentially a love song. The poem is an early work and the writing is evocative of a young man both exercised and excited by the prospect of love. The youthful enthusiasm of the text is represented by a three-part boys’ chorus and a capricious marimba part. Unaccompanied vocal clusters create the opening dreamy soundscape and the marimba joins in hesitantly until both voices and instruments confidently acclaim ‘my soul, arise’. From this point on the voices and the marimba seem to be musically independent and unrelated. The vocal writing is mostly homophonic, harmonically rich and highly sensitive to the meaning of the text; the marimba part is rhythmically complex, varied and playful. However, as the work progresses the relationship is clear: the voices represent the young man’s deep feelings of yearning, hope and anticipation, whereas the marimba is joyful spirit and spontaneity. Youthful exuberance finally makes way for calm maturity as the closing phrase ‘And the wise choirs of faery begin innumerous to be heard’ ends with three slow, unaccompanied chords.

received its premiere in Munich during the recording of this CD. The children’s poetry of Walter de la Mare has interested Wilberforce from an early age, as he explains: “My well-thumbed Faber edition of de la Mare’s *Rhymes and Verses: Collected Poems for Young People* has long been a source of inspiration for my composing, and it was an obvious choice when looking for a text to set for this brilliant young choir. He manages to capture the innocence and wonder that a good fairy tale needs, but with an ever present sense of the melancholy, and often with a rather sinister undertone. Whilst they are very evocative poems, the lexicon and structures employed can be simplistic, and it is in this naivety that I like to find my own colours, images and meanings. In *The Song of Shadows*, the tonality oscillates between G major and G minor in a sweeping melody that imagines the long handed bowing of the poem’s string musician.”

Thomas Wilberforce received his education at Eton College. After leaving school he studied at Stanford University in California where he gained a BA in Music. Thomas is currently a first year undergraduate at the Royal College of Music in London. He is a member of the Trinity Boys Choir and the Trinity Youth Choir of the Trinity College of Music. He has performed at the Barbican, Wigmore Hall, Queen Elizabeth Hall and the Bath International Festival of Music and the Arts. The young Scottish composer Tom Harrold burst onto the scene as a teenager when he won the BBC Proms/Guardian Young Composer Prize and his reputation was further enhanced by his 2016 BBC Proms commission *Raze*, which opened the Last Night of the Proms. From Dreams was written for Trinity Boys Choir in 2012 and sets a poem by James Joyce from his Chamber Music, which is essentially a love song. The poem is an early work and the writing is evocative of a young man both exercised and excited by the prospect of love. The youthful enthusiasm of the text is represented by a three-part boys’ chorus and a capricious marimba part. Unaccompanied vocal clusters create the opening dreamy soundscape and the marimba joins in hesitantly until both voices and instruments confidently acclaim ‘my soul, arise’. From this point on the voices and the marimba seem to be musically independent and unrelated. The vocal writing is mostly homophonic, harmonically rich and highly sensitive to the meaning of the text; the marimba part is rhythmically complex, varied and playful. However, as the work progresses the relationship is clear: the voices represent the young man’s deep feelings of yearning, hope and anticipation, whereas the marimba is joyful spirit and spontaneity. Youthful exuberance finally makes way for calm maturity as the closing phrase ‘And the wise choirs of faery begin innumerous to be heard’ ends with three slow, unaccompanied chords.
Howard Moody’s career includes commissions from La Monnaie, the London Symphony Orchestra and the Scottish Chamber Orchestra, work as a keyboard player with many of Europe’s finest ensembles, and conducting invitations from orchestras both in the UK and abroad. His composition *Weigh me the fire* reveals an extraordinary musical imagination, one that does not sit comfortably alongside the most austere of sacred music but instead craves a more symphonic voice. The composer writes:

“This piece for eight-part choir and organ was commissioned by the 1997 Southern Cathedrals Festival, marking the retirement of Richard Seal, the organist and choirmaster at Salisbury Cathedral. I was fortunate to have been a chorister under his direction, and the musical language of the piece reflects something of the breadth of musical expression that generations of singers felt under his special leadership. It was he who conducted the first performance with the combined choirs of Salisbury, Winchester and Chichester Cathedrals. The work is dedicated to him with thanks for all his inspiration. It was typical of him to give me free rein to choose any text or style that I wanted and it was this powerful poem by Robert Herrick *To find God* that gave me every opportunity to explore the ‘kingdoms of the deep’ of the Salisbury Cathedral organ as well as the range of colours of the manifold voices gathered in the building’s vast acoustic. I was drawn to the poem’s expression of doubt, mystery and wonder, rather than any sense of certainty or dogma. The music begins in the core of inner earth, full of angry expressions of doubt. Once all the elements have been challenged, the music opens out with a sense of hope, beauty and possibility.”

The young Scottish composer Tom Harrold burst onto the scene as a teenager when he won the BBC Proms/Guardian Young Composer Prize and his reputation was further enhanced by his 2016 BBC Proms commission *Raze*, which opened the Last Night of the Proms. *From Dreams* was written for Trinity Boys Choir in 2012 and sets a poem by James Joyce from his Chamber Music, which is essentially a love song. The poem is an early work and the writing is evocative of a young man both exercised and excited by the prospect of love. The youthful enthusiasm of the text is represented by a three-part boys’ chorus and a capricious marimba part. Unaccompanied vocal clusters create the opening dreamy soundscape and the marimba joins in hesitantly until both voices and instruments confidently acclaim ‘my soul, arise’. From this point on the voices and the marimba seem to be musically independent and unrelated. The vocal writing is mostly homophonic, harmonically rich and highly sensitive to the meaning of the text; the marimba part is rhythmically complex, varied and playful. However, as the work progresses the relationship is clear: the voices represent the young man’s deep feelings of yearning, hope and anticipation, whereas the marimba is joyful spirit and spontaneity. Youthful exuberance finally makes way for calm maturity as the closing phrase ‘And the wise choirs of faery begin innumerous to be heard’ ends with three slow, unaccompanied chords.

**Howard Moody**

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received its premiere in Munich during the recording of this CD. The children’s poetry of Walter de la Mare has interested Wilberforce from an early age, as he explains:

“My well-thumbed Faber edition of de la Mare’s *Rhythms and Verses: Collected Poems for Young People* has long been a source of inspiration for my composing, and it was an obvious choice when looking for a text to set for this brilliant young choir. He manages to capture the innocence and wonder that a good fairy tale needs, but with an ever present sense of the melancholy, and often with a rather sinister undertone. Whilst they are very evocative poems, the lexicon and structures employed can be simplistic, and it is in this naivety that I like to find my own colours, images and meanings. In *The Song of Shadows*, the tonality oscillates between G major and G minor in a sweeping melody that imagines the long handed bowing of the poem’s string musician.”

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**Howard Moody**

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A Place of Refuge

High above the River Wear stands Durham Cathedral. It is an incomparably beautiful building, and occupies a strategic position overlooking the city. For nigh on a thousand years this iconic structure has witnessed political and social upheaval, as well as the turmoil of religious history. But once inside, the visitor encounters priceless treasures, exquisite craftsmanship and sublime music which soon engender a deep awareness of the prayers, hopes, joys and sadness of those who have visited down through the centuries. But before entering the cathedral one's attention will certainly be drawn to the 'sanctuary knocker' on the iron-bound North Door. Cast as a grotesque mask with a heavy handle, it reminds us that all churches in the Middle Ages offered to a fugitive a limited right of sanctuary. Here, a criminal would be temporarily safe from attack or pursuit. Pounding hard the sanctuary knocker whilst yelling 'Sanctuary! Sanctuary! Sanctuary!' in the belief that the door would be flung open was the renegade's only hope. The fortunate, then, were provided access to a place of refuge.

The concept of sanctuary goes back much further than a single millennium. In the book of Deuteronomy, God decrees that cities of refuge should provide protection for those in need. A Psalmist picks up this idea, declaring that God himself is a "refuge and strength, an ever-present help in trouble". When assailed by enemies, overwhelmed by disasters, or threatened by tragedy, the Psalmist confidently asserts "the Lord Almighty is with us; the God of Jacob is our fortress." God is the one who makes wars cease, who breaks the bow and shatters the spear asunder. When the nations are in uproar, when kingdoms are shaken and fall, when the very earth seems to tremble, it is God who is steadfast. It is God who speaks. It is God who offers a place of refuge to all who call upon him.

The watchword of the present recording is 'refugium'. The music speaks to our restless hearts and calls us to be still, to be at peace. The Psalmist records God's call to "Be still and know that I am God." But stillness is not just a blessing, it is an injunction. In the midst of our
The postlude follows attacca, and is a simple reworking of the material of the prelude. It provides a welcome sense of repose.

THE WORKS

Jonathan Dove is one of the UK’s most highly regarded living composers. Born in London in 1959, Dove studied composition with Robin Holloway as a student at Cambridge University. Embarking on a freelance career as an accompanist, repetiteur and arranger, he found a natural attraction to working with singers and was appointed to the music staff at Glyndebourne in 1987. It was Glyndebourne who then commissioned Flight, the airport comedy which established Dove’s international reputation. Seek him that maketh the seven stars for double SATB choir is a relatively early work (1995) and has become a popular addition to many cathedral and collegiate choirs’ repertoires. The text is from Amos and Psalm 139 and the choice of images of light, starlight in particular, reflects the commission from the Friends of the Royal Academy of Arts. The opening organ motif paints an image of twinkling light, urging the listener to seek out its source. A dancing central section leads into the revelatory hymn ‘Yea, the darkness shineth as the day’ before serenity is finally achieved in the closing 7/8 section ‘and turneth the shadow of death into the morning’.

Judith Weir has been Master of the Queen’s Music since 2014 and she has made a considerable and distinguished contribution to the choral repertoire. The Two Human Hymns were commissioned by the University of Aberdeen for its quincentenary in 1995 and they set texts by two seventeenth century English poets, George Herbert and Henry King. In Love bade me welcome George Herbert presents in dialogue form an invitation from God, as represented by ‘Love’, to a mortal and sinful Man. The metaphor extends to God, as host, beseeching Man, the guest, to ‘taste my meat’, a reference to the Christian sacrament. Man is initially tentative in his response, feeling the weight of mortality (‘dust’) and sin, and this sense of unease is immediately expressed in the organ introduction’s short, irregular and unresolved phrases. As the piece unfolds, this wonderfully imaginative and, for the most part, independent organ part appears to take the role of Man’s advocate, supporting his pleas of unworthiness but also guiding him towards an acceptance of God’s welcome. The organ’s role is confirmed at the end when the opening phrases reappear and achieve their resolution.
The present one is a modern copy of the 12th century original on exhibition inside the Treasury Museum in the cloisters of the Cathedral. This hideous mask of the beast, staring out from the North Door, reminded potential fugitives of the awful fate in store if they chose not to abide by specific terms set out by representatives of the Prince Bishop. (Durham was a County Palatine, with the Bishop wielding temporal as well as spiritual power.)

A fugitive was provided charity in the form of simple food and drink. After confession of a particular crime and thus by admitting his guilt before God and the authorities, he had a total of 37 days to leave England forever, never to return, on pain of death. Most escapees were bound for Continental Europe, and were put on board the first vessel to leave the designated North Sea haven of Hartlepool, the official port of the County Palatine of Durham.

From the Greek Δευτερονομίας, Deuteronomion, or ‘second law;’ the Hebrew being דבְּרֵי דְבָרָים, Devarim, or ‘[spoken] words’. The fifth book of the Hebrew Bible; cast as three sermons delivered by Moses to the Israelites on the plains of Moab shortly before they enter the Promised Land, it recapitulates the forty years of wilderness wanderings leading to this moment, reminds them of the need for exclusive allegiance to one God and observance of His laws, and offers the comfort that even should Israel prove unfaithful and thus lose the land, this can be restored by repentance.

Psalm 46:1. Luther’s Psalm; he would sing it in times of trouble. The central idea of the Psalm is that in view of impending calamity, the peoples’ only refuge was in God.

Psalm 46:7.

Ibid., v. 10. The command to ‘be still’ comes from the Hiphil stem of the verb רפה, rapha, that denotes to be weak, or to let go, i.e. to release. The connotation is that we should ‘become weak’, the emphasis of both co-ordinate imperatives (the other is ‘know’) tells us to surrender and realize that God is in control as Ribbono Shel Olam – the Master of the Universe. Not our own designs but the glory of God’s all-sufficiency is our refuge.


In the fourth movement a skein of choral sound at ‘fugiunt fluxu’ points up how the days flow by, this series of canons creating at times complex overlapping harmonies, despite the superficial simplicity of the canon’s construction. The organ enters pianissimo and in performance is designed to be practically inaudible during the first few bars: a slight of hand that produces a surprise effect. Xylophone and marimba comment with but a single bare fifth, and the cencerros (cow bells played here with small rubber beaters) interpolate a descending sequence of minor and major thirds. An exclamatory three-part chord in the chorus, at ‘dies’, is followed by a short improvisation using glass wind chimes and shell wind chimes, not necessarily esoteric in intent.

As for the fifth movement, this is in many ways a technical tour de force. The organ part is a fully fledged toccata, a rising fourth motif employed from the first bar to the last, and overlaid with sextuplet sixteenths scored between the manuals. The choir indulges in quite off-putting quartal harmony throughout, a perfect fourth between bass and tenor placed a major third away from another perfect fourth between alto and soprano. Of note too is a second keyboard part, to be played on a positive organ. This additional voice is in fauxbordon style: its series of parallel 6/3 chords links harmonically one block of choral writing to the next and overlaps with each entry of the choir. The percussionists play short virtuosic interludes, which gradually move from tuned percussion with specific pitch classes (chime bars, gongs, tubular bells) to instruments with perceivable pitch areas (triangle) to completely unpitched percussion (pipe drum, parade drum, tambour), and finally to pure sound or noise (sandpaper blocks). This acts as a simple metaphor for the enemy at the gate: ‘mors’ in the libretto, or an army gathered outside the palace that is now a true ‘refugium’. The music peters out. We are left to live another day and reflect on things.

The sixth and final movement is pared down to just SSA in the chorus. Again, the writing is canoncic, the motif outlining a triad of C-sharp minor plus a minor seventh, added ninth and added eleventh. A treble solo, on a high g# ‘takes the word ‘memorare’ a symbolic three times in what is formally a simple call and response scheme. The organ is reduced to a mere bare fifth, pointed out by single strokes on the glockenspiel.
A disciple of Ben Johnson. He took holy orders in 1623, and six years later became vicar of Dean Prior in Devonshire. During the Great Rebellion in 1647 he was removed from his position for holding Royalist sympathies. Following the restoration of Charles II, Herrick was reinstated at Dean Prior where he resided from 1662 until his death in October 1674. His principal work is ‘Hesperides; or, the Works Both Human and Divine of Robert Herrick, Esq.’ (1648), a collection of over 1200 short poems ranging from epistles and eclogues to epigrams and love poems. Highly influenced by classical Roman poetry, he also treated many an English pastoral theme.

Noted for his religious poems characterized by precision of language, metrical versatility, and ingenious use of conceits favoured by the metaphysical poets. Herbert himself said of his writings: “They are a picture of spiritual conflicts between God and my soul before I could subject my will to Jesus, my Master.” Some of his poems have endured as hymns, including ‘King of Glory, King of Peace’ and ‘Let All the World in Every Corner Sing’. In 1630, in his late thirties, he gave up his secular ambitions and took holy orders in the Church of England, spending the rest of his life as a rector of the little parish of Fugglestone St Peter with Bemerton St Andrew, near Salisbury.

An aristocratic Croatian landowner and writer. Influenced by the Italian humanist adaptation of classical forms, he was the first to record lyric and epic folk poems in the vernacular, together with their melodies as rendered by his companions.

His chief work, in the Croatian language, is ‘Ribanje i ribarsko prigovaranje’ (Fishing and Fishermen’s Talk, written in 1555), a pastoral and philosophic narrative poem. He witnessed two peasant uprisings against the nobility, and idealized commoners, ultimately portraying fishermen as his equals.


Ibid.
Refugium

JONATHAN DOVE

1
Seek him that maketh the seven stars
Amos 5:8, Psalm 139
Seek him that maketh the seven stars
and Orion
And turneth the shadow of death into
the morning.
Alleluia, yea, the darkness shineth as the day,
the night is light about me.

HOWARD MOODY

4
Weigh me the fire
Robert Herrick (1591-1674)
Weigh me the fire; or canst thou find
A way to measure out the wind?
Distinguish all those floods that are
Mixed in that wat’ry theatre,
And taste thou them as saltless there,
As in their channel first they were.
Tell me the people that do keep
Within the kingdoms of the deep;
Or fetch me back that cloud again,
Beshivered into seeds of rain.
Tell me the motes, dust, sands, and spears
Of corn, when summer shakes his ears;
Show me that world of stars, and whence
They noiseless spill their influence.
This if thou canst; then show me Him
That rides the glorious cherubim.

Refugium

An invitation to record Graham Lack’s Refugium in Munich’s Herz-Jesu-Kirche sparked off frenzied discussions about accompanying repertoire. The Herz-Jesu-Kirche was consecrated in 2000 and is known locally as The Glass Cube. It is a remarkable building, both internally and externally, and it houses a spectacular Woehl organ. Whilst the organ deliberately speaks the language of both Bach and Messiaen, the church is very much of today. Refugium is written for three separate ‘islands’ of percussion instruments, comprising those of ancient origin and those of more recent times. The combination of SATB choir, organ and percussion is both notable and interesting, and clearly represents a contemporary sound world. The logical conclusion was to present a programme of contemporary British choral music, combining the established with the new.

REFUGIUM (notes by Graham Lack)
The poet and nobleman Petar Hektorović (1487-1572) hailed from the Croatian island of Hvar and remains one of the outstanding figures in the nation’s still emergent literary tradition. A true Renaissance man, this writer and thinker created the first realistic epic in the literature of Croatia, one that retains its currency within the cultural heritage of the country. Stari Grad is the main town of Hvar Island, and it is here that Hektorović had his Tvrdalj Palace built according to his own plans and under his supervision over a period of some 40 years. He chose a plot of family land near the coast for the erection of the building, using only local craftsmen. And by offering in times of danger or war a place of refuge for all the inhabitants of the town he demonstrated great generosity of spirit.

Chiselled into the stone walls of what only purports to be a fortress are many inscriptions, most of which are distributed around the courtyard. They add a sense of beauty and serenity to the atmosphere of the palace. It is in the choice of texts that Hektorović reveals his personal philosophy of life and his romantic character: PRO ITINERANTIBUS (for the wayfarers) or PRO PAUPERIBUS (for the poor) for example. His house was, if one will, a kind of ‘refugium’, a term that – at least as far as I know – does not actually appear in his writings but which provided me with an apposite title for the work.
Refugium

JONATHAN DOVE (b. 1959)
1 Seek him that maketh the seven stars (Amos 5:8, Psalm 139) 6’42

RICHARD WILBERFORCE (b. 1984)
2 The Song of Shadows (Walter de la Mare) 4’05
LEWIS BRITO-BABAPULLE (b. 1983)
3 Organ improvisation 1’40

HOWARD MOODY (b. 1964)
4 Weigh me the fire (Robert Herrick) 8’37

TOM HARROLD (b. 1991)
5 From Dreams (James Joyce) 4’44

JUDITH WEIR (b. 1954)
Two Human Hymns
6 i Love bade me welcome (George Herbert) 4’18
7 ii Like to the falling of the star (Henry King) 3’38

GRAHAM LACK (b. 1954)
Refugium (Petar Hektorović)
8 i Si vis ad vitam 2’46
9 ii Fede e realtà 6’11
10 iii Nihil occultum 4’07
11 iv Heu fugiunt 4’32
12 v Respice quod salvant 4’46
13 vi Memorate 2’54
14 vii Postlude 2’40

JOHN TAVENER (1944-2013)
15 Hymn to the Mother of God (Liturgy of Saint Basil) 2’18

TRINITY BOYS CHOIR
DAVID SWINSON director
LEWIS BRITO-BABAPULLE organ
MICHAEL PRAGER positive organ
RAINER FURTHNER, THOMAS HASTREITER, SABINE PYRKER percussion
Like to the falling of the star
Henry King (1592-1669)
Like to the falling of a star,
Or as the flights of eagles are,
Or like the fresh spring’s gaudy hue,
Or silver drops of morning dew,
Or like a wind that chafes the flood,
Or bubbles which on water stood:
Even such is man, whose borrowed light
Is straight called in, and paid to night.
The wind blows out, the bubble dies;
The spring entombed in autumn lies;
The dew dries up, the star is shot;
The flight is past, and man forgot.

Si vis ad vitam
Si vis ad vitam ingredi, serva mandata.
If you would enter into life, keep the commandments.

Fede e realtà
Fede e realtà, o quanto è bella.
O how beautiful are faith and reality.

Nihil occultum
Nihil occultum.
Nothing is hidden.

Heu fugiunt
Heu fugiunt fluxu non redeunte dies.
Alas, how the days flow by, never to return.

Respice quod salvant
Respice quod salvant nec opes nec gloria mundi
non ducor aut aetas moris quia cuncta rapit.
Consider that neither power nor wealth nor beauty nor youth bids farewell: it seizes everyone.

Memorare
Memorare novissima.
Meditate on final things.

Hymn to the Mother of God
Litany of Saint Basil
In You, O Woman full of Grace,
The angelic choirs, and the human race,
All creation rejoices.

O sanctified Temple,
Mystical Paradise,
And glory of Virgins.
In You, O Woman full of Grace,
All creation rejoices.
All praise be to You.
TRINITY BOYS CHOIR


*Altos:* Adam Bull, Oscar Lally, Thomas Verney, Richard Wilberforce.


*Basses:* Freddie Benedict, Alex Dugan, Elliot Fitzgerald, Tom Flint, Alex Hesketh, Michael Holiday, Crispin Lord, Timothy Murphy, Benjamin Richardson, Michael Sutcliffe.


Recording producer, balance engineer, editing and mastering: Dagmar Birwe.

Recording engineer: Gerhard Breinl.

Production manager: Jens Wahl.

Production assistant: Gillian Plummer.

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"A Place of Refuge" article © 2012 The Rt. Revd. Peter Hancock.

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