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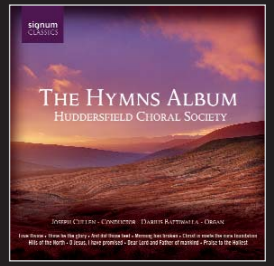

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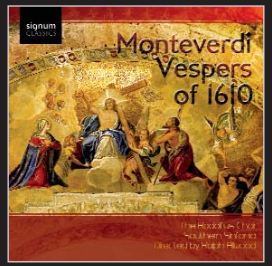

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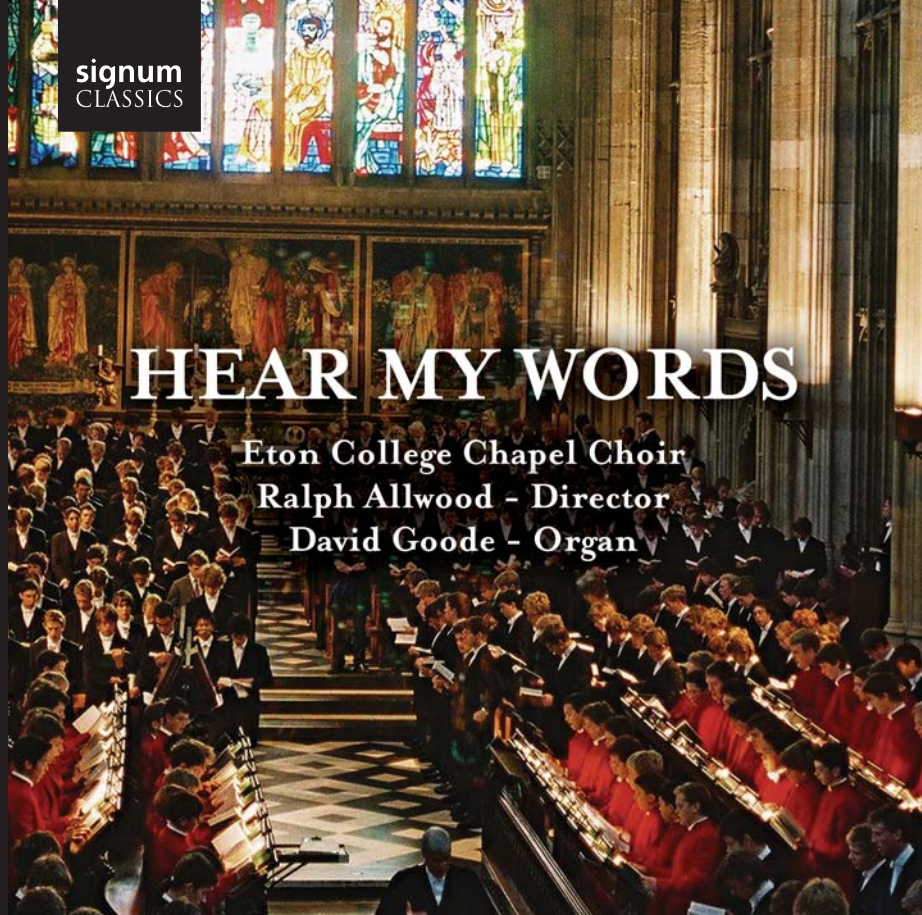

HEAR MY WORDS

1.	**Hear my words, ye people**	Hubert Parry	[15.03]
2.	**Teach me, O Lord**	William Byrd	[3.23]
3.	**Magnificat in G**	Charles Villiers Stanford	[3.57]
4.	**Benedictus** from ***Missa Brevis Sancti Joannis de Deo Hob XXII/7 (Little Organ Mass)***	Joseph Haydn	[4.24]
5.	**Thou, O God, art praised in Sion**	Malcolm Boyle	[6.04]
6.	**Lord, let me know mine end**	Maurice Greene	[5.34]
7.	**A Prayer of King Henry VI**	Henry Ley	[1.53]
8.	**Laudate Dominum** from ***Vesperae solennes de Confessore KV339***	W.A. Mozart	[4.02]
9.	**Out of the deep**	Thomas Tomkins	[4.06]
10.	**A Song of wisdom**	Charles Villiers Stanford	[5.27]
11.	**Panis Angelicus** from ***Messe Solennelle***	César Franck	[3.58]
12.	**Hear my Prayer** and **O for the wings of a dove**	Felix Mendelssohn	[11.19]
13.	**The Lord is my Shepherd**	Lennox Berkeley	[4.28]
14.	**I was glad**	Hubert Parry	[5.19]
	Total Timings		[79.00]

ETON COLLEGE CHAPEL CHOIR
RALPH ALLWOOD DIRECTOR
DAVID GOODE ORGAN

www.signumrecords.com

HEAR MY WORDS

This disc, featuring some of the best-loved anthems in the church repertoire, is loosely woven around two strands in particular. The first is the treble, or boy soprano, voice. The English choral tradition, at least as old (for example) as the late mediaeval Eton Choirbook, depends integrally on the nurturing of treble singing in schools. Eton College, which maintained a choir school until 1968 and subsequently replaced this with its flourishing music scholarship system, is now unusual in providing the entire top line of its choir from boys already at the school, aged from 13 to 15, and therefore in relying neither on sixth-form girls nor an arrangement with a choir or prep school. In the year this disc was made the choir enjoyed a unusually abundant crop of these voices, including the eight soloists on this disc. The second strand is that of music with an Etonian connection. Thus it is entirely appropriate that we begin and end with the music of Parry, Eton's favourite musical son, whose quiet overhauling of Eton music while a boy here undoubtedly proved a fertile training-ground for the wider work he subsequently did for English music in general.

After the justified success of *Blest Pair of Sirens* in 1887, Parry could reasonably be regarded as the leading choral composer in England. *Hear my words, ye people* was written for the Diocesan Choral Festival in Salisbury Cathedral in 1894, in which choirs were drawn together from across the diocese, with the Cathedral Choir serving as the smaller semi-chorus who feature to fine antiphonal effect in the latter stages of the piece. From the opening pages, it shows Parry's gift not only for organising large-scale structures thematically, but also, more particularly, for vocal declamation at the smaller level, with phrase balancing phrase. Somewhat after the manner of a cantata by Parry's beloved Bach, substantial choral sections are interleaved with two arias, one for baritone and one for trebles, which in their different ways are shaped with impressive command. The conclusion of the work, 'O praise ye the Lord' has entered the liturgical repertoire as a hymn, complete with elaborate organ pedal part.

As the English anthem gradually developed after the various stages of the Reformation in England, a form that emerged gradually was the 'verse' anthem. Interspersing solo and tutti sections, this

genre flourished in the Elizabethan era as well as in Restoration times; its later descendants were the large-scale anthems of S. S. Wesley and indeed Parry. Byrd's *Teach me O Lord* is an example of charming simplicity, wholly appropriate to its text and a gentle counterpart to the grandeur of *Hear my words*.

An important contemporary of Parry was an Irishman, Charles Villiers Stanford, Professor of Music at Cambridge and of composition at the Royal Academy of Music at the turn of the twentieth century. Amidst his large output of nearly 200 works, Stanford is probably best known today for his Anglican service settings, which continue to form the backbone of the cathedral repertoire. The *Magnificat in G* is both unusual in its scoring for treble solo and chorus - a depiction, it is said, of the Virgin Mary at her spinning wheel (this perhaps an appropriation of Schubert's *Gretchen?*) - and highly effective in the right performance, with an attractive freshness lacking in much of the Anglican music of the period, and with only the merest suggestion of operatic sentimentality in the interaction with the choral group.

Completing this trio of solos is the *Benedictus* from Haydn's *Missa Brevis St. Johannis de Deo*, also known as the *Little Organ Mass*, written at some point in the 1770s. In contrast to the highly compressed nature of the rest of the Mass (it has been suggested that it was perhaps considered desirable to get through the longer portions as quickly as possible) the *Benedictus*, traditionally the moment in the Mass when the Host was venerated, is treated with elaborate, even operatic, artifice. The treble solo duets throughout with an organ part that is decidedly Rococo in its gestures and its ornamentation.

Malcolm Boyle was a chorister at the Eton Choir School, before pursuing a career in church music in St. George's, Windsor Castle and Chester Cathedral. His setting of Psalm 65, *Thou, O God, art praised in Sion,* opens in extrovert manner with an organ solo not unlike that of Parry's *Hear my words;* the middle section ('Thou wilt keep him') is a long-breathed and memorable melody for full trebles, before the grandiose style returns for the close.

The early eighteenth century was generally a rather fallow period in English church music, in which the fashion for German and Italian music, particularly opera, had diluted the native product. Thus the technical strength and expressive power of *Lord, let me know mine end*, a setting of verses from Psalm 39 by Maurice Greene (Organist of St. Paul's Cathedral and Master of the King's Music in the mid-eighteenth century) are all the more remarkable. The walking bass that persists throughout the piece can be taken as an evocative depiction of life's journey; over it, Greene crafts a series of thoughtful imitative points with, at the centre, a treble duet of some beauty.

Eton was founded by King Henry VI in 1440; and the prayer written by him, known as the *Founder's Prayer,* has often been considered a model of devotion. It was set by Henry Ley, Precentor and Director of Music at Eton from 1926-1945, to music of comparably moving simplicity which makes its timeless effect partly through Ley's use of the Dorian mode, hovering between D minor and C major, and partly through rhetorical handling of phrase lengths.

To balance Haydn's *Benedictus*, Mozart's *Laudate Dominum,* a sweetly beautiful Rococo confection, with words from the diminutive Psalm 117. This forms part of the *Solemn Vespers* of 1780, one of the last pieces he wrote while employed by the Archbishop of Salzburg. Einstein describes it in his *Mozart* as 'a piece completely unconcerned with anything churchly, and so enchanting and poetic in its expression that it is difficult to find its counterpart.'

Thomas Tomkins was Organist of Worcester Cathedral from 1596, in the midst of the glory days of Elizabethan music, to the 1640s, well into the culturally and religiously lean times of the Commonwealth. *Out of the deep* was included in Musica Deo Sacra, a substantial posthumous publication probably compiled by his son, Nathaniel, in 1668; but this is Tomkins' original version, in five parts. It is a highly atmospheric verse anthem which is, as it were, pulled steadily out of the depths by the solo line, drawing in other soloists as it progresses. Tomkins' quotation of Gibbons' famous madrigal 'The silver swan' (using the passage of music which sets the words 'more geese than swans now live, more fools than wise') perhaps suggests dismay at the state of the nation.

We return to later periods, and Stanford. Despite the fame of his service settings, The Grove Dictionary of Music and Musicians asserts, not without substance, that 'in the writing of a song [he] attained more easily and frequently than in any other branch of creation the absolute fusion of thought and feeling sought by composers.' His set of *6 Bible Songs* Op. 113 (from 1909, thus rather late in his career) were possibly inspired by the *Biblical Songs* of Dvořák. The last and most ambitious of the set, *A Song of wisdom*, takes its text from the Apocrypha. Sung here by a solo

treble, this matches Parry's declamatory skill in its atmosphere, rhetoric and building of climaxes; particularly notable is the high A flat at 'Come unto me'.

In its typical blend of devotion and sensuality, César Franck's *Panis angelicus* fits the description given to the *Mass for 3 voices* by Franck's devoted pupil Vincent d'Indy: '…a curious dream, half mystic, half secular'. Franck's balancing of phrases in this piece dealing with the Blessed Sacrament is certainly achieved with skill; in addition, his use of canon between soloist and chorus at the reprise is a personal hallmark seen also in the finale of his violin sonata in the same key. This piece originally featured the atmospheric combination of organ, cello and harp.

It was the recording by the Temple Church Choir and its treble soloist Ernest Lough that made Mendelssohn's 'O for the wings of a dove' a smash hit in England in the 1920s. The complete anthem, *Hear my prayer*, a setting of words from Psalm 55, was written in 1844 at the request of William Bartholomew for his concerts in Crosby Hall, and subsequently published in Berlin in a German translation. The piece is laid out on a substantial scale, almost that of a small cantata, with the questioning phrases of the opening section, and the near-operatic drama of the central *scena*, resolved in the pastoral serenity of the final part.

Another pastoral treble solo opens and closes Lennox Berkeley's version of Psalm 23, *The Lord is my Shepherd.* This was written in 1975 towards the end of his career, when he had adopted a retrospective style from some fifty years earlier; the static harmony, often based on pedal points, and the gently flowing counterpoint remain, however, an apt and evocative response to the text.

1902 was the date when the Hill organ in Eton College Chapel (possibly the finest English Romantic organ in England) found its present form. But larger events were afoot, since Queen Victoria had died the previous year. Parry's earlier work, as well as the positions he had held at Oxford and the Royal College of Music, made him the natural choice to provide an anthem for the Coronation of Edward VII. (Elgar, for example, was only just becoming known as an orchestral composer.) He responded as to the manner born. *I was glad* - its text a neat choice from Psalm 122, by which the rejoicing of God's people at the temple of Jerusalem is appropriated for a much later occasion of national rejoicing - conveys not only the pomp of the Coronation but also the sweep and grandeur that one associates with Empire as a whole.

Life at Eton, and in the British 'Establishment' as a whole, may have changed significantly since 1902. For a start, most of the boys appearing on this recording are hard-working music scholars, granted substantial bursaries to facilitate their education. And yet the music gathered here from this period, and indeed that of the English choral tradition as handed down over five hundred years, has a power to stir; it refuses to be sidelined as dated or parochial, but remains vital, vigorous and admirably 'fit for purpose'.

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TEXTS

1 Hear my words, ye people
Hubert Parry (1848-1918)

Hear my words, ye people, give ear unto me all ye that have knowledge.
Let us choose to us judgement, let us know among ourselves what is good.
Behold, God is mighty, and despiseth not any, He is mighty in strength and in wisdom.
Behold, He is great, and we know Him not, neither can the number of His years be searched out.
The Lord's seat is in heaven, clouds and darkness are round about Him,
Righteousness and judgement are the habitation of His seat.
He decketh Himself with light as with a garment, and spreadeth out the heavens like a curtain.
He layeth the beams of His chambers in the waters, and maketh the clouds His chariots, and walketh upon the wings of the wind.
He bowed the heavens, and came down, and it was dark, dark under his feet.
He rode on the Cherubim and did fly, and came flying upon the wings of the wind.
The Lord's seat is in heaven, His kingdom ruleth over all.
Behold, the eye of the Lord is on them that fear Him, and upon them that put their trust in His mercy.
To deliver their soul from death, and to feed them in time of dearth,
Our soul hath patiently tarried for the Lord,
For He is our help, and our shield.

He delivered the poor in his affliction, the fatherless and him that hath none to help him.
He shall bind up the broken-hearted, and proclaim liberty to the captives, and comfort to those that mourn.
He shall give them beauty for ashes; the garment

of praise for the spirit of heaviness.
For as the earth bringeth forth her bud, and as the garden causeth things that are sown to spring forth.
So the Lord God will cause righteousness and peace to spring forth before all the nations.

The Lord is full of compassion and mercy,
He hath not dealt with us after our sins, nor rewarded us according to our wickedness,
For look how high the heaven is in comparison of the earth, so great is His mercy toward them that fear Him.
Look how wide also the east is from the west, so hath He set our sins from us.

O praise ye the Lord, praise Him upon earth, in tuneful accord ye sons of new birth,
Praise Him who hath brought you His grace from above,
Praise Him who hath taught you to sing of His love.
O praise ye the Lord!
Thanksgiving and song to Him be out-poured all ages along;
For love in creation, for heaven restored, for grace of salvation
O praise ye the Lord!
Amen

Job, Psalms, Isaiah & H. W. Baker

2 **Teach me, O Lord**
William Byrd (c.1539-1623)

Teach me, O Lord, the way of thy statutes, and I shall keep it unto the end.
Give me understanding, and I shall keep thy law: yea, I shall keep it with my whole heart.
Make me to go in the path of thy commandments, for therein is my desire.
Incline my heart unto thy testimonies and not unto covetousness.
O turn away mine eyes, lest they behold vanity and quicken me in thy way.
O stablish thy word in thy servant that I may fear thee.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, and is now, and ever shall be, world without end.
Amen.

Psalm 119:33-38

3 **Magnificat in G**
Charles Villiers Stanford (1852-1924)

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.

For he that is mighty hath magnified me and holy is his Name.
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, and is now, and ever shall be, world without end.
Amen.

Luke 1:46-55

4 **Benedictus** from ***Missa Brevis Sancti Joannis de Deo Hob XXII/7***
(Little Organ Mass)
Joseph Haydn (1732-1809)

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

Ordinary of the Mass (Matthew 21:9)

5 **Thou, O God, art praised in Sion**
Malcolm Boyle

Thou, O God, art praised in Sion, and unto Thee shall the vow be performed in Jerusalem.
Thou that hearest the prayer, unto Thee shall all flesh come.
Blessed is the man whom Thou choosest and receivest unto Thee.
He shall dwell in Thy courts and shall be satisfied with the pleasures of Thy house, e'en of Thy holy temple.
Thou wilt keep him in perfect peace whose mind is stayed on Thee.
Thou wilt keep him in perfect peace because he trusteth in Thee.
Trust ye in the Lord forever, for in the Lord Jehovah is everlasting strength.
Let the people praise Thee, O God, yea, let all the people praise,
Then shall the earth bring forth her increase: and God shall give us His blessing.

Psalm 65, 67; Isaiah 23

6 **Lord, let me know mine end**
Maurice Greene (1696-1755)

Lord, let me know mine end, and the number of my days,
that I may be certified how long I have to live.

Behold, thou hast made my days as it were a span long,
and mine age is even as nothing in respect of thee;
And verily every man living is altogether vanity.
For man walketh in a vain shadow, and disquieteth himself in vain;
he heapeth up riches, and cannot tell who shall gather them.
And now, Lord, what is my hope? Truly my hope is even in thee.
Hear my prayer, O Lord, and with thine ears consider my calling;
hold not thy peace at my tears.
O spare me a little, that I may recover my strength,
before I go hence, and be no more seen.
Psalm 39:4-7, 12-13

7 **A Prayer of King Henry VI**
Henry Ley (1887-1962)

Domine, Jesu Christe,
qui me creasti, redemisti, et preordinasti ad hoc quod sum,
tu scis quid de me facere vis;
fac de me secundum voluntatem tuam cum misericordia.
Amen.

O Lord Jesus Christ,
who created and redeemed me, and foreordained me to that which I am;
thou knowest what thou wouldst make of me;
in thy mercy do with me according to thy will.
Amen.
Henry VI

8 **Laudate Dominum** from ***Vesperae solennes de Confessore KV339***
W.A. Mozart (1756-1791)

Laudate Dominum omnes gentes:
laudate eum omnes populi:
Quoniam confirmata est super nos misericordia ejus:
et veritas, Domini manet in aeternum.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum.
Amen.

O praise the Lord all ye nations;
praise him all ye people!
For his merciful kindness is great toward us,
and the truth of the Lord endureth for ever.
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.
Psalm 116 (Vulgate)

9 **Out of the deep**
Thomas Tomkins (1572-1656)

Out of the deep have I called to Thee, O Lord.
Lord, hear my voice.
O let Thine ears consider well the voice of my complaint.
If Thou, Lord, will be extreme to mark what is done amiss,
O Lord who may abide it.
For there is mercy with Thee, therefore shalt Thou be feared.
Amen.
Psalm 130:1-4

10 **A Song of wisdom**
Charles Villiers Stanford

I came forth from the mouth of the Most High and covered the earth as a mist.
I dwelt in high places, and my throne is in the pillar of the cloud.
Alone I compassed the circuit of heaven and walked in the depth of the abyss.
In the waves of the sea, and in all the earth, and in every people and nation,
I got a possession, with all these I sought rest.
And I took root in a people that was glorified, in the portion of the Lord's own inheritance.
I was exalted like a cedar in Libanus, and as a cypress on the mountains of Hermon.
I was exalted like a palm tree on the seashore, and as a fair olive tree in the plain.
And my branches are branches of glory and grace, and my flowers are the fruit of glory and riches.
Come unto me, ye that are desirous of me, and be ye filled with my fruits.
And I came out as a stream from a river, I said, I will water my garden, and will water abundantly my garden bed;
And lo, my stream became a river, and my river became a sea.
For my thoughts are filled from the sea, and my counsels from the great deep.
I came forth from the mouth of the Most High,
And my throne is in the pillar of the cloud.
Ecclesiasticus 24

11 **Panis Angelicus** from ***Messe Solennelle***
César Franck (1822-1890)

Panis angelicus, fit panis hominum:
Dat panis coelicus figuris terminum:
O res mirabilis! manducat Dominum.
Pauper, pauper, servus et humilis.

The angelic bread becomes the bread of man;
The heavenly bread gives an end to all figures.

What a wondrous thing!
A poor and humble servant feeds on the Lord.
St. Thomas Aquinas

12 **Hear my Prayer** and ***O for the wings of a dove***
Felix Mendelssohn (1809-1847)

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide!
Take heed to me! Hear how in prayer I mourn to Thee!
Without Thee all is dark, I have no guide.
The enemy shouteth, the godless come fast!
Iniquity, hatred upon me they cast!
The wicked oppress me, Ah, where shall I fly?
Perplexed and bewildered, O God, hear my cry!
My heart is sorely pained within my breast,
My soul with deathly terror is oppressed,
Trembling and fearfulness upon me fall,
With horror overwhelmed, Lord, hear me call!
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.
W. Bartholomew after Psalm 55:1-7

13 **The Lord is my Shepherd**
Lennox Berkeley (1903-1989)

The Lord is my Shepherd;
I shall not want.
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.

He restoreth my soul:
He leadeth me in the paths of righteousness for his name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil:
For thou art with me; thy rod and staff they comfort me.
Psalm 23:1-4

14 **I was glad**
Hubert Parry

I was glad, glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city, that is at unity in itself.

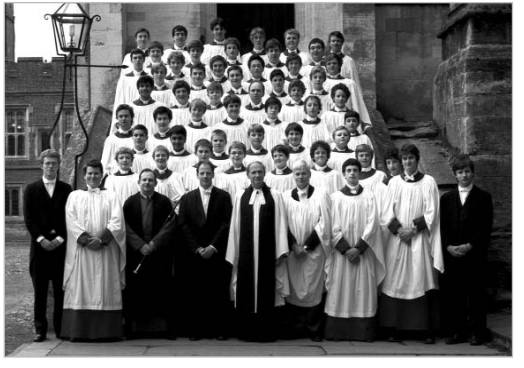
O pray for the peace of Jerusalem, they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces.
Psalm 122:1-3, 6-7

BIOGRAPHIES

ETON COLLEGE CHAPEL CHOIR

In 1441, Henry VI founded Eton College in honour of the Blessed Virgin Mary. At the same time, he founded its sister college, King's College in Cambridge, and gave each its chapel in magnificent Perpendicular style. The foundation of Eton College provided ten men and sixteen boys to sing the services and with very few breaks, the choir has been singing in the chapel from then until the present day.

College Chapel Choir today is formed from boys in the school, with the occasional master, about half of whom have been choristers at cathedrals or chapels before they come to Eton for their secondary education. The choral tradition is maintained by regular school services throughout term-time. Music Scholarships are offered annually to enable talented boys to continue their education at Eton. The choir and boy organists' ten recordings range from the 15th century Eton Choirbook to jazz standards in close harmony.



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Trebles	Alto	Tenors	Basses
*+Adam Berman	+Joseph Armon-Jones	+Gwilym Bowen	+Edward Blakeney
Edmund Bridges	James Eager	+Nathan Eager	+Simon Chambers
Samuel Cator	Alexander Greaves	Samuel Ellison	William Clarke
Matthew Chambers	Julian Harvie	+Kevin Gray	+Nicholas Daly
*Alex Chance	Henry Hunter	+Julian Gregory	+Alessandro Fisher
*+Joshua Cooter	James Lowther	Charles Phillips	Robert Jeffrey
*Alex Eager	Mr. Andrew Maynard	Robert Ponti	*+Alex Jones
Charles Gardiner-Hill	+James Prothero	Marcus Roberts	Hector Miller-Bakewell
Simon Goldring	+Thomas Recknell	Thomas Russell	Jonathan Monro
John Gowers	Alasdair Russell	Fergus Thirlwell	James Poston
*+Sam Landman	James Spicer		Christopher Potts
Nicholas Lee	+Henry Vaughan		Fernando Rodriguez-Villa
Charles Longstaff			Jack Ross
Joshua Nieboer			Benjamin van Nieuwenhuizen
*+Tom Norrington			
Rubin Patel			
*+Hugo Popplewell			
*+Alex Robarts			

+ Small choir for 'Laudate Dominum'
* Soloist

SOLOISTS

(Mendelssohn - O, for the wings of a dove, Franck - Panis angelicus)

Adam Berman was the youngest chorister to join St Margaret's choir, Westminster Abbey, aged 6. At the age of 11, he sang the role of Miles in Britten's *The Turn of the Screw* in Brussels, Paris, and Aix-en-Provence under Daniel Harding. Adam is a Music Scholar at Eton and plays oboe, piano and percussion.

(Greene - Lord let me know mine end)

Alex Chance was head chorister at Beeston Hall School in Norfolk, performing in St Peter Mancroft in Norwich amongst other venerable East Anglian churches. He has sung the part of Ralph Rackstraw in HMS Pinafore, and has performed with the viol consort Fretwork. He plays the French horn, recorder, and jazz piano. He is in his first year as a Music Exhibitioner at Eton.

(Stanford - Magnificat in G, Berkeley - The Lord is my Shepherd)

Joshua Cooter sang as a boy chorister at Chichester Cathedral for 5 years where he was head chorister under Alan Thurlow and was educated at Prebendal School. He plays the trombone, organ and piano and sings in College Chapel and in the close harmony group Incognitos. He is in his first year at Eton as a Music Scholar.

(Greene - Lord let me know mine end)

Alex Eager was a head chorister at Llandaff Cathedral, Cardiff. He went on three tours with the choir which included Singapore. He has worked with BBC Wales many times, and he also sang in the Wales Remembrance Service three years in a row. He and his two elder brothers are Music Scholars at Eton.

(Parry - Hear my words, ye people)
Alex Jones was a treble at St. John's College, Cambridge for five years. With the choir he went on numerous tours including America and Japan. He is now a Music Scholar in his fourth year at Eton, and hopes to continue singing baritone one day as a profession.

(Tomkins - Out of the deep)
Sam Landman was a chorister at King's College Cambridge from 2000 to 2005, and sang the famous 'Once in Royal David's City' on the television in his final year. He also sang in the recording of Karl Jenkins' *Requiem* in which he performed as a soloist in the Classical Brit awards. He is now a Music Scholar at Eton.

(Mendelssohn - Hear my prayer, Mozart - Laudate Dominum, Haydn - Benedictus)
Tom Norrington was educated at Horris Hill and The Pilgrims' School where he was a chorister at Winchester Cathedral under David Hill briefly and then Andrew Lumsden. Whilst at Pilgrims' he learnt the violin, piano and oboe alongside his singing. Tom is now a Music Scholar at Eton, and is a member of the Chapel Choir and the close harmony group Incognitos.

(Byrd - Teach me, O Lord)
Hugo Popplewell was a pupil at Prior Park Prep School, where he was principal chorister in the choir. He toured with them to Austria, and his solos included Mozart - *Agnus Dei* and Mendelssohn - *Hear my prayer*. He came to Eton as a Music Scholar in September 2006.

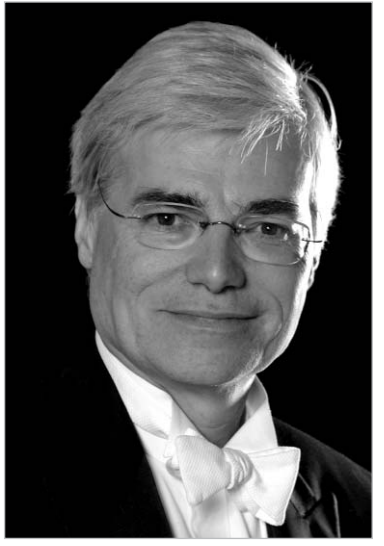
(Stanford - A Song of wisdom)
Alex Robarts was a chorister in the choir of St John's College, Cambridge. He toured with St. John's in seven countries, recorded three CDs and his solos included Fauré - *Pie Jesu,* Mozart - *Agnus Dei,* Britten - *Rejoice in the Lamb* and Berkeley - *The Lord is my Shepherd.* He is now a Music Exhibitioner at Eton.

RALPH ALLWOOD

Ralph Allwood is Precentor and Director of Music at Eton College. He was a pupil at Tiffin School, and graduated from Durham University in 1972 with the Eve Myra Kysh prize for music. He was later a member of the Choir of King's College, Cambridge under Sir David Willcocks, then became Director of Music at Pangbourne College. While Director of Music at Uppingham he founded the annual Eton Choral Courses for prospective choral scholars. There are now six of these courses attended each year by four hundred singers aged between 16 and 20. The courses broadcast and record evensongs and sequences for BBC Radio Three. He has conducted choral courses and workshops all over the world, has been musical director for National Youth Music Theatre musicals for ITV, Granada and BBC2, and conducted on two occasions for the Edinburgh International Festival.

Eton College Chapel Choir, which he directs, tours abroad every year and have released ten recordings. He also directs the Rodolfus Choir, the Windsor and Eton Choral Society and the National Youth Choir of Wales. He is a choral advisor for Novello and Co, for the National Youth Choir of Great Britain and for the Voices Foundation, and a judge for the Llangollen International Eisteddfod.

He has recently been made an honorary Fellow of the Royal School of Church Music and an honorary Associate of the Royal Academy of Music.



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DAVID GOODE

David Goode is Organist and Head of Keyboard at Eton College; he combines this with a busy international career. A music scholar at Eton College and then organ scholar at King's College, Cambridge, he also studied organ with David Sanger and Jacques van Oortmerssen. From 1996-2001 he was Sub-Organist at Christ Church, Oxford, and following major prizes at the 1997 St. Alban's Competition and the 1998 Calgary Competition, he concentrated on a freelance career between 2001 and 2003. From 2003-5, he was Organist-in-Residence at First Congregational Church Los Angeles, home to the world's largest church organ.

In 2006 he featured in the 'Rising Stars' series around Europe, played a rare solo recital in the Proms, and toured Australia. In addition to appearances in the Far East, Canada and South Africa, he has visited the US extensively since 1999; in 2007 he returns to play at the Walt Disney Concert Hall in Los Angeles, and plays at the Leipzig Gewandhaus and the Lahti Festival.

His recordings, including those with the BBC Singers and BBC Philharmonic, range from *French Showpieces from King's* in 1994, to the 2004 first volume of a landmark project to record the complete organ works of Max Reger. In 2005, he recorded the BBC Music Magazine cover CD from Eton, *A Bach Christmas*, and in December appeared from there on Howard Goodall's *How Music Works* on Channel 4.

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