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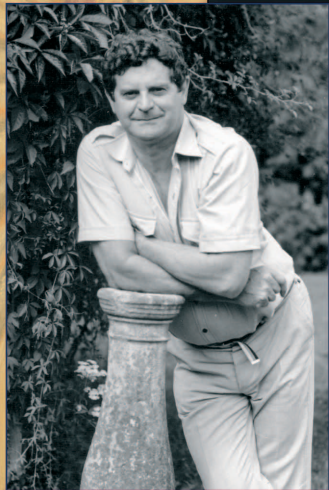


photo: Robert Carpenter Turner

MICHAEL HURD



photo: Lewis Foreman

RONALD CORP



DUTTON  
EPOCH

**RONALD CORP**  
And all the Trumpets Sounded  
**MICHAEL HURD**  
The Shepherd's Calendar

MARK STONE  
RODERICK WILLIAMS  
The London Chorus  
New London Children's Choir

BOURNEMOUTH SYMPHONY ORCHESTRA  
conducted by  
RONALD CORP





## RONALD CORP (b.1951)

### And all the Trumpets Sounded (1989)†

- 1 Dies irae 0:00  
2 The Trumpet (Rise up, rise up) – words: Edward Thomas (1878-1917)  
3 Tuba mirum  
4 The Dead (Blow out, you bugles) – words: Rupert Brooke (1887-1915)  
5 Vigil strange – words: Walt Whitman (1819-1892)  
6 Rex tremendae  
7 Such, such is death – words: Charles Hamilton Sorley (1895-1915)  
8 Lacrimosa  
9 Pie Jesu  
10 Asleep (Under his helmet) – words: Wilfred Owen (1893-1918) 0:00

## MICHAEL HURD (1928-2006)

### The Shepherd's Calendar (1975)‡

– Choral Symphony for baritone, SATB chorus and orchestra  
Libretto: John Clare (1793-1864)

- 11 "With'ring and keen the winter comes" – *Lento* 0:00  
12 "Come, Queen of Months!" – *Allegro giocoso*  
13 "O Love is so deceiving!" – *Largo, sostenuto*  
14 "Harvest awakes the morning still" – *Andante – Allegro – Andante* 0:00

MARK STONE baritone†

RODERICK WILLIAMS baritone‡

The London Chorus [with members of the Highgate Choral Society†]  
New London Children's Choir†

BOURNEMOUTH SYMPHONY ORCHESTRA

conducted by

RONALD CORP

WORLD PREMIERE RECORDINGS

### Also on DUTTON EPOCH

RONALD CORP Forever Child and other choral music  
Voces Cantabiles/Ronald Corp CDLX 7171

RONALD CORP Guernsey Postcards; Piano Concerto No.1; Symphony No.1  
Leon McCawley/Royal Liverpool Philharmonic Orchestra/Ronald Corp CDLX 7233

MICHAEL HURD The Widow of Ephesus; Mr Owen's Great Endeavour  
Goss/Winter/Bundy/City of Canterbury Chamber Choir/Orchestra Nova/George Vass CDLX 7269

Recorded: Lighthouse, Poole, Dorset, 27-28 June 2011

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Assistant Engineer: DILLON GALLAGHER

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Dutton Epoch wishes to thank the British Music Society Charitable Trust (Michael Hurd Bequest) for its financial support, which made possible the recording of *The Shepherd's Calendar*.

For more information about Michael Hurd, please visit [www.michaelhurd.org.uk](http://www.michaelhurd.org.uk)

The texts for both works recorded on this CD can be downloaded in PDF format at [www.duttonvocalion.co.uk](http://www.duttonvocalion.co.uk)

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Vienna; Rudolfinum, Prague; Philharmonie, Berlin; and in the UK at Royal Festival Hall, Barbican and Royal Albert Hall, London; Symphony Hall, Birmingham and Bridgewater Hall, Manchester. The BSO is dedicated to providing orchestral music across the South and West of England and annually gives over 130 concerts in Poole, Bournemouth, Portsmouth, Southampton, Weymouth, Exeter, Bristol, Basingstoke and Winchester.

BSO ensembles take music into the community, whilst the BSO's contemporary music ensemble *Kokoro* is at the forefront of commissioning and performing works by living composers. BSO musicians also perform in education and community projects. Annually the BSO reaches more than 125,000 children and adults through such projects.

Other recordings the BSO have made for Dutton Epoch include a CD of concertos by David Matthews (CDLX 7261) and pianist Iain Farrington's arrangement of Elgar's Concert Allegro Op.41 (CDLX 7259).

[www.bsolive.com](http://www.bsolive.com)

### THE LONDON CHORUS

The London Chorus is London's most versatile choir, practising and performing a challenging and varied repertoire and continually developing its tradition of excellence. The 120 members of the choir are amateur singers from all walks of life, but performances are at the highest professional level. Since its foundation in 1903 to give the first London performance of Elgar's *Dream of Gerontius* it has performed in all the major London venues as well as concert halls in the UK, working with major promoters, orchestras and ensembles. The London Chorus also performs overseas and has undertaken tours to Italy, Estonia and South Africa. Ronald Corp joined the choir as Chorus Master in 1985 and was appointed Musical Director in 1994. Recordings with the New London Orchestra and Ronald Corp are a regular feature in the choir's calendar. The London Chorus's previous recordings for Dutton Epoch include their appearance in Rutland Boughton's opera *The Queen of Cornwall* (2CDLX 7256) and William Alwyn's *Overture in the Form of a Serenade* (CDLX 7237).

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

### THE NEW LONDON CHILDREN'S CHOIR

The New London Children's Choir offers a unique opportunity for girls and boys aged between seven and eighteen to learn to sing and enjoy all kinds of music. Launched by Ronald Corp in 1991, the Choir has appeared in all the major London concert halls with the UK's finest symphony orchestras and conductors, has collaborated with opera companies in the UK and abroad, and has made dozens of recordings and broadcasts. CDs for Naxos have included *Pigs Could Fly* (a collection of British music), *Jonah Man Jazz* and other jazz cantatas by Michael Hurd, and the children's opera *The Ice Mountain* by Ronald Corp.

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

### Ronald Corp – And all the Trumpets Sounded

The title of the work comes from the last pages of John Bunyan's *Pilgrim's Progress*: "And all the trumpets sounded for him on the other side." Trumpet fanfares are associated with the angels and with ceremonial occasions, but also with war and the call to arms. In this sense a number of different strands have come together in my cantata. The verses from the thirteenth century *Dies irae* were chosen for their colourful language and imagery, and the work was intended as a companion piece for Vaughan Williams's *Dona nobis pacem* (also based on Latin texts and war poems). Of course the work also reminds us of Britten's towering *War Requiem*.

I had long wanted to set Walt Whitman's poem *Vigil Strange* to music. Whitman has been a major influence to a number of British composers, and I have also set his verses in my song cycle *The Music of Whitman* (recorded by Mark Stone and Simon Lepperd on a CD of my songs on Stone Records).

I had the idea of writing onomatopoeic music to depict the day of judgement and war. I think I had in mind the minimalist composers and I think I heard in my inner ear the shouts and cries of the battlefield. After a few attempts to express battle music in these terms I turned instead to a more conventional notation for the opening *Dies irae*, which is in any case percussive and violent.

The Whitman poem was the first section to be composed (and was completed in 1987). The other poems are from World War I and were chosen to be relevant to their place amongst the verses I had chosen to set from the *Dies irae*. The trumpet is mentioned in the Edward Thomas and Rupert Brooke poems. In the Whitman poem we experience the killing of a soldier on the battlefield, and in the Charles Hamilton Sorley and Wilfred Owen poems the poets consider death itself. I wanted to include an Owen poem but felt that it should be one that did not appear in Britten's *War Requiem*.

The chosen poets all had experience of war and the battlefield at first hand. Walt Whitman (1819-1892) was a voluntary nurse in the American Civil War and saw the carnage for himself. He survived to write of his experiences later.

A quick roll call of the military careers of the other poets reveals a sad pattern of life and potential squandered. Rupert Brooke (1887-1915) was commissioned into the Royal Naval Volunteer Reserve as a temporary sub-lieutenant shortly after his 27th birthday and took part in the Royal Naval Division's Antwerp expedition in October 1914. He sailed with the British Mediterranean Expeditionary Force on 28 February 1915 but developed sepsis from an infected mosquito bite. He died on 23 April 1915 in a French hospital ship moored in a bay off the island of Skyros.

Edward Thomas (1878-1917) enlisted in the Artists' Rifles in July 1915. He was promoted corporal

and in November 1916 was commissioned into the Royal Garrison Artillery. He was killed in action soon after he arrived in France at Arras on Easter Monday, 9 April 1917. Charles Hamilton Sorley (1895-1915) arrived at the Western Front in France as a lieutenant in May 1915, and quickly rose to the rank of captain at the age of twenty. Sorley was killed in action near Hulluch, where he was shot in the head by a sniper at the Battle of Loos on 13 October 1915. Wilfred Owen (1893-1918) enlisted in 1915 in the Artists' Rifles Officers' Training Corps. He led units of the Second Manchesters on 1 October 1918 to storm a number of enemy strong points near the village of Joncourt. However, only one week before the end of the war, whilst attempting to traverse a canal, he was shot in the head and was killed. The news of his death, on 4 November 1918, was given to his mother on Armistice Day.

Their stories are tragic and poignant. Their poetry is simple and direct and a moving testament to what they experienced in their short lives.

*And all the Trumpets Sounded* is scored for normal classical orchestra, without trombones. A baritone soloist sings the poems, and a children's choir sings the *Pie Jesu*.

Vaughan Williams's *Dona nobis pacem* is a cry for peace (although much of the music is warlike), and Britten's *War Requiem* is a gigantic lament for the dead and for the 'pity of war'. My piece focuses on war, the dead and the trumpets of the last judgement. At the end, after the *Pie Jesu* and *Lacrimosa* sections, and after the Wilfred Owen poem, I return to the *Dies irae* music and to the repeated trumpet fanfares. The music seems to be saying – somewhat to my surprise and contrary to my conscious belief – that war goes on, there is no rest, there is no abiding peace. The trumpets bring the work to an abrupt end.

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### **John Clare and The Shepherd's Calendar**

John Clare was born in Helpstone, Northamptonshire on 13 July 1793. His father was a flail-thresher and both parents were noted ballad singers. Singing, recited verse and folk tales were as natural a part of the rhythm of the young Clare's years as breathing.

Already experimenting with poetry, at the age of thirteen Clare was lent a copy of James Thomson's *The Seasons*, a pastoral work of considerable influence and popularity. He walked the five miles to Stamford to buy his own copy.

At about this time he formed an intense attachment to a local girl, Mary Joyce, who was above his station but whose presence and memory would exert a deep influence on his life and writing.

His operatic roles include Marcello, Belcore, Sonora, Gianni Schicchi, Ashton, Ford, Germont, Don Carlo (Forza), Silvio, Rossini's Figaro, Don Giovanni, Almaviva, Guglielmo, Onegin, Yeletsy, Danilo, Eisenstein, Chou En-lai, Hector, Junius, Sid and Demetrius. He has sung at all the major UK concert halls with the London Symphony Orchestra, the Royal Philharmonic Orchestra, the London Philharmonic Orchestra, the City of London Sinfonia, the BBC Concert Orchestra, the BBC National Orchestra of Wales, the Royal Liverpool Philharmonic Orchestra, the Hallé Orchestra, the City of Birmingham Symphony Orchestra, the Gabrieli Players and the Hanover Band. He is also in demand as a song recitalist, in which capacity he has sung at London's Wigmore Hall and New York's Carnegie Hall. <http://markstone.info>

### **RODERICK WILLIAMS** baritone

Roderick Williams encompasses a wide repertoire, from baroque to contemporary music, in the opera house, on the concert platform and in recital.

He has enjoyed close relationships with Opera North and Scottish Opera, and is particularly associated with the baritone roles of Mozart. In autumn 2007 he gave highly acclaimed performances of Papageno/*The Magic Flute* for English National Opera, which he successfully reprised in 2009, and in 2008 sang in *La bohème* at Covent Garden. He has also sung world premieres of operas by, among others, David Sawer, Sally Beamish, Michael van der Aa and Alexander Knaifel.

He has worked with orchestras throughout Europe, including all the BBC orchestras in the UK, and his many festival appearances include the BBC Proms, Edinburgh, Cheltenham and Aldeburgh. He is also an accomplished recital artist who can be heard at venues and festivals including the Wigmore Hall, the Perth Concert Hall, the Howard Assembly Room, the Musikverein, Vienna and on Radio 3, where he has participated in Iain Burnside's *Voices* programme.

He has an extensive discography, including several recordings for Dutton Epoch, and his recordings of English song with Iain Burnside have received particular acclaim. He is also a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio.

### **BOURNEMOUTH SYMPHONY ORCHESTRA**

"an orchestra at the top of its game" – *The Daily Telegraph*

The Bournemouth Symphony Orchestra was formed in 1893 and throughout its illustrious history it has worked with some of the finest composers, conductors and musicians in the world. Principal Conductors since founder Sir Dan Godfrey include Sir Charles Groves, Constantin Silvestri, Paavo Berglund, Andrew Litton, Marin Alsop and now the dynamic young Ukrainian, Kirill Karabits.

The BSO tours worldwide: Carnegie Hall, New York; Concertgebouw, Amsterdam; Musikverein and Konzerthaus,



photo: Benjamin Ealovega

discipline and a realistic approach to the market. In common with Britten he maintained that “the composer should be useful to the society in which he lives.” There was little point in composing music that no one wanted to sing, play or listen to. He was also emphatic about the importance of the composer taking part – conducting, playing or singing – in order to stay in touch with “the real world.” His long association with music-making in Hampshire is testament to his own adherence to this admirable tenet.

In addition to his compositions and writings, Michael Hurd’s practical legacy includes support for future recordings and the advancement of young performers in his adoptive county.

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#### **RONALD CORP** conductor

Ronald Corp is Artistic Director of the New London Orchestra and the New London Children’s Choir, both of which he founded, respectively, in 1988 and 1991. He is also Musical Director of The London Chorus and the Highgate Choral Society. He has worked with the BBC Singers, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, RTÉ National Symphony Orchestra, Ulster Orchestra, Scottish Chamber Orchestra and Leipzig Philharmonic Orchestra. His own compositions include a Symphony, a Piano Concerto and the orchestral triptych, *Guernsey Postcards*, which are played by the Royal Liverpool Philharmonic Orchestra on a Dutton Epoch CD (CDLX 7233); *Forever Child* and other choral works are on the same label (CDLX 7171), while other releases include *The Songs of Ronald Corp* sung by Mark Stone, and *Dhammapada*, a setting of Buddhist sayings for a chamber choir of eight soloists. In July 2011 Corp celebrated his 60th birthday with a concert of two large-scale choral works – *And All the Trumpets Sounded* (1989) and *The Wayfarer* (In homage to Mahler) (2011) – at the Royal Festival Hall in London. His textbook, *The Choral Singer’s Companion*, is in its third edition.  
<http://ronaldcorp.com>

#### **MARK STONE** baritone

Mark Stone studied at King’s College, Cambridge and at the Guildhall School of Music and Drama, London. In the UK he has sung for the Royal Opera House, English National Opera, Welsh National Opera, Opera North, Glyndebourne, Opera Holland Park, Buxton Festival, Garsington Opera and Grange Park Opera. Abroad he has sung for Teatro alla Scala Milan, Deutsche Oper Berlin, Santa Fe, Philadelphia, Opera Atelier Toronto, Liceu Barcelona, Leipzig, Stockholm, Montpellier, Netherlands Reisopera, Israeli Opera and New Zealand Opera.



photo: Hayley Madden

His poetry developed and was eventually discovered and published by John Taylor, patron of Keats. This was a mixed blessing, since although *Poems Descriptive of Rural Life and Scenery* (1820) caught the public imagination on the tail-end of a vogue for the pastoral, Taylor interfered with work and frequently edited without consultation.

Publication brought fame, London literary acquaintances and a modest income. But there were clouds in Clare’s sky. A growing family (not with Mary Joyce), the pressures of earning a living and rapid changes in rural life – in this turmoil Clare continued to write but the brief spark of fame was flickering away. The public appetite for ‘ploughboy poetry’ was waning and the 1827 publication of *The Shepherd’s Calendar* was a great disappointment. Clare felt responsibility for this lay with Taylor, who cut more than two-thirds of the lines and demanded a complete rewrite of *July*. To be fair to the publisher, he did arrange for Clare to receive financial support.

Clare’s mental health began to deteriorate in the late 1830s and he spent four years at an asylum in Epping Forest. In July 1841 he felt the call of home and walked the eighty miles, in search of a Northamptonshire he no longer knew. The walls closed in again and, still writing, he was confined for the rest of his days at St Andrew’s asylum in Northampton. The treatment was enlightened and he had relative freedom to roam but he never regained his full liberty of mind or body. He died on 24 May 1864.

Clare’s poetry, a substantial body of work by any measure, was largely unregarded until the middle of the twentieth century, when accurate and complete editions were produced. The *Oxford Companion to English Literature* notes his best work as having a complex sensibility, with many pieces read as a lament for lost innocence and the death of rural England as he knew it.

*The Shepherd’s Calendar* is acknowledged as one of his most significant works, very much more than a misty-eyed lament for a lost rural idyll. A richly detailed pageant of the months and seasons in rural England, Michael Stapleton has described it as “the most accessible of all great English poems.”

#### **Michael Hurd and The Shepherd’s Calendar**

As the pioneering biographer of his fellow Gloucestrian Ivor Gurney, Michael Hurd played a major role in restoring the literary reputation of a generally neglected talent. Thus it is no surprise that he felt drawn to the work of another writer of deeply felt lines about a sense of place and the English countryside.

Without stretching the parallels too far it may also be significant that both Gurney and John Clare suffered from frailties of mental health and were confined to institutions for a period. And both

took it upon themselves to abscond and walk home to the woods and fields of their childhood.

Hurd began work on *The Shepherd's Calendar* in early 1975 in response to a commission from the Southampton Choral Society. The first and very necessary task was to select lines to include; the full work contains 3,382 lines, a complete setting of which would have run some ten hours in performance. The composer eventually extracted just 169 lines and then interposed a separate poem (*O Love is so deceiving!*), which forms the third section of the completed composition.

Those who come to Michael Hurd's work through his immensely popular and successful romps for young singers such as *Jonah-man Jazz* or *Hip-Hip Horatio* may be surprised at the comparatively restrained and occasionally downbeat tone of this piece. However, those familiar with *Dance Diversions* (1972) and the *Concerto da Camera* (1979) will recognise some deft mood painting and elegant if small-scale orchestration that characterise this period of Hurd's compositions.

Part one (from January) sets a melancholy, pastoral mood from the opening bars, chill strings underpinning a plaintive descending oboe phrase, suggestive of the shepherd's pipe. Carefully paced writing for the chorus depicts the flight of winter flocks as various workers leave their tasks and head for the fireside. The baritone laments the loss of days gone by, simpler times, with childhood certainties now replaced by adult fears and disillusion. A repeated "Where are they now?" closes the movement, echoing the oboe phrase of the opening bars.

May, Clare's *Queen of Months*, gives Hurd rein to celebrate the freedoms and carefree abandon of childhood in a second movement marked *Allegro giocoso* throughout. The section demonstrates the composer's characteristically sensitive treatment of verse setting, letting the rhythm of the words dictate the musical form rather than shoehorning phrases into already set musical patterns. The regular shifts in time signature exemplify this approach. After an invocation to the spirit of spring from the soloist, the joyous bounce of this month is infectious but the shadow is never far away, in this case the village churchyard, and "The unconscious dust which lies below" applies a musical brake until the whistling ploughboy restores the jocular mood.

The third and, for many, the key section to this piece is a poignant solo for baritone. *O Love is so deceiving!* is a Clare poem from his years in the St Andrew's asylum at Northampton, unrelated to *The Shepherd's Calendar*. The *largo* opening in E flat, shifting to G, features a similar falling phrase as heard at the opening of the piece, this time led by a flute with harp accompaniment and a balancing string reply. The writing in this sustained introduction is particularly fine in its effective mood-painting, and has led at least one observer to voice regret that Hurd never moved towards a fully

symphonic orchestral work.

The setting of the tortured, even embittered, lyric is fluent and heartfelt ("The fairest won't believe you, The foulest all deceive you") but listeners should be wary of attributing personal emotion in an artist's response to any particular stimulus. That caveat aside, this may be one of the few moments in his career where Michael Hurd let his personal feelings speak through his music.

The fourth and last section, from September, chooses lines that evoke the collaborative village toil of harvest. Again, a flute leads the invocation, warm strings moving towards a portrait of a misty harvest morning. An example of the tiny but effective detail of Hurd's choral writing is the attention given to the last word of the phrase "And toil's rude joys" – a deceptively simple yet telling moment. The *allegro* section clatters into the bustle of harvest itself, then cutting through the mirth and jollity comes the despairing solo baritone once more, "O Love is so deceiving!", a brief coda from the chorus drawing the work to a gentle close.

#### **Michael Hurd (1928-2006)**

Michael Hurd was born and educated in Gloucester. He read music at Pembroke College, Oxford and took private lessons in composition from Lennox Berkeley. There followed a six-year stint on the staff of the Royal Marines School of Music, Deal, Kent.

Turning freelance in 1959 and based in Hampshire, Hurd pursued a varied and successful career as a composer, conductor, broadcaster and author. He was an authority on British music, especially the neglected works of the nineteenth century. His many books include pioneering biographies of Rutland Boughton and Ivor Gurney.

Hurd is chiefly known for his vocal and choral music, including *Shore Leave* (1967, recorded on Dutton Epoch CDLX 7243), *Music's Praise* (1968) and *The Shepherd's Calendar* (1975). There are enduringly popular works for young performers like *Jonah-man Jazz* (1966), *Hip-Hip Horatio* (1973) and *Swingin' Samson* (1975) (both *Jonah-man Jazz* and *Swingin' Samson* are recorded on the Naxos CD 'Pop Cantatas', cat. no. 8.572505). Orchestral works include *Dance Diversions* (1972), *Sinfonia Concertante* (1973) and a *Concerto da Camera* (1979), along with a number of well-regarded film, television and theatre scores.

On the opera stage, as well as *The Widow of Ephesus* (recorded on Dutton Epoch CDLX 7269), a tellingly succinct *The Aspern Papers* (1995) and *The Night of the Wedding* (1998) have been highly successful in production. Michael Hurd insisted that his was a profession like any other, requiring