



EVENT PROGRAMME

A CELEBRATION FOR ST. CECILIA

with the Choir of Royal Holloway

Saturday, 22 November 2025

Department of Music

Faculty of Arts, Humanities & Social Sciences

**ROYALHOLLOWAY.AC.UK/
MUSIC/EVENTS**



A WARM WELCOME TO OUR 2025 CELEBRATION FOR ST. CECILIA



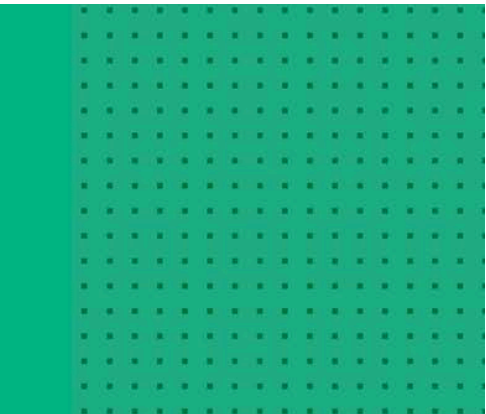
It is both a joy and a profound privilege to welcome you to St. Cecilia's Celebration Concert, here in the magnificent setting of our Chapel at Royal Holloway, University of London.

This evening is dedicated to the patron saint of music, but it also marks an anniversary that is deeply personal to me: twenty years since I first took the role of Director of Music at this extraordinary university. Two decades. Reaching this milestone feels less like a personal achievement and more like a shared moment of reflection. It is a chance to honour the music we have made and the community that has made it possible.

When reflecting on how to mark this milestone, the answer became wonderfully clear: the music itself, and the people who give it voice. This concert is not my retrospective, but ours. The programme you will hear tonight has been lovingly curated from the great treasury of choral works we have explored together. These are the pieces that have left an indelible mark on our hearts, as selected by the massed voices of former choral and organ scholars who have so graciously returned to celebrate. They are the landmarks on a shared musical journey that has been the greatest honour of my professional life.

My deepest thanks go to every singer, past and present, whose dedication and artistry have filled these years with such meaning. To the countless individuals behind the scenes, and to you, our audience, for your steadfast support.

Rupert Gough MMus BA (Hons.) FRCO
Director of Choral Music & College Organist



EVENT PROGRAMME

A CELEBRATION FOR ST. CECILIA

Saturday, 22 November 2025, 6.00pm

Chapel, Founder's Building

Choir of Royal Holloway

Rupert Gough Conductor

Daniel Ayers Senior Organ Scholar

EVENT REPERTOIRE

Herbert Howells (1892-1983): *A Hymn for St. Cecilia*

Robert Walker (b. 1946): *As the apple tree*

Carson P. Cooman (b. 1982): *A Prayer of Julian of Norwich*

Rihards Dubra (b. 1964): *Ave Maria I*

Vytautas Miškinis (b. 1954): *Dum medium silentium*

Ola Gjeilo (b. 1978): *Northern Lights*

Einojuhani Rautavaara (1926-2016): *Psalm of Invocation*

Arvo Pärt (b. 1935): *Bogoróditse Djévo*

Herbert Howells (1892-1983): *Rhapsody No. 3 in C-sharp minor*

Performed by Sam Prouse BMus (Hons.) FRCO and Organ Scholar 2003-2006

Eric Whitacre (b. 1970): *i thank You God for this most amazing day*

Nathan James Dearden (b. 1992): *Let all the world in ev'ry corner sing*

Maurice Ravel (1875-1937; arr. Gough): *Requiem aeternam*

Jonathan Dove (b. 1959): *Seek him that Maketh the Seven Stars*

William Harris (1883-1973): *Faire is the Heaven*

Charles Wood (1866-1926): *Hail, gladdening Light*

There will be no interval during this evening's event

Estimated event finish time: 7.15pm

Please no flash photography or visual/audio recording throughout the event.

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PROGRAMME NOTES

HERBERT HOWELLS (1892-1983)

A Hymn for St. Cecilia

Not surprisingly, there are many musical works in honor of the patron saint of music. In 1960, Herbert Howells was commissioned to compose *A Hymn for St. Cecilia* by the Worshipful Company of Musicians. The work was first sung at Evensong at St. Paul's Cathedral in London on St. Cecilia's Day (November 22) in 1961. The descant heard in the third verse was added at the request of the Cathedral organist. It is a brilliant evocation of "heaven's long delight," the confident hope in the poem's final line.

Sing for the morning's joy, Cecilia, sing,
in words of youth and praises of the Spring,
walk the bright colonnades by fountains' spray,
and sing as sunlight fills the waking day;
till angels, voyaging in upper air,
pause on a wing and gather the clear sound
into celestial joy, wound and unwound,
a silver chain, or golden as your hair.
Sing for your loves of heaven and of earth,
in words of music, and each word a truth;
marriage of heart and longings that aspire,
a bond of roses, and a ring of fire.
Your summertime grows short and fades away,
terror must gather to a martyr's death;
but never tremble, the last indrawn breath
remembers music as an echo may.
Through the cold aftermath of centuries,
Cecilia's music dances in the skies;
lend us a fragment of the immortal air,
that with your choiring angels we may share,
a word to light us thro' time-fettered night,
water of life, or rose of paradise,
so from the earth another song shall rise
to meet your own in heaven's long delight.

ROBERT WALKER (B. 1946)

As the apple tree

The short anthem *As the apple tree* dates from 1982 when it was written for the marriage of Walker's nephew. The setting of words from the Song of Songs is dedicated, "To my father, who only likes the black notes". The undulating and long melismatic phrases of both choir and organ give the effect of a tree swaying in the breeze and this impression is heightened towards the end where Walker resorts to an aleatoric effect - each voice singing the main theme freely in a hushed murmur.

As the apple tree among the trees of the wood,
so is my beloved among the sons.
I sat down under his shadow with great delight,
and his fruit was sweet to my taste.
My beloved spake, na dsaid unto me:
Rise up my love, my fair one, and come away.
As the apple tree among the trees of the wood,
so is my beloved among the sons.

Song of Solomon 2:3,10

CARSON P. COOMAN (B. 1982)

A Prayer of Julian of Norwich

The Revelations of Divine Love (Metaphors from Sea and Sky) (2009), an oratorio for soprano, baritone, chorus, and chamber orchestra, was commissioned for, and is dedicated to, the Choir of Royal Holloway and Rupert Gough. In this short *Prayer* from this oratorio, Cooman sets one of Julian's most beautiful prayers: a serenely simple reflection of all-encompassing God.

God of your goodness,
give yourself to me.
For you are enough for me:
Only in you do I have everything.
Amen.

Julian of Norwich

RIHARDS DUBRA (B. 1964)

Ave Maria I

The E major *Ave Maria I* is Dubra's first piece in Latin and dates from 1989, just before the end of the Soviet occupation. The motet is a beautiful and understated expression of joy with the main theme always resolving upwards into the tonic key of E. According to the eighteenth-century poet and musician Christian Schubart, in his *Ideen zu einer Aesthetik der Tonkunst*, 'full delight lies in E major'. The repetition in this prayer can be seen as a form of emotional development which aspires to spiritual calmness and oneness with God.

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

*Hail Mary, full of grace. The Lord is with you.
Blessed are you among women
and blessed is the fruit of your womb, Jesus.
Holy Mary, mother of God, pray for us sinners,
now and at the hour of our death. Amen.*

Antiphon for the Blessed Virgin Mary

VYTAUTAS MIŠKINIS (B. 1954)

Dum medium silentium

Dum medium silentium was written in response to a commission from Vocal Ensemble Calycanthus and Pietro Ferrario in 2008. Miškinis creates a hypnotic atmosphere, with the juxtaposition of repetitive rhythmic fragments and sustained lines against the pulse, broken occasionally by a homophonic outburst. This rather lyrical minimalism proves very effective for this setting of the Introit for Sunday within the Octave of Christmas.

Dum medium silentium tenerent omnia,
et nox in suo cursu medium iter haberet,
omnipotens sermo tuus, Domine,
de caelis a regalibus sedibus venit.

*While all thing were in quiet silence,
and the night was in the midst of her course,
Thy almighty Word, O Lord,
came down from heaven from thy royal throne.*

Introit at First Vespers
on Sunday within the Octave of Christmas

OLA GJEILO (B. 1978)

Northern Lights

Ola Gjeilo is a Norwegian composer, living and working in the USA. Much of his music is inspired by the landscape of his homeland, and *Northern Lights* is a setting of the Latin text *Pulchra es* from the *Song of Solomon*. Ola composed this work in an attic outside of Oslo in Christmas 2007, and he says: “Looking out from the attic window... over a wintery lake under the stars, I was thinking about how this ‘terrible’ beauty is so profoundly reflected in the northern lights... It is one of the most beautiful natural phenomena I’ve ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when noone knew what it was and when much superstition was attached to these experiences.”

Pulchra es amica mea, suavis et decora filia Jerusalem,
Pulchra es amica mea, suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me quia ipsi me avolare fecerunt.

*Thou art beautiful, O my love, sweet and beautiful daughter of Jerusalem,
Thou art beautiful, O my love, sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me, for they have made me flee away.*

Song of Solomon

EINOJUHANI RAUTAVAARA (1926-2016)

‘Psalm of Invocation’ from *Vigilia*

In 1971, Einojuhani Rautavaara was asked to compose a Finnish Orthodox church service, an all-night vigil similar to that of Rachmaninov, comprising Vespers as well as Matins. Soon after the first performance he reshaped the music into what we now know as *Vigilia*, a concert version forming a musical whole. Rautavaara’s employment, or rather absorption, of ancient modes runs roughly parallel with Steve Reich’s in works such as *Tehillim* and *Proverb*, though by contrast with Reich, harmonic colouring takes its lead from poetic imagery rather than from the sounds of specific words. Take, for example, the crescendoing arrival of the ‘Psalm of Invocation’, haunting but propulsive and vividly expressive of religious entreaty.

Herra, minä huudan Sinua, kuule minua.
Ota korviisi minun ääneni,
kun minä Sinua huudan,
Kuule minua, oi Herra, kuule minua, Herra.
Nouskoon minun rukoukseni
niinkuin suitsutussavu
Sinun kasvojesi eteen,
minun Kätteni ylennys
olkoon Sinulle ehtoouhri,
kuule minua, oi Herra.
Vie minun sieluni ulos vankeudesta
kiittämään Sinun nimeäsi.

*Lord, I cry to thee,
give ear to my voice when
I pray thee.
Hear me, O Lord!
Let my prayer
be set forth before thee as incense,
And the lifting up of my hands
as the evening sacrifice.
Bring my soul out of prison
that I may praise thy name.*

ARVO PÄRT (B. 1935)

Bogoróditse Djévo

Bogoróditse Djévo was completed in 1990 on commission by the King's College Choir, Cambridge. It premiered on Christmas Eve of the same year as part of the Festival of Nine Lessons and Carols performed by the choir, conducted by Stephen Cleobury.

The piece is based on a Church Slavonic text from the Orthodox Book of Prayers. The hymn to the Virgin Mary, used in the Orthodox tradition, differs by the Latin *Ave Maria* by a couple of nuances in the text. Also, Pärt's short and concentrated musical prayer is dominated by vibrant joy instead of the usual lyrical mood.

The four and sometimes eight-part voice-parts of the composition, the phrases that seem to be half-spoken, and the full and joyful sonic value of the parallel chords, draw from the musical traditions of the Russian Orthodox Church. In terms of duration, *Bogoróditse Djévo* is one of the shortest compositions in Arvo Pärt's oeuvre: resembling a single shout of joy, this piece lasts for about a minute.

Богородице Дево, радуйся,
Ълагодатная Марие, Господь с Тобою:
Благословена Ты в женах
и Благословен Плод чрева Твоего,
яко Спаса родила еси душ наших.

*O Mother of God and Virgin, rejoice!
O Mary, full of grace,
the Lord is with thee;
blessed art thou among women,
and blessed is the Fruit of thy womb,
for thou hast borne
the Saviour of our souls.*

Prayer to the Mother of God
from the Orthodox prayer tradition

ERIC WHITACRE (B. 1970)

i thank You God for most this amazing day

In 1999 Whitacre was commissioned by Northern Arizona University to write a set of choral works commemorating the 100th anniversary of their school of music, choosing three of his favourite e. e. cummings texts. For the third of this set of works, *i thank You God for most this amazing day*, Whitacre outlines how it is “such a beautiful and joyous poem that the music was at times almost effortless.”

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any-lifted from the no
of all nothing-human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

e. e. cummings

NATHAN JAMES DEARDEN (B. 1992)

Let all the world in ev'ry corner sing

Nestled in the age of Shakespeare and Milton is the literary stalwart George Herbert, poet, clergyman, and oft forgotten as Welsh-born (born in Montgomery in 1593). The vivid poetry of Herbert has been something Dearden has come back to as composer over recent years, not least because of the sheer amount of existing settings he has sung in the past - Vaughan Williams, Britten, Rubbra, Weir, to name a few. This setting of 'Let all the world in ev'ry corner sing' comes from Dearden's three

Herbert settings, *full of sweet days*, commissioned by Presteigne Festival for the Choir of Royal Holloway and Rupert Gough. This work marked the start of his role as the choir's first Composer-in-Residence in 2021.

Let all the world in ev'ry corner sing, "My God and King!"
The heav'ns are not too high,
God's praise may thither fly;
the earth is not too low,
God's praises there may grow.

Let all the world in ev'ry corner sing, "My God and King!"

Let all the world in ev'ry corner sing, "My God and King!"
The church with psalms must shout: no door can keep them out.
But, more than all, the heart
must bear the longest part.

Let all the world in ev'ry corner sing, "My God and King!"

George Herbert

MAURICE RAVEL (1875-1937; ARR. GOUGH)

Requiem aeternam

The *Pavane pour une infant défunte* was originally composed for piano in 1899 while Ravel was studying with Gabriel Fauré. The Pavane is traditionally a slow processional dance popular in the courts of Europe in the sixteenth and seventeenth centuries, and Ravel described his piece as “an evocation of a pavane that a little princess (infanta) might, in former times, have danced at the Spanish court”. Ravel's own orchestration of the work in 1910 increased the popularity of the piece and it has appeared in many different arrangements and reimagining ever since. Given the pathos of the piece (and the link to Fauré, known, above all else, for his Requiem) Rupert Gough decided to set Ravel's melody to the words of the Introit to the Requiem mass. All the choral parts are drawn out of Ravel's own texture and the organ part coloured by the orchestrated version.

Pavane (Requiem aeternam) is dedicated to the Choir of Royal Holloway.

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Ierusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

*Grant them eternal rest, Lord,
and let perpetual light shine upon them.
A hymn becometh Thee, O god, in Zion,
And a vow shall be paid to Thee in Jerusalem.
Hear my prayer,
To Thee all flesh shall come.*

JONATHAN DOVE (B. 1959)

Seek him that Maketh the Seven Stars

The theme of light, and star-light in particular, is an endless source of inspiration for composers. Dove came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts' annual Service for Artists, believing that these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain 'Seek him' starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity. Seek Him was commissioned by the Royal Academy of Arts and first performed at St. James' Piccadilly in May 1995.

Seek him that Maketh the Seven Stars
Seek him that maketh the seven stars and Orion
And turneth the shadow of death into the morning.

Amos 5:8

Alleluia,
yea, the darkness shineth as the day,
the night is light about me.

Psalms 139

WILLIAM HARRIS (1883-1973)

Faire is the Heaven

Sir William Harris's masterpiece *Faire is the Heaven* (1925) is one of the best-loved works in the Anglican repertoire. At various points in his career, Harris held appointments in London, Lichfield and Oxford. However, he is usually remembered today for the nearly thirty years he spent as Director of Music of St. George's Chapel, Windsor, when he served as piano teacher to the young princesses, Elizabeth and Margaret. The words are taken from Edmund Spenser's *An Hymn of Heavenly Beauty*, first published in 1596. Harris selected lines from three stanzas of a poem over forty stanzas in length. The editing is subtle - so much so that a casual reader might not realize lines have been omitted - and a structure is created that lends itself to ternary treatment: Spenser's 'Cherubins' and 'Seraphins' are assigned a faster section in the middle, and Harris engineers a memorable return to the home key for the final section of the anthem.

Faire is the heaven where happy soules have place
In full enjoyment of felicitie;
Whence they do still behold the glorious face
Of the Divine, Eternall Majestie;

Yet farre more faire be those bright Cherubins
Which all with golden wings are overdight.
And those eternall burning Seraphins
Which from their faces dart out fiery light;

Yet fairer than they both and much more bright
Be the Angels and Archangels
Which attend on God's owne person without rest or end.
These then in faire each other farre excelling
As to the Highest they approach more neare,
Yet is that Highest farre beyond all telling

Fairer than all the rest which there appeare
Though all their beauties joynd together were;
How then can mortal tongue hope to expresse
The image of such endlesse perfectnesse?

CHARLES WOOD (1866-1926)

Hail, gladdening Light

Like Sullivan and Stanford, two other leading figures in the revival of English music which started in the 1880s and gathered strength after 1900, Wood was an Irishman. He taught at Cambridge, becoming Professor of Music on Stanford's death in 1924. As a composer he is remembered chiefly for his fluent and beautifully-crafted church music. *Hail, gladdening Light* is one of the best-loved examples.

Hail, gladdening light, of his pure glory poured
Who is the immortal Father, heavenly, blest,
Holiest of holies, Jesu Christ, our Lord.
Now we are come to the sun's hour of rest,
The lights of evening round us shine,
We hymn the Father, Son, and Holy Spirit Divine.
Wothiest art thou at all times to be sung
With undefiled tongue,
Son of our God, giver of life alone!
Therefore in all the world thy glories, Lord, they own. Amen.

2nd or 3rd century,
trans. John Keble (1792-1866)

Department of Music

Faculty of Arts, Humanities & Social Sciences

INTERNATIONAL CONCERT SERIES 2025-26 VOCES8

26 May 2026

We are thrilled to welcome the 2023 Grammy-nominated British vocal ensemble **VOCES8** to Royal Holloway for this special concert to launch our Choral Academy.



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CHORAL ACADEMY

LAUNCHING MAY 2026

JOIN OUR POSTGRADUATE COMMUNITY SPECIALISING IN CHORAL AND ORGAN MUSIC

The Choral Academy at Royal Holloway University of London is the first dedicated centre of its kind in the United Kingdom. Based at the UK's No. 1 department for music research*, composers, conductors, performers, and musicologists can specialise in the vast field of choral and vocal music at postgraduate level. Not only working with our world-class faculty, students have the unique opportunity of collaborating with our creative partners such as **BBC Singers** and **Wise Music Group**, plus a wide range of ambassadors including **Dame Judith Weir**, **Gabriel Jackson**, and a wealth of Royal Holloway alumni.

SUPPORT US

If you are as passionate about our Choral Academy as we are, please consider supporting us through our new **Academy Fund** that will support future academic scholarships and help us grow this ambitious offering.



* Complete University Guide 2026; Times Higher Education 2025 analysis of Research Excellence Framework 2021

OUR CONDUCTOR

For full information about the choir, please visit

www.chapelchoir.co.uk/about



Rupert Gough has been director of Choral Music and College Organist at Royal Holloway, University of London since 2005. He is also Organist and Director of Music at London's oldest surviving church, Saint Bartholomew the Great, which maintains a professional choir. At Royal Holloway, Rupert has developed the choral programme to include weekly choral recitals, choral conducting courses and transformed the Chapel Choir into an elite group of 24 choral scholars. The Choir particularly came to prominence through their series of recordings for Hyperion Records and for their role in popularising contemporary composers from the Baltics States, USA and UK. Their recording *Winter Songs* of the music of Ola Gjeilo is one of Decca Classics most successful albums and was top of the US and UK classical charts. The choir is now greatly in demand for recording work from a variety of record labels, composers and orchestras and travels widely for concert performances.

Rupert was a chorister at the Chapels Royal, St. James's Palace, and won a scholarship to the Purcell School. He received (with distinction) a Masters degree in English Church Music from the University of East Anglia whilst Organ Scholar at Norwich Cathedral. For 11 years he was Assistant Organist at Wells Cathedral during which time he made around 30 CD recordings as accompanist and director. Rupert has worked with a wide variety of professional ensembles including the BBC Singers, King's Singers, Royal Philharmonic Orchestra, Britten Sinfonia, London Mozart Players and Tallinn Chamber Orchestra.

He is an established reviewer of organ recordings and has a number of compositions, editions and arrangements published by OUP, Edition Peters and Carus Verlag.

3 QUESTIONS

WITH RUPERT GOUGH →

TWO DECADES IN HARMONY: A QUICK CONVERSATION WITH RUPERT GOUGH

As we celebrate his 20th anniversary, we sat down with our Director of Choral Music, Rupert Gough, to reflect on the music, the memories, and the journey that has defined his time with us.



By Dr Nathan James Dearden

Q The relationship between a conductor and their choir is unique. How has your approach to this relationship evolved since you first started?

RG I think there is a greater sense of trust. Much of my training now focusses on giving the singers independence of thought and responsibility. The work that the choral scholars do in small unconducted ensembles takes the reliance away from simply following a beat but more feeling the music and responding to it.

Q What has been the most rewarding challenge - a piece or project that was particularly difficult to achieve, but ultimately the most fulfilling?

RG There have been so many recording projects that have been enormously satisfying and game-changing opportunities for

the choir. I think personally, our most recent recording in Paris has been the most fulfilling. It was the culmination of several years of negotiating. It will be a unique recording which brings together the Basilica of Saint Clotilde, the music of its former (and current) organists and involved working with musicians in Paris. It follows years of research for me and to be made so welcome in the organ loft of this highly venerated church was a real privilege. Watch out for this album which is released in April.

Q Beyond the concerts and the notes on the page, what do you hope your singers take away from their experience in the choir and carry into their lives?

RG I am sure all the former choir members here today will have strong memories from their time here that are never forgotten. Those shared experiences of concerts, tours, recordings and social occasions build friendships that last a lifetime. Beyond that, I hope the musical experience and skills learnt here leave people with the confidence to perform and interact with people in a way which they might not have done before. As musicians, we develop these tremendous transferable skills of critical analysis, teamwork, care over detail (and many others) which makes me proud of all the different professions our singers have moved into.

OUR CHOIR

For full information about the choir, please visit

www.chapelchoir.co.uk/about



The Choir of Royal Holloway is considered to be one of the finest mixed-voice collegiate choirs in Great Britain, with their recordings attracting top reviews from all major music publications. Created at the time of the foundation of Royal Holloway in 1886, the choir was originally only for women's voices. The mixed choir now comprises 24 Choral Scholars who undertake a busy schedule of concerts, recordings and international tours, alongside weekly services in the college chapel. They are the only choir to give a weekly concert performance and during an average year give around 40-50 concerts with a particular specialism in the music of living composers.

The choir has one of the busiest recording schedules of any collegiate choir with an extensive discography with Hyperion, Decca, Signum, and Naxos amongst others. The choir is renowned for its performances of Nordic and Baltic music and has recorded works by Vytautas Miškinis, Rihards Dubra, Bo Hansson, Tõnu Kõrvits, and Ola Gjeilo to great acclaim. The 2018 release *Winter Songs* with Gjeilo was No. 1 in the UK and US classical charts and they have now recorded a follow-up album with the Royal Philharmonic Orchestra released in September 2023. The choir's recording of Matthew Coleridge's Requiem is already in the top 50 of Classic FM's Hall of Fame'. Following the death of Queen Elizabeth II, the choir recorded several tracks for a commemorative album released by Decca Classics which was No.1 in the Christmas Classical Charts.

Other recent projects include two recordings of the music of Dan Locklair, a recording in Paris with organist Olivier Penin, collaboration with the jazz-trio Acoustic Triangle, and featuring in the Apple TV series "Prime Target".

The choir regularly collaborates with and performs alongside many famous ensembles. These have included the King's Singers, the BBC Singers, The Royal Philharmonic Orchestra, Britten Sinfonia, London

Mozart Players, Onyx Brass, Fretwork and the jazz-trio Acoustic Triangle. Many composers have written for Royal Holloway Choir, including Richard Rodney Bennett, Gabriel Jackson, Joanna Marsh, Sir James MacMillan, Cecilia McDowall, Nathan James Dearden, and Paul Mealor. International performances are also an integral part of the choir's work. They have toured most European countries, and have been broadcast on national television and radio all over the world. A tour of all three Baltic states saw the choir performing in the Latvian Song Festival with the Tallinn Chamber Orchestra, in a concert (sung in Estonian) broadcast nationally on the Estonian Day of Independence. Further afield, the group has visited Beijing and numerous tours to the US and Canada.

SOPRANOS

Amelia Blackburn
Amelia Brown
Flora Henderson
Emily Oxtoby
Natalie Phillips
Jessica Quigley
Dimitra Sotiropoulou
Sophia Vines

TENORS

Daniel Ayers
Edward Dawson
Luke Gore

ORGANISTS

Daniel Ayers
[Senior Organ Scholar](#)
Logan Williamson
[Junior Organ Scholar](#)

ALTOS

Annenora Benians
Grace Hindle
Manuela Musanga
Kate Pinnell
Kristin Polman
Chloe Spires
Irina Temerel

BASSES

Thomas Allen
Jacob Dike
Peter Evans
Charlie Maggs
Brooklyn Storey
Jack Templar-Johns
Noah Toogood
Logan Williamson

OUR ALUMNI

A heartfelt thank you to the previous Choral & Organ Scholars for returning this evening and sharing in this celebration



Ellie Ajao 2021
Ali Akhtar 2010
Aimee Akhtar 2010
Jordan Berry 2022
Nick Cary 2010
Libby Chessor 2020
Tom Cooke 2011
Issie Davis 2023
Olivia Earl 2022
James Edgeler 2021
Charlotte Ellis 2016
Esmé Ellis 2025
Hector Fiennes 2023
Daniel Fletcher 2008
Imogen Fletcher 2010
Tristan Fourault 2015
Oran Friar 2020
James Furniss-Roe 2017
Bradley Gill 2018
James Gooding 2024
Adrian Green 2008
Ciara Harman 2025
William Hey 2018
Dominic Hill 2020
Gabriel Huc-Hepher 2023
Alicia Hunt 2025
Andrej Ivanović 2024
Sophie Janes 2025
Maia Jarvis 2020
Jess Kinney 2016
Dominic Kwan 2025
Louise Laprun 2013
Mhairi Lipski 2012
Hannah Lucas-Motley 2012

Ellie Miles-Kingston 2023
David Millinger 2006
Lucy Mitten 2024
Joseph Morris 2024
Tom Motley 2015
Robert Murray John 2023
Charlotte Nettleship Philips 2009
Flora Nicholl 2012
George Nicholls 2022
Lucy Ormrod 2023
Laurence Padfield 2019
Ben Phillips 2009
Robin Popplewell 2020
Sam Prouse 2006
Sequoia Ralph 2025
Tom Rayner 2018
Richard Robbins 2012
Charlie Ruck 2016
Luke Saint 2020
Amelia Smith 2022
Zach Smith 2023
Henry Smith 2024
Jamie Sperling 2015
Ellie Sperling 2017
Tom Theakston 2010
Phoebe Wakefield 2024
Hannah Waterfield 2025
Chloe Wedlake 2019
David Whitworth 2018
Dorothy Whyte-Venables 2022
Jack Wilde 2014
James Wilder 2009
Jack Yates 2018

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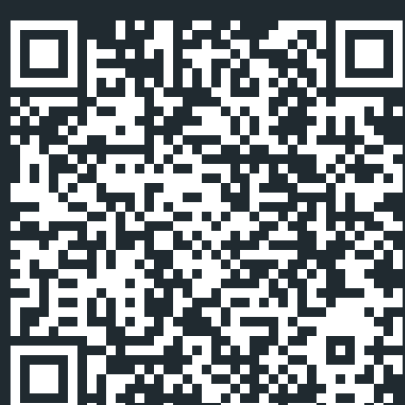
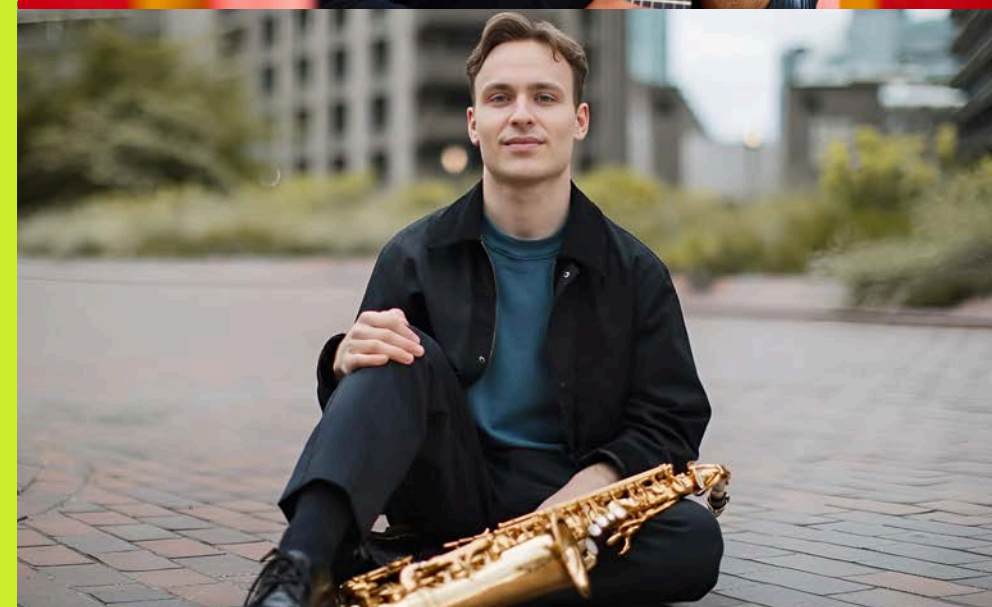


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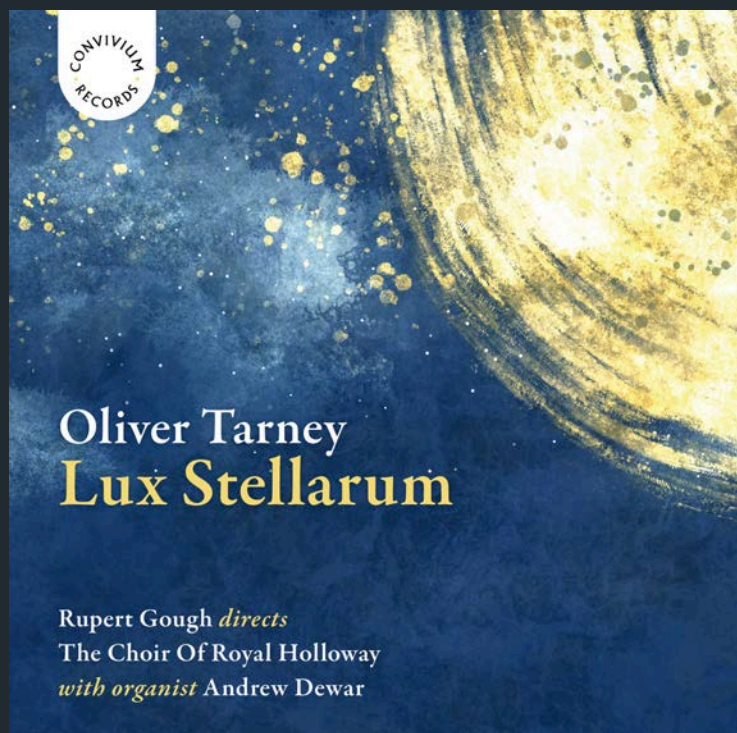


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Engineer: Adaq Khan
Producer: Oliver Tarney
Design: Mike Cooter
Executive Producer: Adrian Green
Recording Date: January 2025
Recording Location: Keble College Chapel, Oxford
Catalogue number: CR111

Lux Stellarum ('Light of the Stars') is a radiant new requiem for choir and organ by Oliver Tarney blending plainsong, scripture, and poetry by John Donne and Marjorie Pickthall. At once intimate and expansive, the work invites listeners to contemplate the mystery of the cosmos – and a God who calls each star, and each soul, by name. Beautifully performed by The Choir of Royal Holloway and organist Andrew Dewar, conducted by Rupert Gough.



Engineer: Adaq Khan
Produced: George Richford
Label: Signum Classics
Recording details: June 2024
St Alban the Martyr, Birmingham

Eleanor Daley's ***Requiem*** and choral works offer a deeply moving blend of lyrical beauty, emotional sincerity, and accessibility. Drawing from biblical texts, poetry, and timeless prayers, Daley creates music that is both consoling and expressive, with memorable melodies and sensitive text setting. This award-winning Requiem, alongside haunting works like grandmother moon and intimate motets such as Upon your heart and Open thou mine eyes, showcases Daley's gift for writing music that resonates with both performers and audiences. Performed by the acclaimed Choir of Royal Holloway under Rupert Gough, this recording offers a moving and beautifully crafted contribution to today's choral repertoire.

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