

Lyrta ITTER
BROADCAST
COLLECTION

CYRIL ROOTHAM

Symphony no.2 Ode on the Morning of Christ's Nativity

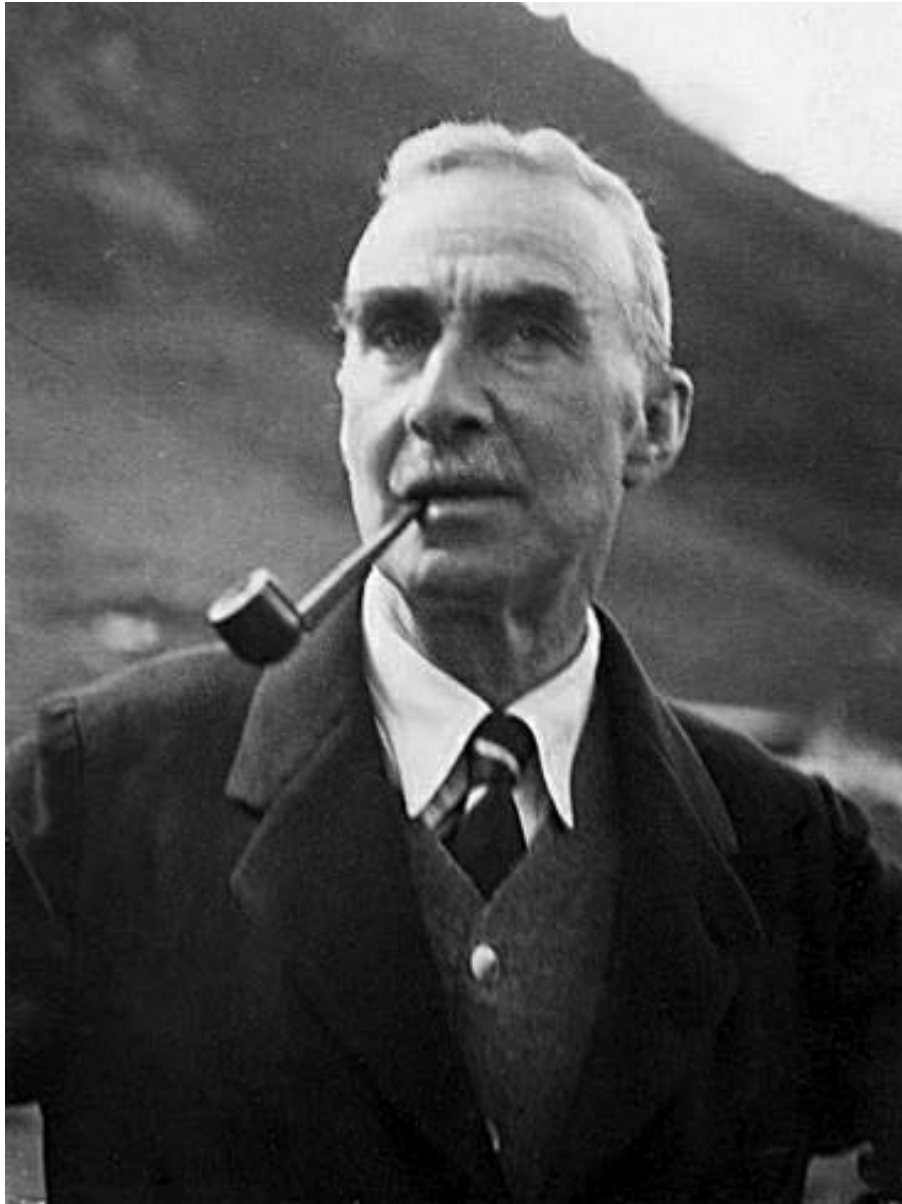
BBC Scottish
Symphony Orchestra
Scottish Philharmonic
Singers

Teresa Cahill
Philip Langridge
Michael Rippon
Trinity Boys Choir
BBC Singers
BBC Concert Orchestra

Vernon Handley

A BBC recording





Cyril Rootham in 1935

‘Rootham has done much for other contemporary composers; unfortunately he has been deficient in peddling his own wares’.¹ This verdict on Cyril Rootham may serve to explain the neglect his music suffered during his lifetime. However, the general indifference it has encountered subsequently is unfathomable. It is to be hoped that this Lyrita release, which echoes the enterprise of the same label’s pioneering 1976 studio recording of the First Symphony² will reawaken interest in a key figure in early twentieth century British music.

Cyril Bradley Rootham was born in Bristol on 5 October 1875. His father was a distinguished singing teacher³ and conductor who directed the Bristol Madrigal Society for fifty years. Educated at Bristol Grammar School, Rootham read classics and music at St. John’s College, Cambridge. While serving as organist of Christ Church, Hampstead, he studied with Charles Villiers Stanford, among others, at the Royal College of Music. In 1901 he took over the organist’s post of St. Asaph Cathedral in North Wales, but within the same year he returned to St. John’s as organist and musical director, remaining there for the rest of his life. He was also a university lecturer and became conductor of Cambridge University Musical Society in 1912. In this capacity he staged the operas of Mozart and revived the oratorios of Handel, tasks to which he brought erudition as well as flair. A member of the Purcell Society Committee, he conducted *King Arthur* and *The Fairy Queen*, the latter receiving its first performance since Purcell’s time. He was also generous in programming new music, for example premiering Ralph Vaughan Williams’s *The Poisoned Kiss*, Arnold Bax’s *Mater ora Filium* and Patrick Hadley’s *The Trees so High*, as well as promoting the first English concert performances of Zoltán Kodály’s *Psalmus Hungaricus*, Arthur Honegger’s *Le roi David* and Ildebrando Pizzetti’s Mass and Piano Concerto.

Rootham’s students included Arthur Bliss, Christian Darnton, Arnold Cooke, Cecil Armstrong Gibbs, Patrick Hadley, Walter Leigh, Robin Orr and Bernard Stevens. Of

¹ Arthur Hutchings, ‘The Music of Cyril Bradley Rootham’, *The Musical Times*, Vol. 79, No. 1139 (January 1938), p. 17.

² Released on LP in 1979 and issued on CD in 2007 (Lyrita SRCD.269).

³ Daniel Rootham’s pupils included Clara Butt and Eva Turner.

these, Stevens is said to have ‘always admitted a great debt’⁴ to his mentor, and, from the vantage-point of the end of the twentieth century, Orr expressed the view that Rootham was ‘a composer whose best work deserves a more secure place in the repertory than it has at present’.⁵ The large proportion of his time spent in running C.U.M.S., and in honouring other musical and educational undertakings, often prevented Rootham from promoting his own works. Overwork may have contributed to a stroke, which led to his death on 18 March 1938 at the age of 62.

Cyril Rootham’s musical voice was sufficiently flexible to enable him to master miniature forms and also pieces requiring substantial forces. His breakthrough work was a dramatic cantata *Andromeda*, to a text by Charles Kingsley, which was given at the 1908 Bristol Festival. Various large-scale scores ensued, such as the ‘Pan’ Rhapsody for large orchestra (1912); the choral-orchestral work *For the Fallen* (after Laurence Binyon, 1915)⁶; a *Miniature Suite*, for piano and strings (1921); *Brown Earth*, for chorus, semi-chorus and orchestra (after Thomas Moulton, 1921); *Psalm of Adonis*, for small orchestra (1930); *City in the West*, for chorus, strings and harp to a text by the composer’s son Jasper Rootham (1936), and two symphonies (1931 and 1938). Notable examples of his chamber music include the violin sonata (1925), septet for viola, wind quintet and harp (1930) and piano trio (1931). Of his instrumental output, *Epinikion* (‘Song of Victory’), for solo organ (1906) quickly gained a measure of popularity, and the *Elegiac Rhapsody on an Old Church Melody* (1910), written for the same instrument and dedicated ‘To my friend George Dixon’, makes a satisfying foil to the earlier piece. He wrote extensively and intuitively for the voice, resulting in several fine songs including settings of texts by Siegfried Sassoon, Thomas Love Peacock, Sir Thomas Wyatt and James Hogg. Rootham’s Evening Service in E minor has been performed regularly at King’s College, Cambridge. His single example of an opera, *The Two Sisters* (1920), to a libretto by Marjory Faussett, tells the story of the

⁴ ‘A Personal Memoir’ by George Braithwaite in *Bernard Stevens and his Music: a Symposium*, ed. Bertha Stevens (London: Kahn and Averill), p.195.

⁵ In *Musical Chairs: an autobiography* (London: Thames Publishing, 1998), p.33.

⁶ Elgar’s *The Spirit of England*, which also appeared in 1915, includes a setting of the same text; the acrimonious ramifications of this duplication are recounted in Michael Kennedy’s *Portrait of Elgar* (London: Oxford University Press), pp.225-6.

drowning of a princess by her jealous sister; based on the North Country ballad, 'The Twa Sisters', the music contains a strong folk element. *The Two Sisters* was staged in Cambridge in February 1922, under the composer's baton.

One of the main threads running through Rootham's output is a gift for melody which is most conspicuous in his songs and choral works but is also discernible in the essentially lyrical nature of much of his purely instrumental writing. Complementing this poetic tendency, his music often displays a strongly rhythmic element which invigorates his scores and reflects the dynamism of the man.⁷

Composed between 1925 and 1928, Rootham's setting of Milton's *Ode on the Morning of Christ's Nativity*, for soprano, tenor and baritone soloists, chorus, a semi-chorus of boys' voices and orchestra, is the composer's most ambitious and accomplished choral work. The large instrumental forces involved, which are utilised with the utmost sensitivity, consist of three flutes (one doubling piccolo), oboe, cor anglais, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (comprising bass drum, side drum, cymbals, tambourine, glockenspiel, triangle, gong and tubular bells), organ, harp, celesta and strings.

In lieu of an extended orchestral prelude, a single trumpet D rises from *piano* to *forte*. There follows a declamatory tenor solo, 'This is the month and this the happy morn ...' to which a semi-chorus of boys' voices add their counterpoint with the words, 'Who shall ascend to the holy place?' The accompanying hymn-like melody is one of the work's principal themes and it recurs in various guises and at nodal points throughout the score, lending the score fluency and cohesion. At the end of the Introduction, the texture slims back down to one voice and one note, heralding the arrival of the Hymn.

The Ode's second main theme is the Manx carol 'The sheep under the snow'. This appears at the very start of the Hymn introduced as an ostinato by the double basses

⁷ Rootham became captain of athletics at Bristol Grammar School and continued to excel at sporting activities at Cambridge.

accompanying the choir as they sing 'It was the winter wild'. The organ sounds for the first time at one of the score's climactic points at the words, 'Ring out, ye crystal spheres'. Towards the end of the piece, Rootham fashions some beautiful eight-part writing for unaccompanied chorus, after which the Manx tune reappears in the accompaniment to the final stanza. The work ends with the boys' voices singing the refrain 'Hallelujah! For the Lord God Omnipotent reigneth!', from *The Book of Revelation*. Their voices die away on a single note before a hushed major chord on muted brass and double basses closes the work.

The *Ode* bears eloquent testimony to Rootham's respect for the text and his aptitude for exploiting its rhythmic subtleties. Milton's often highly rhetorical poem invites specific colours - 'harping' and 'the bass of heaven's deep organ' - to which Rootham responds with boldness and imagination. There is delicacy and refinement in his treatment as well as grandeur and nobility. The unfailingly inventive use of harp and the striking use of unaccompanied voices are just two of the score's many felicities.

Rootham's *Ode on the Morning of Christ's Nativity* won the 1928 Carnegie Competition and was premiered successfully on 13 June 1930 at The Guildhall, Cambridge by soloists Elsie Suddaby, Steuart Wilson and Roy Henderson and the Cambridge University Music Society choir and orchestra under the composer's direction as part of the first C.U.M.S. Festival of British Music. A performance in Gloucester at the 1934 Three Choirs Festival brought further acclaim. On another notable occasion, Sir David Willcocks, then music director of King's College, conducted it with the Cambridge University Music Society in 1961. The performance presented here is a 1975 recording of a BBC Radio 3 broadcast marking Rootham's centenary. Vernon Handley's assured handling of this large score is constantly impressive and he highlights its tiniest gestures and flecks of colour as well as moulding convincingly its epic, sweeping paragraphs.

In late 1935 Rootham began to suffer from progressive muscular atrophy, an incurable neuromuscular disorder which first affects the limbs and finally the power of speech.

Gradually he was compelled to withdraw from his many musical commitments. In the Spring of 1936 he had in mind the composition of a second symphony with choral finale and in November 1936 he slowly began to make sketches. Symphony no.2 was completed at a stage when he was no longer able to write and could barely speak ten days before he died in March 1938. Much of the orchestration of the last movement had to be dictated, note by note, to a small but devoted group of friends and pupils, notably Patrick Hadley, as the composer was literally on his deathbed. The score contains the dedication, 'To R. M. R., J. St. J. R., P. A. S. H.,⁸ and those staunch friends whose devoted help made it possible that this music be heard. My gratitude goes to them always. C. B. R.'

The score stipulates the following instruments: two flutes, oboe, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, harp and strings, with the participation of a choir of women's voices in the last movement. Rootham uses these resources judiciously so that the textures are spare and lean, and in the finale often honed to a couple of lines, similar in effect to the defiantly extenuated scoring of the valedictory concluding *Lento* from Malcolm Arnold's Ninth Symphony of 1986.

Marked *Adagio molto ed espressivo*, the opening movement begins with a portentous theme given out by cor anglais, clarinet, bass clarinet and lower strings. This initial idea acts as something of a motto-theme for the symphony, recurring in each of its three movements. A contrasting, folkish melody with Celtic traces appears on solo horn and then upper woodwind and strings. These two main ideas are developed and restated in various guises throughout this extended first movement. In one of its final appearances, the second subject takes the form of chorale on the brass. Rootham was particularly adept at fashioning epilogues and this movement's coda is no exception as the music slowly comes to a halt with bass clarinet and double bassoon and horn sounding darkly over harp arpeggios and a string *ostinato*.

⁸ These initials refer to the composer's wife Rosamund Margaret Rootham, his son Jasper St. John Rootham and his close friend and former pupil Patrick Arthur Sheldon Hadley.

The intermezzo-like central *Allegretto e grazioso* has a scherzo's lightness of touch. Its relaxed principal idea in lilting 3/4 time is given out by clarinet initially and then by oboe over strings. There are two faster episodes akin to a trio, which are variants of the main theme. The first is in the manner of a jig, airy and redolent of the music of E. J. Moeran, whilst the second is a darting and capricious 6/8 passage. Is it too fanciful to hear in this quicksilver portion of the movement a fleeting anticipation of the mood and manner of the *Presto* second variation from the opening 'Fantasia' movement of the 1956 Eighth Symphony by Rootham's friend and contemporary Ralph Vaughan Williams? Again, the final bars are particularly memorable, laced by the solo violin's delicate tracery.

The closing *Andante moderato* begins with a reminder of the symphony's main theme and continues with a threnody-like procession. As this finale's material unfolds it becomes evident that its principal ideas are further subtle transformations of the first movement's two main themes. A powerful climax is capped by a timpani stroke followed by silence and then ethereal strings announce the arrival of the choir of women's voices, *a cappella*, singing from *The Revelation of St. John the Divine*, 'Behold, there shall be no more death'. The instruments are treated sectionally with the voices feeling more like an additional colour in the orchestral palette rather than the focal point of a full-blown choral setting of the biblical text. The tempo slows as the choir repeats 'no more death'. A shadowy, repeated eight-note string figuration comes to the fore as the music draws inexorably to an end, hushed and serene and guided to a close by gentle timpani strokes.

In the words of Arthur Hutchings, 'Rootham is at his best when he makes least concession to popularity'.⁹ The composer's Symphony no.2 can be regarded as a deeply personal statement or rather, given the circumstances of its creation, as a testament. The overall effect is all the more poignant because it shuns sentimentality and self-indulgence. It was premiered on 17 March 1939 at the BBC's Maida Vale Studios by the BBC Symphony Orchestra conducted by Sir Adrian Boult. The featured

⁹ In 'The Music of Cyril Bradley Rootham', *The Musical Times*, Vol. 79, No. 1139 (January 1938), p. 18.

performance by the Scottish Philharmonic Singers and the BBC Scottish Symphony Orchestra under Vernon Handley was first broadcast on 28 November 1984. Handley's grasp of this fragile, elusive symphonic piece is as impressive as his 1976 studio account of Rootham's First Symphony and, given the later score's more laconic and elliptical nature, constitutes arguably an even greater interpretive achievement.

Paul Conway, 2015

Finale Symphony no.2 From the *Revelation of St. John the Divine*

Behold, there shall be no more death,
Neither sorrow, nor crying.
Neither shall there be any more pain;
For the former things have passed away.
Revelation Chapter 21

And there shall be no night,
And ye shall need no candle,
Neither light of the sun,
For the time is at hand.
Revelation Chapter 22

Ah ... no more death, neither any more pain.

On the Morning of Christ's Nativity. John Milton (1629)

Introduction

1 I (Tenor)
This is the Month, and this the happy morn
Wherein the Son of Heav'ns eternal King,
Of wedded Maid, and Virgin Mother born,
Our great redemption from above did bring;
For so the holy sages once did sing,
That he our deadly forfeit should release,
And with his Father work us a perpetual peace.

II (Tenor)
That glorious Form, that Light unsufferable,
And that far-beaming blaze of Majesty,
Wherwith he wont at Heav'ns high Council-Table,
To sit the midst of Trinal Unity,
He laid aside; and here with us to be,
Forsook the Courts of everlasting Day,
And chose with us a darksome House of mortal Clay.

III (Tenor)

Say Heav'nly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Hast thou no vers, no hymn, or solemn strein,
To welcom him to this his new abode,
Now while the Heav'n by the Suns team untrod,
Hath took no print of the approaching light,
And all the spangled host keep watch in squadrons bright?

IV (Tenor & Semi-chorus)

See how from far upon the Eastern rode
The Star-led Wisards haste with odours sweet:
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet;
Have thou the honour first, thy Lord to greet,
And joyn thy voice unto the Angel Quire,
From out his secret Altar toucht with hallow'd fire.

The Hymn

2

I (Chorus)

It was the Winter wilde,
While the Heav'n-born-childe,
All meanly wrapt in the rude manger lies;
Nature in aw to him
Had doff't her gawdy trim,
With her great Master so to sympathize:
It was no season then for her
To wanton with the Sun her lusty Paramour.

II (Chorus)

Onely with speeches fair
She woo's the gentle Air
To hide her guilty front with innocent Snow,
And on her naked shame,
Pollute with sinfull blame,
The Saintly Vail of Maiden white to throw,
Confounded, that her Makers eyes
Should look so neer upon her foul deformities.

III (Chorus)

But he her fears to cease,
Sent down the meek-eyed Peace,
She crown'd with Olive green, came softly sliding
Down through the turning spear,
His ready Harbinger,
With Turtle wing the amorous clouds dividing,
And waving wide her myrtle wand,
She strikes a universall Peace through Sea and Land.

IV (Chorus)

No War, or Battails sound
Was heard the World around:
The idle spear and shield were high up hung;
The hooked Chariot stood
Unstain'd with hostile blood,
The Trumpet spake not to the armed throng,
And Kings sate still with awfull eye,
As if they surely knew their sovran Lord was by.

V (Soprano)

But peacefull was the night
Wherin the Prince of light
His raign of peace upon the earth began:
The Windes, with wonder whist,
Smoothly the waters kist,
Whispering new joyes to the milde Ocean,
Who now hath quite forgot to rave,
While Birds of Calm sit brooding on the charmed wave.

VI (Chorus)

The Stars with deep amaze
Stand fixt in stedfast gaze,
Bending one way their pretious influence,
And will not take their flight,
For all the morning light,
Or Lucifer that often warn'd them thence;
But in their glimmering Orbs did glow,
Untill their Lord himself bespake, and bid them go.

VII (Chorus)

And though the shady gloom
Had given day her room,
The Sun himself with-held his wonted speed,
And hid his head for shame,
As his inferiour flame,
The new-enlightn'd world no more should need;
He saw a greater Sun appear
Then his bright Throne, or burning Axletree could bear.

3 VIII (Bass & Chorus)

The Shepherds on the Lawn,
Or ere the point of dawn,
Sate simply chatting in a rustick row;
Full little thought they than,
That the mighty Pan
Was kindly com to live with them below;
Perhaps their loves, or els their sheep,
Was all that did their silly thoughts so busie keep.

IX (Bass & Chorus)

When such musick sweet
Their hearts and ears did greet,
As never was by mortall finger strook,
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blisfull rapture took:
The Air such pleasure loth to lose,
With thousand echo's still prolongs each heav'nly close.

X (Bass & Chorus)

Nature that heard such sound
Beneath the hollow round
Of Cynthia's seat, the Airy region thrilling,
Now was almost won
To think her part was don,
And that her reign had here its last fulfilling;
She knew such harmony alone
Could hold all Heav'n and Earth in happier union.

XI (Chorus & Semi-chorus)
At last surrounds their sight
A Globe of circular light,
That with long beams the shame-fac't night array'd,
The helmed Cherubim
And sworded Seraphim
Are seen in glittering ranks with wings displaid,
Harping in loud and solemn quire,
With unexpressive notes to Heav'ns new-born Heir.

XII (Soprano & Chorus)
Such Musick (as 'tis said)
Before was never made,
But when of old the sons of morning sung,
While the Creator Great
His constellations set,
And the well-balanc't world on hinges hung,
And cast the dark foundations deep,
And bid the weltring waves their oozy channel keep.

XIII (Chorus)
Ring out ye Crystall spears,
Once bless our human ears,
(If ye have power to touch our senses so)
And let your silver chime
Move in melodious time;
And let the Base of Heav'ns deep Organ blow,
And with your ninefold harmony
Make up full consort to th' Angelike symphony.

4 XIV (Bass)
For if such holy Song
Enwrap our fancy long,
Time will run back, and fetch the age of gold,
And speckl'd vanity
Will sicken soon and die,
And leprous sin will melt from earthly mould,
And Hell itself will pass away,
And leave her dolorous mansions to the peering day.

XV (Chorus)

Yea Truth, and Justice then
Will down return to men,
Th' enameld Arras of the Rainbow wearing,
And Mercy set between,
Thron'd in Celestiall sheen,
With radiant feet the tissued clouds down steering,
And Heav'n as at som festivall,
Will open wide the Gates of her high Palace Hall.

XVI (Soprano & Chorus)

But wisest Fate sayes no,
This must not yet be so,
The Babe lies yet in smiling Infancy,
That on the bitter cross
Must redeem our loss;
So both himself and us to glorifie:
Yet first to those ychain'd in sleep,
The wakefull trump of doom must thunder through the deep,

XVII (Chorus)

With such a horrid clang
As on mount Sinai rang
While the red fire, and smouldring clouds out brake:
The aged Earth agast
With terrour of that blast,
Shall from the surface to the center shake,
When at the worlds last session,
The dreadfull Judge in middle Air shall spread his throne.

XVIII (Soprano, Bass)

And then at last our bliss
Full and perfect is,
But now begins; for from this happy day
Th' old Dragon under ground,
In straiter limits bound,
Not half so far casts his usurped sway,
And wrath to see his Kingdom fail,
Swindges the scaly Horrour of his fouled tail.

XIX (Chorus)
The Oracles are dumm,
No voice or hideous humm
Runs through the arched roof in words deceiving.
Apollo from his shrine
Can no more divine,
With hollow shriek the steep of Delphos leaving.
No nightly trance, or breathed spell,
Inspire's the pale-ey'd Priest from the prophetic cell.

XX (Chorus)
The lonely mountains o're,
And the resounding shore,
A voice of weeping heard, and loud lament;
From haunted spring and dale
Edg'd with poplar pale,
The parting Genius is with sighing sent,
With flowre-inwov'n tresses torn
The Nymphs in twilight shade of tangled thickets mourn.

5 XXI (Bass & Chorus)
In consecrated Earth,
And on the holy Hearth,
The Lars, and Lemures moan with midnight plaint,
In Urns, and Altars round,
A drear, and dying sound
Affrights the Flamins at their service quaint;
And the chill Marble seems to sweat,
While each peculiar power forgoes his wonted seat.

XXII (Chorus)
Peor, and Baalim,
Forsake their Temples dim,
With that twice-batter'd god of Palestine,
And mooned Ashtaroth,
Heav'ns Queen and Mother both,
Now sits not girt with Tapers holy shine,
The Libyc Hammon shrinks his horn,
In vain the Tyrian Maids their wounded Thamuz mourn.

XXIII (Chorus)

And sullen Moloch fled,
Hath left in shadows dred.
His burning Idol all of blackest hue,
In vain with Cymbals ring,
They call the grisly king,
In dismall dance about the furnace blue;
The brutish gods of Nile as fast,
Isis and Orus, and the Dog Anubis hast.

XXIV (Chorus)

Nor is Osiris seen
In Memphian Grove, or Green,
Trampling the unshowr'd Grasse with lowings loud:
Nor can he be at rest
Within his sacred chest,
Naught but profoundest Hell can be his shroud:
In vain with Timbrel'd Anthems dark
The sable-stoled Sorcerers bear his worshipt Ark.

XXV (Bass)

He feels from Juda's land
The dredded Infants hand,
The rayes of Bethlehem blind his dusky eyn;
Nor all the gods beside,
Longer dare abide,
Nor Typhon huge ending in snaky twine:
Our Babe, to shew his Godhead true,
Can in his swadling bands controul the damned crew.

XXVI (Chorus)

So when the Sun in bed,
Curtain'd with cloudy red,
Pillows his chin upon an Orient wave.
The flocking shadows pale
Troop to th' infernall jail,
Each fetter'd Ghost slips to his severall grave,
And the yellow-skirted Fayes
Fly after the Night-steeds, leaving their Moon-lov'd maze.

XXVII (Soprano & Bass, Chorus & Semi-chorus)
But see the Virgin blest,
Hath laid her Babe to rest.
Time is our tedious Song should here have ending,
Heav'ns youngest-teemed Star
Hath fixt her polisht Car,
Her sleeping Lord with Handmaid Lamp attending.
And all about the Courtly Stable,
Bright-harnest Angels sit in order serviceable.

www.lyrita.co.uk

*Cover : The Annunciation to the Shepherds From William Blake's illustrations for
'Ode on the Morning of Christ's Nativity' (c.1809)
Photograph of Cyril Rootham reproduced by permission of the Cyril Rootham
website at www.rootham.org*

*Tape transfer and restoration
'Ode on the Morning of Christ's Nativity' Simon Gibson, Abbey Road
Symphony no.2 Mike Clements*

*Other works by CYRIL ROOTHAM available on Lyrita
Symphony no.1 London Philharmonic Orchestra
Vernon Handley, conductor.....SRCD269*

THE LYRITA RECORDED EDITION TRUST ITTER BROADCAST COLLECTION

Richard Itter had a life-long fascination with recording and he habitually acquired professional equipment for disc and tape recording even for solely private use. From his home in Burnham he was able to receive a good signal from the BBC Wrotham transmitter, which was constructed in 1951 and began broadcasting VHF/FM on 2 May 1955. His domestic recordings from BBC transmissions (including Proms, premieres, operas, symphonies and chamber music – more than 1500 works in total), date from 1952-1996. Everything was initially recorded on magnetic tape, but up to 1955 particularly important performances were transferred to acetate disc. These fragile discs were never played and have remained in excellent condition, as have the majority of the tapes which make up the bulk of the collection. In 2014 the Lyrta Recorded Edition Trust began to transfer this priceless archive and has put in place formal agreements with the BBC and the Musicians Union to enable the release of items from it to the public.

CYRIL ROOTHAM (1875-1938)

CD1

- Symphony no.2 (1938) (37'42")
- 1 1st movement : Adagio molto ed espressivo - Maestoso (18'01")
 - 2 2nd movement : Allegretto e grazioso (5'08")
 - 3 3rd movement : Andante moderato - Molto adagio - Meno mosso -
Alla Marcia: maestoso - Lento (14'33")
- Scottish Philharmonic Singers
BBC Scottish Symphony Orchestra
conducted by Vernon Handley
BBC Broadcast 28 January 1984*

CD2

- Ode on the Morning of Christ's Nativity (1928) (42'38")
- 1 Introduction. Stanzas I - IV (5'17")
 - 2 The Hymn. Stanzas I-VII (10'06")
 - 3 The Hymn. Stanzas VIII-XIII (8'55")
 - 4 The Hymn. Stanzas XIV-XX (9'03")
 - 5 The Hymn. Stanzas XXI-XXVII (9'17")
- Teresa Cahill, soprano Philip Langridge, tenor Michael Rippon, bass-baritone
Trinity Boys Choir, BBC Singers
BBC Concert Orchestra
conducted by Vernon Handley
BBC Broadcast 18 December 1975

BBC The BBC wordmark and the BBC logo are trade marks of the
British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996

© 2015 BBC under licence to Lyrta Recorded Edition.
Licensed courtesy of BBC Worldwide and sourced from The Lyrta Recorded Edition Trust Archive
© 2015 Lyrta Recorded Edition, England. Lyrta is a registered trade mark. Made in the UK
LYRITA RECORDED EDITION. Produced under an exclusive licence from Lyrta
by Wyastone Estate Ltd, PO Box 87, Monmouth, NP25 3WX, UK



CYRIL ROOTHAM (1875-1938)

- | | | |
|-----|--|-----------|
| | CD1 | |
| 1-3 | Symphony no.2 (1938)
Scottish Philharmonic Singers
BBC Scottish Symphony Orchestra
conducted by Vernon Handley
BBC Broadcast 28 January 1984 * | (37'44"") |
| | CD2 | |
| 1-5 | Ode on the Morning of Christ's Nativity (1928)
Teresa Cahill, soprano Philip Langridge, tenor Michael Rippon, bass-baritone
Trinity Boys Choir, BBC Singers
BBC Concert Orchestra
conducted by Vernon Handley
BBC Broadcast 18 December 1975 | (42'39"") |

In 1952 Richard Itter, the founder of Lyrita, began to make domestic recordings of BBC transmissions using state-of-the-art disc and tape recorders. He documented his collection but rarely listened to it, thus preserving a pristine archive. The Lyrita Recorded Edition Trust began a transfer programme in 2014 with the intention to release the best and rarest of these recordings to the public.



The BBC wordmark and the BBC logo are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996

© 2015 BBC under licence to Lyrita Recorded Edition.
Licensed courtesy of BBC Worldwide and sourced from The Lyrita Recorded Edition Trust Archive
© 2015 Lyrita Recorded Edition, England. Lyrita is a registered trade mark. Made in the UK
LYRITA RECORDED EDITION. Produced under an exclusive licence from Lyrita
by Wyastone Estate Ltd, PO Box 87, Monmouth, NP25 3WX, UK

