

THE CHOIR OF
KING'S COLLEGE
CAMBRIDGE



HOWELLS
CELLO CONCERTO
AN ENGLISH MASS

Guy Johnston | Britten Sinfonia
Stephen Cleobury | Christopher Seaman



KING'S COLLEGE, CAMBRIDGE

For more than half a millennium, King's College Chapel has been the home to one of the world's most loved and renowned choirs. Since its foundation in 1441 by the 19-year-old King Henry VI, choral services in the Chapel, sung by this choir, have been a fundamental part of life in the College. Through the centuries, people from across Cambridge, the UK and, more recently, the world have listened to the Choir at these services.

Despite its deep roots in musical history, King's has always been at the forefront of technological innovation. In 2012 it created its 'impeccable' record label to capture some of the rich heritage of the College, to feature not only the Choir and other resident musicians, but also its prestigious alumni.

This recording features two alumni of King's: Christopher Seaman (conductor, Cello Concerto), a graduate of King's, and Guy Johnston (soloist, Cello Concerto), a former Chorister.

HERBERT HOWELLS

AN ENGLISH MASS

The Choir of King's College, Cambridge
Britten Sinfonia
Stephen Cleobury *conductor*
Ben Parry *assistant conductor*

TE DEUM AND MAGNIFICAT 'COLLEGIUM REGALE'

The Choir of King's College, Cambridge
King's Voices
Britten Sinfonia
Stephen Cleobury *conductor*

CELLO CONCERTO

Guy Johnston *cello*
Britten Sinfonia
Christopher Seaman *conductor*

ORGAN WORKS

Stephen Cleobury *organ*

CD 1**48:58**

1 TE DEUM (COLLEGIUM REGALE)

8:53

AN ENGLISH MASS

2 I Kyrie

5:42

3 II Credo *

8:41

4 III Sursum corda

0:58

5 IV Sanctus

2:50

6 V Benedictus

4:13

7 VI Agnus Dei

3:35

8 VII Gloria

9:09

9 MAGNIFICAT (COLLEGIUM REGALE) | *orch. John Rutter*

4:57

* Ben Parry *conductor*

CD 2**54:39**

CELLO CONCERTO

1	I Fantasia: Tranquillo - Assai andante	17:08
2	II Threnody: Lento calmato - Assai teneramente <i>ed. Christopher Palmer</i>	9:20
3	III Finale: Allego vigoroso <i>ed. Jonathan Clinch</i>	8:33
4	PAEAN	6:14
5	MASTER TALLIS'S TESTAMENT	6:44
6	RHAPSODY NO 3 FOR ORGAN	6:40

I am particularly pleased as the recently appointed President of the Herbert Howells Society, in succession to my distinguished predecessor, Sir David Willcocks, to be presenting this Howells album. I would like to express my thanks to my friends and colleagues Christopher Seaman (distinguished Kingsman) and Ben Parry (conductor of King's Voices) for taking over the direction of the Cello Concerto and the Creed, respectively, when I was undergoing heart surgery. One of the intentions behind our own record label, in addition to presenting the Chapel Choir, is to promote the work of King's musicians, and it is therefore particularly pleasing that Guy Johnston (a former chorister of mine here at King's) and Christopher Seaman feature so prominently on this disc.

Stephen Cleobury

AN ENGLISH MASS TE DEUM & MAGNIFICAT ORGAN WORKS

Howells' personal relationship with the Christian faith was a complex one. He was brought up attending the Baptist church (next door to the house in which he was born in Lydney, Gloucestershire in October 1892) where his father played the organ. Howells described him as 'a very humble businessman for six days of seven, and a dreadful organist for the seventh day' and by the age of nine Herbert was helping out to far greater purpose. Soon he moved over to the Parish Church in Lydney and so began his life-long relationship with the Anglican Church. The local squire, Lord Bledisloe, paid for him to have piano lessons with Herbert Brewer at Gloucester Cathedral, and in due course he became one of Brewer's articulated pupils along with Ivors Gurney and Novello. He left that position to follow Gurney on a Foundation Scholarship to the Royal College of Music to study composition with Charles Villiers Stanford.

One of Stanford's first acts was to send Howells to the new Westminster Cathedral to hear Richard Terry's fine choir give ground-breaking performances of Tudor and Renaissance church

music. This turned a key in Howells' mind that unlocked an almost atavistic connection with music of that period, which later on caused Vaughan Williams to comment that he felt Howells to be the reincarnation of a lesser Tudor luminary. When, in September 1910 aged seventeen, Howells heard the premiere of Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* in Gloucester he knew that in some way this music would be fundamental to the whole of the rest of his composing life.

Cathedral music in the Anglican tradition was still haltingly recovering from the doldrums of the Victorian period when standards of performance were often lamentable. Charles Stanford brought a much-needed injection of new life through his remarkable settings, and initiatives like Ouseley's St Michael's College, Tenbury attempted to set new standards for the performance of church music. But Howells, relating a visit to Gloucester with Arthur Benjamin in 1919, noted that they had to endure the 'childish absurdities of Clark Whitfield's evening service in E' demonstrating that there was still a long way to go before standards in both performance and the music chosen reflected the new aspirations.

It was exactly at this time that Howells composed his *Magnificat and Nunc Dimittis in G* and the *Three Carol Anthems* showing both his feeling for choral sound and pointing towards the impressionism which was to become such a hallmark of his mature style. But it was not until 1941 when Howells was appointed Acting Organist at St John's College, Cambridge replacing Robin Orr, who was on active service, that his vocation

was to be fully realised. Dean Eric Milner-White of King's offered Patrick Hadley and Howells a challenge, laying down a guinea as the 'bet', for a new setting of the Te Deum. Howells accepted and the result prompted Milner-White to reflect afterwards that 'I personally feel that you have opened a wholly new chapter in Service, perhaps in Church, music. Of spiritual moment rather than liturgical. It is so much more than music-making; it is experiencing the deep things in the only medium that can do it.' The Te Deum and Jubilate were first heard in King's College Chapel in 1944. This opened the flood-gates and seemed to bring Howells' whole creative mind into focus. The evening canticles for King's and then Gloucester, St Paul's and New College, Oxford followed. What was very clear with these first settings was his absolute affinity with the places for which they were written and their acoustical properties. This was a completely new approach which, together with his uniquely personal harmonic language, added a powerful 'sensuality' to Milner-White's 'spirituality'. Howells' orchestration of the Te Deum was made in 1977 for the Leith Hill Festival. This adds an entirely new feel to this iconic work as well as a wholly new introduction which, in its angular gesture, sets the work up in a very different way from the original. The overall effect is to take it from church into the concert hall.

Howells responded to text in a highly pictorial manner and thought deeply about imagery. For instance, he felt, in relation to his *Collegium Regale Magnificat*, that 'the mighty should not be put down from their seat with a brute force which

would deny the canticle's feminine association'. It is difficult, too, to separate Howells' almost obsessive feelings for women from his writing about them even in his sacred music. But this extremely human expression is part of what makes these settings so very powerful. John Rutter's lifelong affinity with Howells' music makes him the perfect composer to orchestrate this remarkable Magnificat and this is its first recording.

The 'spiritual humanism' thus far discussed takes us back to the complexity of Howells' relationship with faith. He told his daughter Ursula at one point, 'you know there is nothing'. Everything had changed for him after his son Michael's death in 1935 from which emotionally he never recovered. He was both sentimental and superstitious, having, for instance, always to walk around the circular Royal Albert Hall in the same direction - not a characteristic of someone with almost any kind of faith. In fact, as his life wore on, his settings of sacred texts seem increasingly to mirror his state of mind. A powerful example of this was his deep concern over Russian nuclear testing in the mid-60s which he noted multiple times in his diaries.

The *English Mass* seems strongly to support this theory. It is extraordinary that Howells could settle down to write this work immediately following the massive labour of his large-scale *Missa Sabrinensis*. That complex work was premiered at Worcester Cathedral in September 1954. Harold Darke asked Vaughan Williams (*A Vision of Aeroplanes*), Howells (*English Mass*) and George Dyson (*Hierusalem*) for works to

celebrate his 40th anniversary as organist at St Michael's church, Cornhill in London in a fearsomely challenging concert on 4 June 1956 sung by his St Michael's Singers. The programme also included a work by Darke (*A Song of David*) himself. Howells responded with one of his darkest religious works in which he seems to question almost every aspect of text. It is scored for flute, oboe, timpani, harp, organ and strings, a small orchestra for a limited space. The agonised string prelude to the Kyrie seems to epitomise his mood of hopelessness and the rising voice parts which beg for mercy are almost expressionless. The very long contrapuntal lines which develop as the movement progresses seem to have no resolution and the final sonorous Kyrie seems more like a demand than a supplication. There is a hopelessness in the quiet ending.

The Credo, which should be affirmative in its statement of belief, is darkly troubled in its harmonic ambiguity. Perhaps the most telling moment of all is 'and was made man' which seems, in one short phrase, to encapsulate all the horrors that Christ will face - and perhaps also reflect Howells' own deep insecurities. After an outburst of positivity at Christ's resurrection after three days (Howells' hope for his son?) his affirmation of belief is muted to say the least. Whether or not Howells' personal feelings are being mirrored in all this, no one can doubt the sense of ecstasy that is prevalent, and which comes most strongly into focus in the long-breathed Sanctus.

The Benedictus joins with no break and is begun by two soloists. The whole movement is

sung by a semi-chorus of sopranos, altos and, later, tenors. The Hosanna is the most expansive and relaxed music in the whole work: a wonderful example of Howells' ability to sustain a long paragraph of linear writing, which has an irresistible wrap-around warmth of expression. The Agnus Dei joins again without break and the movement opens with a group of soloists. After the warmth of the Hosanna the mood reverts to the hopelessness of the Kyrie as the words form the same supplication for mercy. The final 'grant us thy peace' shows Howells in no mood to believe it will be forthcoming. The Gloria is placed last as in the Book of Common Prayer and the opening section, while still highly dissonant, is an exuberant outburst. The contrasting middle section is taken by soloists and reduced tutti forces. The final section builds to a huge climax at 'in the glory of God the Father' before the work ends with an unusual repetition of the Gloria's opening words sung by a tenor soloist and a final quiet Amen from the choir. The inclusion of the *Sursum Corda* after the Credo shows that Howells considered the Mass as suitable for liturgical use, though it is unlikely that it has been used in this way on more than a handful of occasions.

An English Mass is a remarkable conception and underscores, like the *Missa Sabrinensis* before it, Howells' feelings for spirituality rather than religiosity. His deeply ingrained sense of pathos and its flip side, spiritual ecstasy, informed his expression in a profoundly personal way which makes his style uniquely his own. After the first performance Howells wrote to Darke saying: '...you will be so good as to thank your singers

for me. They were grand: quick to learn the bulk of my strange notes, and inspired in finding better ones when mine didn't fit. I was enchanted.'(!)

Of the three organ works recorded here *Master Tallis's Testament* is perhaps the most personal. It was the third of *Six Pieces for Organ* written in 1939 and dedicated to his old friend Herbert Sumsion, Brewer's successor at Gloucester Cathedral. It was one of Howells' own favourites and he thought of it as a 'footnote' to Vaughan Williams' *Tallis Fantasia*. The *Paeon* is an exciting

tocatta and is the last of the *Six Pieces*, dated May 1940. The Rhapsody No 3 in C sharp minor comes from a much earlier period in his life and was composed in one sitting at Sir Edward Bairnstow's house at York Minster in 1918. It reflects a dramatic night when Howells was kept awake by a Zeppelin raid. He felt all three Rhapsodies were 'serious attempts at a more freely-expressed music for the instrument'.

© 2019, Paul Spicer



CELLO CONCERTO (FANTASIA, THRENODY AND FINALE)

Herbert Howells' early compositional success came not from the church music for which he is so widely known today, but from a golden period around the First World War when he wrote a string of chamber and orchestra works that earned him a reputation as the leading composer of the younger generation. Charles Villiers Stanford, Howells' composition professor at the Royal College of Music, made all of his students attend orchestral rehearsals to give them a practical understanding of orchestration and Howells responded with orchestral suites and two piano concertos in his early career. The critical reception to his Second Piano Concerto (1925), which he withdrew from publication, led the composer to explore new stylistic areas. However, we can hear the roots of the Cello Concerto in works such as the poignant *Elegy for solo viola, string quartet, and string orchestra* of 1917, written in memory of his friend and fellow RCM student, Francis Purcell Warren, who was killed during the Battle of the Somme. The *Elegy* has an intense darkness and melancholy which seems to resurface in the Cello Concerto. A difficult childhood and a propensity for self-

doubt made him an extremely private man, an outward refinement guarding a restless heart. The Cello Concerto, although never finished in his lifetime, gives us a unique window into the composer's emotional world.

Howells began sketches for a cello concerto in 1933, which he continued intermittently thereafter. In September 1935 tragedy struck the Howells family while they were on holiday in Gloucestershire. Nine-year-old Michael, their second child, became ill and within the space of a few days died from polio. In the immediate aftermath, Howells turned to composition as a means of dealing with his grief, focusing on two works, the Cello Concerto and *Hymnus Paradisi* (reworking material from his earlier Requiem). Both became private 'medical documents'. In 1950 a group of friends (including Herbert Sumsion, Gerald Finzi and Ralph Vaughan Williams) convinced Howells to release *Hymnus Paradisi* for its first performance at The Three Choirs Festival in Gloucester Cathedral, a few miles from where Michael was buried. Both works are of major importance within Howells' output, but what is special about the concerto is the direct focus on the individual that the concerto form brings. Howells saw the cello as 'an extension of the male voice' and in this highly personal work, that voice is markedly his own.

He completed the first movement and included it within his DMus submission at The Queen's College, Oxford, in 1937. For examination purposes he gave the movement the title 'Fantasia' and it was subsequently deposited in the Bodleian Library. Although it came from the examination

rubric, the title 'Fantasia' is particularly suitable since Howells often cited the premiere of Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* as his most important formative experience, frequently adding that 'all through my life I've had this strange feeling that I belonged somehow to the Tudor period not only musically but in every way'. Howells' fascination with this period and his subsequent involvement with the Tudor Church Music series at the start of his career had a very direct influence on his own composition. In 1926 Howells started to experiment with Tudor compositional techniques in his collection *Lambert's Clavichord* and this influence continued throughout his life to varying degrees. In the *Fantasia*, Howells' love of modal harmony and, in particular, the colour of his chromatic alterations and false relations come to the fore in the frequent juxtaposition of major and minor triads (most notably at the end of the movement). Also of note is the way in which he wrote in very long lines (as though his mode of thinking was principally horizontal) and this is partly why the first movement is relatively long in length and rhapsodic in form, as Howells expands elements from the initial cello entry. Howells combines several formal elements: while the movement could be considered a theme and (continuous) variations, there are also two large arches to the form where he builds on each successive variation to create a major climax, which then gradually dies away to a central passage of relative calm and stillness; the whole arch-process is then repeated again, this time with greater intensity as he compresses the early

variations. Despite such economy of musical material, Howells achieves a remarkable overall sense of pathos through his subtle development of texture, line and harmonic colour.

The second movement acts as a sort of song-without-words for the soloist and was completed in short score in the summer of 1936. Howells made no attempt at a full score, continuing instead with sketches for the final movement. Evidence from letters and diary entries suggests that he returned to the sketches for the concerto as a sort of mourning ritual, each year around the anniversary of his son's death. At various stages friends tried to get him to finish the work, but he felt unable, possibly because of the highly personal nature of this particular work. In 1992, Christopher Palmer unearthed the second movement from the Howells estate and orchestrated it to match the preceding movement. It was then performed in a centenary concert in Westminster Abbey, where Howells' ashes had been buried. Following Palmer's untimely death in 1995, the concerto sketches were returned to the Royal College of Music library.

The project to complete the concerto, which was supported by the Herbert Howells Trust, began in 2010 when I started to study the sketches and was particularly struck by the quantity of material (thirty-four pages in total) and the contrast it provides to the other two movements. The chance to hear what the finished concerto might have sounded like as a whole seemed a particularly interesting '*what if*' and, after a few months of working on the sketches, I realised that the page numbering (that had been subsequently added)

was incorrect. This allowed me to reorder them, giving twenty-four pages of continuous music in short score (sometimes just outlined). The other ten pages demonstrated Howells' 'working', including the reworking of several ideas from the initial twenty-four pages. From this I created a single edition of the material, incorporating his later changes and adding an ending based on the earlier material in a manner which matches Howells' form in several other works. I also 'filled out' the bars in the earlier sketches where he left only a single part (without harmony) in order to indicate his intentions. Finally, I orchestrated the movement to match the forces of the preceding two, particularly noting Howells' own orchestration of similar material in the Fantasia. I am particularly grateful for the advice and support of John Rutter, Robert Saxton, Anthony Payne, Christopher Robinson, Julian Lloyd Webber (Howells' godson) and Jeremy Dibble.

It was typical of Howells that the piece should only ever see the light of day as an examination exercise (such was his uninterest in self-promotion). As one of the 'medical documents' that he used to come to terms with his son's death, it is a tremendously special work in which you can hear the emotional backdrop in the music itself. Such turmoil unlocked a new stage in his compositional career, giving Howells a new reason to write and an active release from the critical self-doubt that had plagued him in the decade following the Second Piano Concerto. The chief influence is that of Vaughan Williams (especially in the allusion of the opening to *The Lark Ascending*) with their

shared love of modal harmony, soft diatonic dissonances (with frequent sevenths and ninths) and false relations, but Howells' own love of writing in long lines, which rework a small number of short motivic ideas, allows the distinctive syntax to stand out in his inimitable way, far beyond mere pastiche. Howells considered the second movement as possibly his finest work and the finale in particular shows a side very different from the composer's Anglican Church music. The finale is much more angular and energetic (with elements of Walton), so one might assume a focus on the anger and pain caused by his loss, but then the remarkably jaunty second subject in 7/8 enters (a theme which would seem much more likely in Holst's music) and suddenly there is a child-like sense of fun. Overall, the restless tension and richness of aesthetic seem to match Howells the man so well, transforming the concerto into a soliloquy on grief and the associated mixed emotions, which we, through music, are privileged to share. The concerto received its public premiere at the 2016 Cheltenham Festival in Gloucester Cathedral played by Guy Johnston and the Royal College of Music Philharmonic Orchestra under the conductor Martin André.

© 2019, Jonathan Clinch



GUY JOHNSTON

Cello



Guy Johnston is one of the most exciting British cellists of his generation. His early successes included winning the BBC Young Musician of the Year, the Shell London Symphony Orchestra Gerald MacDonald Award and a Classical Brit. He has performed with many leading international orchestras including the London Philharmonic, Philharmonia Orchestra, Ulster Orchestra, BBC Philharmonic, NHK Symphony Orchestra, BBC Symphony, Britten Sinfonia, Deutsches Symphonie-Orchester Berlin, Orquestra Sinfônica do Estado de São Paulo, Moscow Philharmonic and St Petersburg Symphony.

Recent seasons have included concertos of Tchaikovsky, Martinů, Sibelius, Elgar and Haydn with the BBC Philharmonic and Ilan Volkov, the BBC Symphony Orchestra and Sakari Oramo, the Aurora Orchestra, Royal Northern Sinfonia and the Rheinische Philharmonie. Recent Proms performances include the premiere of Charlotte Bray's *Falling in the Fire*. Guy continues to play chamber music at Wigmore Hall and in festivals across Europe. He gave the premiere of the Howells Cello Concerto in Gloucester Cathedral

and is delighted to have recorded this piece. Other recent recordings include a celebration of the tricentenary of his David Tecchler cello and Themes and Variations with Tom Poster.

Guy is an inspiring leader of young musicians and is involved with several charities promoting music education for young people, including Music First, Future Talent and the Pierre Fournier Award for young cellists.

His mentors have included Steven Doane, Ralph Kirshbaum, Bernard Greenhouse, Steven Isserlis and Anner Bylsma.

He is a founder member of the award-winning Aronowitz Ensemble and founding Artistic Director of Hatfield House Chamber Music Festival, a guest Professor of Cello at the Royal Academy of Music, where he was awarded an Hon. ARAM in 2015, and holds a professorship at the Eastman School of Music in Rochester, New York.

Guy plays a 1714 David Tecchler cello, generously on loan from the Godlee-Tecchler Trust which is administered by The Royal Society of Musicians.

www.guy-johnston.com

CHRISTOPHER SEAMAN

Conductor

British conductor Christopher Seaman has an international reputation for inspirational music making. His diverse musical interests are reflected in his range of repertoire and he is particularly known for his interpretations of early 20th century English music, Bruckner, Brahms and Sibelius.

With a long and distinguished career in the US, Christopher was Music Director of the Rochester Philharmonic Orchestra (New York) until 2011 and was subsequently named Conductor Laureate. During his 13-year tenure - the longest in the Orchestra's history - he raised the Orchestra's artistic level, broadened its audience base and created a new concert series. This contribution was recognised with an award from the American Society of Composers, Authors and Publishers.

Other key positions have included Music Director of the Naples Philharmonic Orchestra, Conductor-in-Residence with the Baltimore Symphony Orchestra, Artistic Advisor of the San Antonio Symphony, and in the UK he was Principal Conductor with both the BBC Scottish Symphony Orchestra and Northern Sinfonia.



In May 2009, the University of Rochester made Christopher an Honorary Doctor of Music, acknowledging his outstanding leadership as conductor, recording artist, teacher and community arts partner. In 2013 the University published his first book, *Inside Conducting*, illustrating Christopher's wealth of experience as a conductor and a teacher. The book was chosen by both *The Financial Times* and *Classical Music* magazine as one of their books of 2013; while *The Spectator* wrote that it "demystifies the art and the figure of the conductor".

As a recording artist Christopher has worked with the Royal Philharmonic and the Philharmonia orchestras amongst others, and his recordings with the Rochester Philharmonic Orchestra have received great critical acclaim: *The Sunday Telegraph* described their 2012 Harmonia Mundi recording of Vaughan Williams' *A London Symphony* as a "fine recording of an English classic ... as impressive as I have ever heard".

BRITTEN SINFONIA

Britten Sinfonia is one of the world's most celebrated and pioneering ensembles. The orchestra is acclaimed for its virtuoso musicianship, an inspired approach to concert programming which makes bold, intelligent connections across 400 years of repertoire, and a versatility that is second to none. Britten Sinfonia breaks the mould by not having a principal conductor or director, instead choosing to collaborate with a range of the finest international guest artists from across the musical spectrum, resulting in performances of rare insight and energy.

Britten Sinfonia has been Resident Orchestra at Saffron Hall since 2016 and is an Ensemble-in-Residence at Cambridge University. The orchestra's growing international profile includes regular touring to North and South America and Europe.

Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world-class performances, illuminating and distinctive programmes where old meets new, and a deep commitment to bringing outstanding music to both the world's finest concert halls and the local



community. Britten Sinfonia is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion.

Central to Britten Sinfonia's artistic programmes is a wide range of creative learning projects within both schools and the community including the talented youth ensemble Britten Sinfonia Academy and annual composition competition, OPUS.

In 2013 Britten Sinfonia was awarded the Royal Philharmonic Society Music Award for Ensemble having previously won the Chamber Music Award in 2009 and the Ensemble Award in 2007. Britten Sinfonia recordings have been Grammy nominated, received a *Gramophone* Award and an *ECHO/Klassik* Recording Award, and have been awarded the prestigious *Diapason d'Or de l'Année*. In 2014 Britten Sinfonia was nominated for an Olivier Award for its collaboration with the Richard Alston Dance Company.

www.brittensinfonia.com

Orchestra List | *Cello Concerto*

Violin 1

Thomas Gould *Leader*
Marcus Barcham Stevens
Beatrix Lovejoy
Fiona McCapra
Clara Biss
Katherine Shave
Cecily Ward
Elizabeth Wexler

Violin 2

Miranda Dale
Nicola Goldscheider
Alexandra Caldon
Judith Stowe
Suzanne Loze
Anna Bradley

Viola

Clare Finnimore
Luba Tunnicliffe
Bridget Carey
Ursula John

Cello

Caroline Dearnley
Ben Chappell
Joy Hawley
Julia Vohralik

Double Bass

Ben Russell
Lucy Shaw

Flute

Fiona Kelly
Sarah O'Flynn
David Cuthbert

Piccolo

Sarah O'Flynn

Oboe

Tristan Cox
Emma Feilding (11 Jan)
Adrian Rowlands (10 Jan)

Cor Anglais

Emma Feilding

Clarinet

Joy Farrall
Emma Canavan

Bass Clarinet

Sacha Rattle

Bassoon

Sarah Burnett
Emma Harding (10 Jan)
Simon Couzens (11 Jan)

Contrabassoon

Simon Couzens

Horn

Marcus Bates
Tim Anderson
Richard Ashton
Kirsty Howe

Trumpet

Paul Archibald
Shane Brennan
Heidi Bennett

Trombone

Douglas Coleman
Andrew White
Samuel Freeman

Tuba

Mike Poyser

Timpani

Scott Bywater

Percussion

Jeremy Cornes

Harp

Sally Pryce

Orchestra List | *Te Deum and Magnificat*

Violin 1

Jacqueline Shave *Leader*
Fiona McCapra
Katherine Shave
Cecily Ward
Elizabeth Wexler
Minn Majoe
Lucy Jeal
Andrew Harvey

Violin 2

Miranda Dale
Alexandra Caldon
Anna Bradley
Judith Stowe
Suzanne Loze
Ikuko Sunamura

Viola

Clare Finnimore
Sascha Bota
Bridget Carey
Rachel Byrt

Cello

Juliet Welchman
Joy Hawley
Julia Vohralik
Alessandro Sanguineti

Double Bass

Roger Linley
Ben Russell

Flute

Sarah O'Flynn
David Cuthbert

Piccolo

David Cuthbert

Oboe

Melanie Rothman
Emma Feilding

Clarinet

Marie Lloyd
Emma Canavan

Bassoon

Sarah Burnett
Simon Couzens

Horn

Alex Wide
Daniel Curzon
David McQueen
Jonathan Maloney

Trumpet

Bruce Nockles
Shane Brennan

Trombone

Michael Buchanan
Andrew Cole
Joseph Arnold

Tuba

Edward Leech

Timpani

Scott Bywater

Percussion

Scott Bywater

Harp

Sally Pryce

Organ

Henry Websdale (*Te Deum*)
Dónal McCann (*Magnificat*)

Orchestra List | *An English Mass*

Violin 1

Marcus Barcham Stevens *Leader*

Róisín Walters

Ruth Ehrlich

Gillon Cameron

Greta Mutlu

Cecily Ward

Violin 2

Nicola Goldscheider

Alexandra Caldon

Judith Stowe

Marcus Broome

Jo Godden

Viola

Clare Finnimore

Shiry Rashkovsky

Bridget Carey

Rachel Byrt

Cello

Ben Chappell

Julia Vohralik

Chris Allan

Double Bass

Roger Linley

Lucy Shaw

Flute

Harry Winstanley

Oboe

Henry Clay

Timpani

Scott Bywater

Harp

Lucy Wakeford

Organ

Henry Websdale (Kyrie, Sanctus, Benedictus, Agnus Dei)

Dónal McCann (Credo, Gloria)

STEPHEN CLEOBURY

Conductor | Organ



Stephen Cleobury has for over 35 years been associated with one of the world's most famous choirs, that of King's College, Cambridge. His work at King's has brought him into fruitful relationships with many leading orchestras and soloists, among them the Philharmonia Orchestra, the AAM, Britten Sinfonia, the OAE, and the BBC Concert Orchestra. He complements and refreshes his work in Cambridge through the many other musical activities in which he engages throughout the world.

At King's, he has sought to enhance the reputation of the world-famous Choir, broadening considerably the daily service repertoire, commissioning new music from leading composers and developing its activities in broadcasting, recording and touring. He introduced the highly successful annual festival, *Easter at King's*, from which the BBC regularly broadcasts, and, in its wake, a series of high-profile performances throughout the year, *Concerts at King's*.

From 1995 to 2007 he was Chief Conductor of the BBC Singers and since then has been Conductor Laureate. Since 1983 he has been

closely involved in the Cambridge University Musical Society, one of the UK's oldest music societies, where he has nurtured generations of young talent. He retired from CUMS in 2016, becoming Conductor Laureate.

Beyond Cambridge he continues to be in demand as a conductor, organist, adjudicator and leader of choral workshops. Until 2008 he was a member of the Royal College of Organists, of which he is a past President. He has been Warden of the Solo Performers' section of the Incorporated Society of Musicians and President of the Incorporated Association of Organists; he is currently Chairman of the IAO Benevolent Fund, which seeks to support organists and church musicians in need. He is President of the Friends of Cathedral Music and of the Herbert Howells Society. He was appointed CBE in the 2009 Queen's Birthday Honours. King's College announced in 2018 that Stephen would retire in September 2019 after 37 years in post.

www.stephencleobury.com

BEN PARRY

Assistant Director of Music



Ben Parry studied Music and History of Art at Cambridge, and was a member of King's College Choir. In the mid-1980s he joined The Swingle Singers as a singer, arranger and music director, toured globally and performed with some of the world's greatest musicians. Moving to Edinburgh in 1995, he took up posts as Director of the Scottish Chamber Orchestra Chorus, Director of Choral Music at the Royal Scottish Academy of Music and Drama, and conductor of Haddo House Opera. He also co-founded the Dunedin Consort, which has gone on to establish itself as Scotland's premiere baroque ensemble.

He moved back to England in 2003, becoming Director of Music at St Paul's School, London, then of Junior Academy at the Royal Academy of Music, and subsequently his current position as Artistic Director of the National Youth Choirs of Great Britain. As co-director of London Voices he has performed in major concert houses around the world as well as conducting many major film soundtracks.

Ben is Assistant Director of Music at King's College, Cambridge, where he is responsible for the mixed choir, King's Voices. He is also Music Director of Aldeburgh Voices, the resident choir at Snape Maltings in Suffolk. As a conductor he has worked with the Academy of Ancient Music, Britten Sinfonia, London Mozart Players, Seville Royal Symphony Orchestra, London Symphony, London Philharmonic and BBC Concert Orchestras.

Ben's own compositions and arrangements include the popular *Faber Carol Book* and a burgeoning catalogue of choral music for Peters Edition and OUP. He has enjoyed commissions from, among others, the BBC Singers, Chelmsford, Ely, Norwich and Worcester cathedrals, and his music has been heard at the BBC Proms and on the TV and radio.

Ben features on the credits of well over 100 recordings, appearing variously as singer, conductor, co-director, director, producer, chorus master and composer.

www.benparry.net



KING'S VOICES

King's Voices is the mixed voice choir of King's College, founded by Stephen Cleobury in 1997. Originally under the direction of John Butt, it is now directed by the College's Assistant Director of Music, Ben Parry. Many of the singers are members of the College, with some holding Choral Awards.

The choir sings Choral Evensong every Monday during University term as well as at other times when King's College Choir is away, and also performs at concerts and services throughout the year, including the annual Lent Term and May Week concerts in the College Chapel and at local cathedrals and churches. Each year King's Voices makes a tour internationally, in recent years to Italy, Iceland, Ireland and the Netherlands, and during its 20-year history has performed in many more cities across Europe.

Students interested in singing in King's Voices should apply for a Choral Award once their academic place at Cambridge is confirmed. Details of the application process are given on the King's College website: search "King's Voices".

Sopranos

Lucie Aman, Megan Ansbro, Heather Coleman, Ella Collier, Abi Crook, Solveig Gold, Olivia Maes, Amanda McHugh, Liz Telford, Kaamyar Varagur

Altos

Mariam Abdel-Razek, Ian de Massini, Leia Devadason, Anahita Falaki, Tara Hill, Emily Metcalf, Matthew Sargent, Shan Tan-Ya

Tenors

William Collins, Tom Edney, Samuel Lloyd, Nicholas Marston, Jake Moscrop, Tobias Müller, Harold Thalange

Basses

Joshua Ballance, John Barber, Richard Bateman, William Debnam, Ben de Souza, Dominic Carrington, Daniel Holmes, Simon Horn, Nathanael Smalley, Tim Vaughan

Assistant Director of Music

Ben Parry

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

King's College was founded in 1441 with six 'singing men' and 16 choristers, who were to be poor boys 'of a strong constitution and an honest conversation'. Five centuries later, the Choir comprises 16 boys (Choristers) and 16 men (Choral and Organ Scholars).

The boys, aged between nine and thirteen, are educated across the river at King's College School, a thriving and famously happy school now comprising some 420 girls and boys. The Choristers are selected at audition based on musical potential and, of course, a love of singing. When they join, they spend up to two years in training as 'probationers', after which they join the full Choir.

The men are all undergraduates at the University, who have attained the necessary academic requirements to become undergraduates at Cambridge. Known either as Choral or Organ Scholars, they study many different academic subjects, from music to modern languages to natural sciences. Find out more by searching "King's College Choir".

Choristers

Year 8 (ages 12-13) Thomas Alban *, Joseph Hall †*, Alfred Hopkins †, George Sheldon †

Year 7 (ages 11-12) Jack Bowley, Samuel Cates, Lev Godar †, George Hill

Year 6 (ages 10-11) Aiken Anderson-Jané, Philip Curtis, Elliot Hasler, Leo McNiff, Charlie Nicholson, Joshua O'Neill, Julius Siringhaus

Probationers (ages 9-10) Titus Gleave †, Alexis Kokkinos-Everest, Vladimir Pantea, Leo Ratnasothy, Charles Sheldon

Altos

George Gibbon †*, Daniel Henderson, Salim Jaffar, Jacob Partington, Joseph Zubier

Tenors

Jack Goulder †, Julius Haswell †, James Micklethwaite *, Matthew Meshkvicev ‡, Protik Moulik, Christopher Nehaul

Basses

Sam Aldersey-Williams ‡, Charlie Baigent, William Crane, Josh Geddes ‡, Zac Moxon †, Trojan Nakade, Joel Robson ‡, Stephen Whitford †*, Christopher Winkless-Clark ‡, Barney Wolstenholme †

Organ Scholars

Henry Websdale, Dónal McCann

Director of Music

Stephen Cleobury

† *An English Mass* only ‡ *Te Deum* and *Magnificat* only

* Soloist *An English Mass*



Recorded at 192kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Scholars, 12-13 June, 28 November, 2 & 22 December 2018 and 10-11 January 2019.

Producer & Editor Simon Kiln

Engineer Arne Akselberg

Assistant Engineer James Kiln

Mastering Simon Kiln & Simon Gibson

Cover design Jeremy Hall, Benjamin Sheen & David Millinger

Cover image Claire Jones / Millennium Images, UK

Layout design David Hawkins (Untitled Studio)

Content layout David Millinger

Booklet editors David Millinger & Benjamin Sheen

Booklet photographs Benjamin Sheen / King's College,

Cambridge (pp9, 13, 22 & 25), Kaupo Kikkas (p14),

Walter Colley (p15), Harry Rankin (p16), Kevin Leighton

(pp20 & 27), Susan Porter Thomas Photography (p21)

With thanks to the Herbert Howells Society *for its generous support of this recording.*

www.herberthowellssociety.com

Thanks also to the following for their generous support of this recording:

The Herbert Howells Trust, The David Laing Foundation, Avenue Nursery and Pre-Preparatory School, Harriet's Trust, Nicky Thomas Media, The Royal College of Music, Tarisio, Bob and Elisabeth Boas, Gill and David Johnston, David and Louise Kaye, Stuart Lewis, Anna Marra, Richard and Anya Rothwell, Martin and Elise Smith, Stella Villares, and Andrew and Penny Wright

Consultant Claire Long

Label management Benjamin Sheen

www.kingscollegerecordings.com

www.kings.cam.ac.uk

