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CLASSICS

GRAYSTON IVES
REQUIEM



The Choir of Jesus College, Cambridge

Britten Sinfonia

Richard Pinel *conductor*

REQUIEM

GRAYSTON IVES (b. 1948)

1	I. Introit – Kyrie	[6.04]
2	II. O Domine, Jesu Christe <i>Ronan Busfield tenor</i>	[10.00]
3	III. Sanctus	[2.29]
4	IV. Benedictus	[1.44]
5	V. Pie Jesu	[3.40]
6	VI. Agnus Dei – Lux Aeterna	[8.11]
7	VII. Libera me, Domine	[6.29]
8	VIII. In Paradisum	[4.06]
	Total timings:	[42.48]

THE CHOIR OF JESUS COLLEGE, CAMBRIDGE
BRITTEN SINFONIA
RICHARD PINEL CONDUCTOR

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Bill Ives has enjoyed a rich and varied career as both performer and composer (Grayston Ives). These experiences, culminating in nearly two decades as *Informator Choristarum* (Director of Music) at Magdalen College, Oxford, are reflected in a compositional style which is complex yet accessible, rich and colourful. His choral music comes from the heart, and this deeply personal reaction to the texts enables the performer or listener to engage with and enjoy the music to its full extent.

The Requiem Mass is originally part of the Roman Catholic funeral rite. Over the centuries its use has expanded to include acts of remembrance, both general and specific. Its powerful message of redemption and rest has inspired many compositions, from large-scale operatic works (Verdi) to more intimate settings (Ockeghem, Victoria and Fauré). Grayston Ives' *Requiem*, originally intended to be sung liturgically, is a welcome addition to the repertoire and gives fresh expression to these ancient texts.

We are delighted to share this recording, which represents two 'firsts' for the choirs of Jesus College, Cambridge. This is the first time the choirs and Britten Sinfonia have collaborated on disc, which was recorded when the world was on the cusp of being turned upside-down by the

Covid-19 pandemic. In our chapel services and extra-curricular tours and concerts, the two choirs are usually heard separately. This is the first time they have joined forces for an entire disc, though you can hear the sopranos sing without the trebles in the *Benedictus* (track 4) and the choristers sing the opening of the *Pie Jesu* (track 5) alone. For the remainder of this recording the beguiling combination of boy trebles and adult sopranos works beautifully in Grayston Ives' fine setting of the Requiem.

Richard Pinel, February 2021

On 8 June 1966 I met Benjamin Britten. He was sitting alone in the nave during a break in rehearsal for an Aldeburgh Festival concert in Ely Cathedral. Approaching nervously and clutching a batch of my schoolboy compositions, he was very gracious and promised to look at them. Five months later a letter arrived with a careful assessment, offering encouragement and advice. He was pleased to see plenty of ideas, 'a good thing at your age', and advised me 'to find a good teacher, preferably a composer with lots of practical experience'.

Correspondence with Maurice Duruflé came to nothing – he only accepted organ pupils. Surprisingly, he was very diffident about his work as a composer, perhaps understandably, working in the same city as Nadia Boulanger, Olivier Messiaen and Pierre Boulez.

An approach to Richard Rodney Bennett was more successful. His music made a deep impression, particularly his haunting film score, *Far from the Madding Crowd* (1967), and he agreed to take me on. From the outset he made it clear that he would offer help with my compositions and wouldn't charge for lessons – 'Boulez never charged me'. I loved my visits to his home in Lonsdale Square, London; the smell of freshly ground coffee, his exquisite taste in décor, and the sheer excitement of being in the presence of a professional composer. He lent me scores, which were eagerly devoured. Such a kind and generous man, and so multi-talented.

Working with the King's Singers some years later, Bennett's perfectly crafted and beautifully voiced close harmony arrangements were a joy, as was his magically atmospheric commission, *The House of Sleep*. Our work with other arrangers - notably Gordon Langford, Peter Knight and Daryl Runswick – taught me a huge amount about arranging and voicing.

My singing career began as a small boy at Ely Cathedral. Anyone who has had the good fortune to have been a young chorister will know the profound effect it has upon one's life: teamwork, camaraderie, punctuality, learning at a tender age how to become a professional. Schooldays were spent within a stone's throw of the building itself - that mighty, noble cathedral, sailing across the Fens. The musical experience within the walls was overwhelming. To this day I still marvel at the mystery of those little dots on the page being transformed into sound through human endeavour. And the boyhood fascination with chords has never dimmed.

The liturgical aspect of a chorister's life is also important. The daily office is central: the responses and psalms are chanted, the office hymn is intoned, the canticles and anthem are sung. The creed and the prayers become second nature, the words of the psalms seep into the soul. The sound of a plainsong office hymn - still sung every day - stays with me.

Composers learn most from hearing their work performed. Bumps, glitches and miscalculations immediately become apparent. My early compositions were performed at school and at Cambridge - an invaluable experience. After

graduation, I sang at Guildford Cathedral in the remarkable choir that Barry Rose started from scratch in 1961. Aware of my interest in composition, Barry encouraged me to write for the choir. I will always be deeply grateful to him.

Arriving at Magdalen College in 1991, I found myself on the other side of the choir stalls. Compared with conducting as an undergraduate and at the Edington Festival in the 1970s, Magdalen was a different ball game. I was the officer in charge, no longer lurking in the ranks. A steep learning curve, but hugely rewarding: writing new pieces, preparing services and shaping performances, all of which stimulated the exploration of new musical avenues.

In the *Requiem* many influences are thrown into the musical melting pot and will be apparent to the discerning listener. Ultimately, the piece is firmly rooted in the Anglican choral tradition (written specifically for liturgical performance), the distillation of a lifetime in music.

The Britten connection comes full circle. The delicate, sweet sound of a pair of tiny hand-held cymbals is heard at the opening and at intervals throughout. They were bought at Snape Maltings from a group of Tibetan monks who were resident

there during the summer of 2008 when ideas for the piece were forming.

The *Requiem* was first performed in Magdalen College Chapel, Oxford, at the *Solemn Requiem for All Souls* on 2 November 2008. It was commissioned by Mark Loveday to mark the 550th anniversary of the foundation of the College. It is dedicated to the memory of members of the Loveday family, who attended Magdalen as Demies and Commoners, and since 1700 have served the College as Fellows and as Vice President.

Finally, I must thank the choirs of Jesus College, Cambridge, and Britten Sinfonia for their beautiful performance. Special thanks go to Richard Pinel, who assisted me in the first performance at Magdalen. His enthusiasm and belief in the work have been the driving force behind this recording.

Bill Ives, February 2021

The orchestral version is scored for flute, clarinet, bassoon, 2 horns, 2 trumpets, timpani, bass drum, side drum, glockenspiel, temple bell, harp, chamber organ and strings.

An alternative version, suitable for liturgical use, is scored for harp and organ.

TEXTS AND TRANSLATIONS

1 Introit – Kyrie

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Eternal rest
give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.*

*Lord have mercy on us,
Christ have mercy on us,
Lord have mercy on us.*

2 O Domine, Jesu Christe

O Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini eius.

Hostias et preces tibi, Domine,
laudis offerimus.

Tu suscipe pro animabus illis,
quarum hodie
memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini eius.

3 Sanctus

Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth,
pleni sunt coeli
et terra gloria tua.
Hosanna in excelsis!

*O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
lest hell engulf them,
lest they fall into darkness.
But let Michael,
the holy standard bearer,
lead them into the holy light,
which Thou once didst promise Abraham
and his seed.*

*Sacrifices and prayers of praise, O Lord,
We offer Thee;
accept them for those souls
whom we this day
commemorate;
make them, O Lord,
to pass from death to life,
which Thou once didst promise
to Abraham and his seed.*

*Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth
are full of Thy glory.
Hosanna in the highest!*

4 Benedictus

Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!

*Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest!*

5 Pie Jesu

Pie Jesu Domine,
dona eis requiem sempiternam.

*Merciful Lord Jesus,
grant them eternal rest.*

6 Agnus Dei – Lux Aeterna

Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.

*Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.*

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

*May light eternal shine on them, O Lord,
with Thy saints forever,
for Thou art merciful.
Eternal rest
give to them, O Lord,
and let perpetual light shine on them.*

7 Libera me

Libera me, Domine,
de morte aeterna,
in die illa tremenda,
quando coeli
movendi sunt et terra,
dum veneris judicare
saeculum per ignem.

*Deliver me, O Lord,
from eternal death
on that fearful day
when the heavens
and the earth shall be moved,
when Thou shalt come
to judge the world by fire.*

Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna
et amara valde.
Requiem aeternam,
et lux perpetua luceat eis.

*I am made to tremble and I fear,
till the judgement come upon us,
and the coming wrath.
That day, day of wrath,
of calamity, of misery,
the great day,
and most bitter.
Eternal rest,
and let perpetual light shine upon them.*

8 In Paradisum

In Paradisum
deducant te Angeli
in tuo adventu suscipiant
te Martyres et perducant te in
civitatem sanctam Jerusalem.
Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.

*In Paradise
may the angels receive thee;
at thy arrival may the
Martyrs receive thee and lead thee
into the holy city Jerusalem.
May the chorus of angels receive thee,
and with Lazarus, once a poor man,
may thou have eternal rest.*

BILL IVES

Bill Ives has spent his life in choral music – as a singer, conductor, teacher and composer (writing as Grayston Ives).

He was a chorister at Ely Cathedral and studied music at Selwyn College, Cambridge, taking composition lessons with Richard Rodney Bennett.

After Cambridge he sang in Guildford Cathedral Choir before joining the King's Singers, with whom he recorded and performed worldwide.

For 18 years he directed the Choir of Magdalen College, Oxford. During his tenure the choir earned a Grammy nomination for a disc of music by Orlando Gibbons, and gave the première of Paul McCartney's *Ecce Cor Meum*, which was written especially for them. They worked with film composer George Fenton on the soundtracks of *Shadowlands* (1993) and *Blue Planet* (2001).

He has a special interest in composing and arranging. Many of his published works, both sacred and secular, are performed regularly in the UK and abroad.



In 2008 his work as a composer and conductor of church music was recognised with the award of a Lambeth DMus and a Fellowship of the Royal School of Church Music.

RICHARD PINEL

Richard Pinel is a Fellow and the Director of Music at Jesus College, Cambridge, a post which he combines with the directorship of the Edington Festival and a freelance career as a virtuoso organist. Prior to this he was Assistant Director of Music at St George's Chapel, Windsor Castle, playing for the regular pattern of eight weekly services and other occasions of Royal and national significance.

Beginning his musical life as a chorister at All Saints' Church, Northampton, Richard was awarded the prestigious organ scholarship to Magdalen College, Oxford in 2002, reading for a degree in music. During this time, the Grammy-nominated college choir undertook several recording projects on the Harmonia Mundi USA label, on which Richard's playing was hailed as 'a force of nature'. Richard undertook further study with Henry Fairs as a Junior Fellow at Birmingham Conservatoire. Since then he has enjoyed competition success on an international level, culminating in winning the First Prize, and both special prizes at the Breda International Organ Competition in The Netherlands.



As a teacher, Richard has tutored for the Royal College of Organists and Oundle for Organists. Richard's first CD *L'Orgue Symphonique* has been praised for its 'electrifying impact' and 'truly tremendous verve'. Recital engagements have taken him across the UK, to Europe and the USA and he has broadcast on BBC Radio 3 and 4, Classic FM and Radio France Culture.

THE CHOIR OF JESUS COLLEGE, CAMBRIDGE

Jesus College, Cambridge, is distinctive in maintaining two choirs. The **Chapel Choir** is made up of boy trebles aged 7 to 15. It dates from the foundation of the College in 1496 and was re-founded and endowed in 1849. The **College Choir** was formed in 1982 following the admission of women undergraduates and its student members study a wide array of subjects. Soprano Choral Scholars are joined by the same contraltos, countertenors, tenors and basses of the Chapel Choir. Each choir has developed a distinctive reputation and repertoire, but they combine regularly for key events and large-scale projects under the leadership of the Director of Music, Richard Pinel. Whilst their principal responsibility is to sing choral services in Jesus College's twelfth-century Chapel four times per week between them, the Choirs frequently collaborate with professional orchestras and instrumental ensembles including Britten Sinfonia, Fretwork, and the Saraband Consort. In 2017 the boy choristers sang in Britten's *War Requiem* at Saffron Hall and collaborated with prog-rock band Big Big Train in their single *Merry Christmas*, which reached No. 2 in the physical sales charts. In 2018 the College Choir recorded

selections of polyphony for the Christmas edition of *The Economist*. Recent joint ventures have included a concert as part of the Brandenburg Festival at St Martin-in-the-Fields featuring Mozart's *Requiem in D minor*. Their previous disc – *Praise my Soul* – was acclaimed for its 'Outstanding musicmaking'. The Choirs regularly perform concerts outside Cambridge, and recent tour destinations have included Romania, South Africa, Malta, Italy, Hong Kong and China, and the USA, as well as many performances around the UK.



Treble

Louis Baird
Matthew Chippington
Tobias Dealry
Tobias Lloyd-Carrick
David Low Deputy Head Chorister
George Norfolk
Oliver Norfolk Head Chorister
Adekoya Okusaga
Elliott Sleigh
Timothy Smith
William Summers Deputy Head Chorister
Jack Tavares-Williams

Soprano

Hetta Friend
Ellie Hargreaves
Rebecca Kershaw
Jessica Kinney
Sarah Mansfield
Elizabeth Nightingale
Mary Offer
Imogen Parsley

Alto

Alasdair Austin
Henry Darlison
Olly Dunlop
Hannah Grigg

Angela Liu
Madeleine Olver
Addison Shore

Tenor

Ronan Busfield
William Graham-Campbell
Wilfrid Jones
Michael Stephens-Jones

Bass

Ben Gibson
Edwin Jarratt Barnham
Jack Lawrence
Oliver Morris
Kieran Smith

BRITTEN SINFONIA

Violin I

Róisín Walters
Ruth Ehrlich
Katherine Shave
Greta Mutlu

Violin II

Nicola Goldscheider
Alexandra Caldon
Suzanne Loze

Violas

Ian Rathbone
Georgina Payne

Cellos

Max Ruisi
Joy Hawley

Double Bass

Stephen Williams

Flute

Sarah O'Flynn

Clarinet

Joy Farrall

Bassoon

Sarah Burnett

Horns

Martin Owen
Jonathan Bareham

Trumpets

Paul Archibald
Shane Brennan

Timpani

Scott Bywater

Percussion

Owen Gunnell

Harp

Tomos Xerri

Organ

Dewi Rees

In 1992, Britten Sinfonia was established as a bold reimagining of the conventional image of an orchestra. A flexible ensemble comprising the UK's leading soloists and chamber musicians came together with a unique vision: to collapse the boundaries between old and new music; to collaborate with composers, conductors and guest artists across the arts, focussing on the musicians rather than following the vision of a principal conductor; and to create involving, intelligent music events that both audiences and performers experience with an unusual intensity.

The orchestra is named after Benjamin Britten, in part a homage to its chosen home of the East of England, where Britten's roots were also strong. But Britten Sinfonia also embodies its namesake's ethos. Its projects are illuminating and distinctive, characterised by their rich diversity of influences and artistic collaborators; and always underpinned by a commitment to uncompromising quality, whether the orchestra is performing in New York's Lincoln Center or in Lincolnshire's Crowland Abbey. Britten Sinfonia musicians are deeply rooted in the communities with which they work, with an

underlying philosophy of finding ways to reach even the most excluded individuals and groups.

Today Britten Sinfonia is heralded as one of the world's leading ensembles and its philosophy of adventure and reinvention has inspired a new movement of emerging chamber groups. It is an Associate Ensemble at London's Barbican, Resident Orchestra at Saffron Hall in Essex and has residencies in Norwich and Cambridge. It performs an annual chamber music series at London's Wigmore Hall and appears regularly at major UK festivals including the Aldeburgh, Brighton, Norfolk and Norwich Festivals and the BBC Proms. The orchestra has performed a live broadcast to more than a million people worldwide from the Sistine Chapel, regularly tours internationally including to the US, South America, Asia and extensively in Europe. It is a BBC Radio 3 Broadcast Partner and has award-winning recordings on the Hyperion and Harmonia Mundi labels.

Recent and current collaborators include Keaton Henson, dancer/choreographer Pam Tanowitz and theatre director Ivo van Hove, with commissions from Thomas Adès, Gerald Barry, Shiva Freshareki, Emily Howard, Brad Mehldau and Mark-Anthony Turnage. The orchestra was a commissioning

partner in a ground-breaking partnership between minimalist composer Steve Reich and visual artist Gerhard Richter in a new work that was premiered in October 2019.

Outside the concert hall, Britten Sinfonia musicians work on creative and therapeutic projects with pre-school children, teenagers, young carers, people suffering from dementia, life-time prisoners and older people at risk of isolation. The orchestra's OPUS competition offers unpublished composers the chance to receive a professional commission and unearth new, original and exciting UK compositional talent. Members of Britten Sinfonia Academy, the orchestra's youth chamber ensemble for talented young performers, have performed in museums, improvised with laptop artists, led family workshops and appeared at Latitude Festival.

RONAN BUSFIELD

British-Irish tenor Ronan Busfield was a Scottish Opera Emerging Artist and studied at the Royal Conservatoire of Scotland's Alexander Gibson Opera School. Prior to this, Ronan read music as a Choral Scholar at Magdalen College, Oxford University, then was a Lay Clerk in the Chapel of St George, Windsor Castle, singing for daily services, tours, broadcasts, concerts, recordings and royal events. During this time, he completed the ENO Opera Works programme, in addition to performing with the BBC Singers, Tenebrae, Polyphony, Ex Cathedra and The Dunedin Consort. In 2018 Ronan was a Britain's Got Talent 2018 semi-finalist, wowing the judges with his rendition of "Maria" from West side Story.

Ronan has performed as a principal artist for English Touring Opera, Scottish Opera, Wexford Festival Opera, as an understudy and chorus member for Glyndebourne Festival Opera and was a Britten-Pears Young Artist.

Recent concert performances include Mozart *Requiem* and Schubert *Auf dem Strom* (Southwell Festival) Britten *Serenade* (City of London Sinfonia); Beethoven *An die ferne Geliebte* and Schumann *Liederkreis Op.39* (SJE Arts); Bach

Advent Cantatas (ETO), Bruckner *Te Deum* and Verdi *Requiem* (Glasgow City Halls), Monteverdi *Vespers* and Rossini *Stabat Mater*.

When not engaged in singing, Ronan works in the world of Executive Search, and enjoys spending time with his young family, renovating his house (which used to be a pub) and attempting to train his stubborn rescue German Wirehaired Pointer.



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Mr Charles Rawlinson MBE
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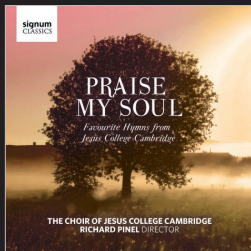
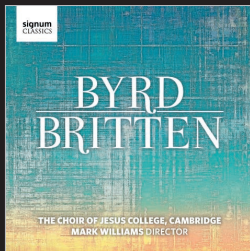
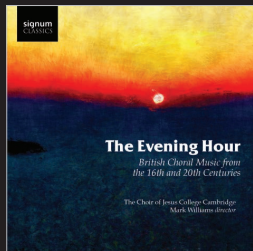
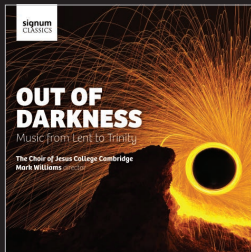
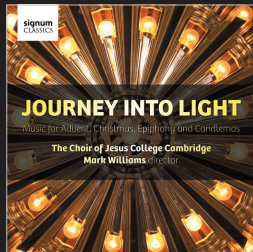
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