



VISIONS

JOHN RUTTER

Choristers of
The Choir of King's
College, Cambridge

Hannah Perowne
Britten Sinfonia

Daniel Hyde



THE CHOIR OF 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. Today, even people who aren't able to attend services in the Chapel have heard King's Choir, thanks to its many recordings and broadcasts, and the tours that have taken it to leading international concert venues around the world. Despite its deep roots in musical history, the Choir has always been at the forefront of technological innovation, and records exclusively on its 'impeccable' own label.

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Hannah Perowne *violin*

Britten Sinfonia

Directed by Daniel Hyde



CD

20:33

Visions | *John Rutter*

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|---|--|------|
| 1 | I. Processional and Prelude: Jerusalem the blessed | 3:05 |
| 2 | II. Arise, shine | 4:18 |
| 3 | III. Lament for Jerusalem | 6:53 |
| 4 | IV. Finale. The Holy City | 6:17 |

VISIONS

Visions was the result of a most unusual invitation: to write a piece combining solo violin, string ensemble (to which I added a harp), and the boy choristers of the Temple Church choir. The occasion was a concert at the Temple Church in London forming part of the 2016 Menuhin Competition, at which two past winners of that renowned violin competition were to perform. My assigned soloist was the dazzling 19-year-old Canadian violinist Kerson Leong. Having immediately decided to accept, my thoughts soon turned to the historic associations of the Temple Church with the Knights Templar – the church takes its name from the Temple at Jerusalem, and the round shape of its most ancient part is a deliberate echo of the Church of the Holy Sepulchre. ‘Jerusalem’ is of course more than the name of a middle-eastern city: it stands as a symbol both of God’s people and of a utopian ideal of heavenly peace and seraphic bliss in store for redeemed humanity.

I chose four biblical texts which express different aspects of this vision – (1) an introductory description of the imagined city in the words and Gregorian melody of a medieval hymn familiar in

the English version beginning ‘Blessed city, heavenly Salem’; (2) Isaiah’s prophetic vision of the coming of Messiah, followed by a lively section which might be a dance of the daughters of Jerusalem; (3) a lament for the desolation of Sion, using a transmuted fragment of both text and melody line from William Byrd’s anthem *Bow thine ear, O Lord*; and (4), a beatific vision of the holy city as seen by St John in the Book of Revelation.

© John Rutter

TEXTS

① I. Jerusalem the blessed

Urbs beata Jerusalem
dicta pacis visio
quæ construitur in cælis
vivis ex lapidibus
et angelis coronata
ut sponsata comite.

Portæ nitent margaritis,
adytis patentibus,
et virtute meritorum
Illuc introducitur
omnis qui ob Christi nomen
hic in mundo premitur.

Words: *Anonymous*

English version: *John Rutter (b. 1945)*

Music: *John Rutter*

Published: *Oxford University Press*

*O Jerusalem the blessed,
Vision that can never fade,
Built of living stones in heaven,
There in splendour bright displayed;
Crowned in glory with God's angels
A royal bride arrayed.*

*Decked with pearl her gates resplendent
Wide are open evermore;
By God's grace and intercession
Faithful souls may thither soar,
All who in Christ's name have suffered,
Those who earthly trials bore.*

② II. Arise, shine

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. For, behold, I create Jerusalem a rejoicing, and her people a joy.

Words: *Isaiah, 60: 1 & 3 and 65: 18 (KJV)*

Music: *John Rutter*

Published: *Oxford University Press*

③ III. Lament for Jerusalem

Sion is wasted and brought low;
Jerusalem, desolate and void.

Words: *Isaiah, 64: 10 (KJV, adapted),
from William Byrd's Bow thine ear, O Lord,
a 17th-century translation of 'Civitas sancti tui'*

Music: *John Rutter*

Published: *Oxford University Press*

④ IV. The Holy City

I saw the holy city, new Jerusalem; alleluia.
And the city was pure gold, like unto clear glass.
And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it.
And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.

Words: *Revelation, 21: 2, 18, 22-23 (KJV, adapted)*

Music: *John Rutter*

Published: *Oxford University Press*

JOHN RUTTER

Composer and arranger

John Rutter was born in London and studied music at Clare College, Cambridge. He first came to notice as a composer during his student years; much of his early work consisted of church music and other choral pieces including Christmas carols. From 1975–79 he was Director of Music at his *alma mater*, Clare College, and directed the college chapel choir in various recordings and broadcasts. Since 1979 he has divided his time between composition and conducting. Today his compositions, including such concert-length works as *Requiem*, *Magnificat*, *Mass of the Children*, *The Gift of Life*, and *Visions* are performed around the world. His music has featured in a number of British royal occasions, including the two most recent royal weddings. He edits the Oxford Choral Classics series, and, with Sir David Willcocks, co-edited four volumes of *Carols for Choirs*. In 1983 he formed his own choir the Cambridge Singers, with whom he has made numerous recordings, and he appears regularly in several countries as guest conductor and choral ambassador. He holds a Lambeth Doctorate in



Music, and in 2007 was awarded a CBE for services to music.

www.johnrutter.com

HANNAH PEROWNE

Violin



Hannah Perowne enjoys a diverse career as an orchestral leader, chamber musician and soloist throughout Europe.

She performs regularly as guest leader with orchestras including the Britten Sinfonia, BBC Philharmonic, the Halle Orchestra, Royal Northern Sinfonia, Royal Philharmonic Orchestra, The Philharmonia, City of Birmingham Symphony Orchestra and the Royal Scottish National Orchestra. She has led and co-led orchestras in Germany and Europe such as the Leipzig Gewandhaus Orchestra, Camerata Salzburg, Bergen Philharmonic Orchestra and the Komische Oper Berlin.

As a chamber musician Hannah has performed worldwide as a guest artist with ensembles such as the Henschel Quartet and the Mozart Piano Quartet. She has been broadcast as a soloist and chamber musician by the BBC, Classic FM, SWR and NDR Radio (Germany), and ABC Australia, and has enjoyed performing in concert halls throughout the world such as the Philharmonie (Berlin), the Musikverein (Vienna), the Concertgebouw

(Amsterdam) and Carnegie Hall (New York).

Her concerto performances include those of Brahms, Mendelssohn, Tchaikovsky, Samuel Barber, Philip Glass, Bruch, Mozart and Karl Amadeus Hartmann.

Hannah's violin was made by David Rattray, London after Guadagnini, Milan 1753 'Straus'.

www.hannahperowne.com

DANIEL HYDE

Director of Music



Daniel Hyde has held the post of Director of Music at King's College, Cambridge since October 2019; as part of this role he is responsible for one of the world's most renowned choirs. Born in the UK, schooled as a chorister at Durham Cathedral, he was made a Fellow of the Royal College of Organists at the age of 17 and won the organ scholarship to King's College, Cambridge; upon graduation he took up the position of Director of Music at Jesus College, Cambridge. In 2009, he became *Informator Choristarum* at Magdalen College, Oxford, where he was also an Associate Professor. In 2016 Daniel moved to the USA where he became Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York City.

As a choral and orchestral conductor, Daniel has worked with many of the world's leading ensembles including the BBC Singers, the London Bach Choir, Britten Sinfonia, the Philharmonia Orchestra, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Academy of St Martin in the Fields, the Orchestra

of St Luke's and New York Baroque Incorporated, amongst others.

Daniel's broad-ranging discography can be found on the King's, Opus Arte, Linn, Naxos, EMI and Priory labels. A phenomenal organist, he has performed throughout the world giving recitals. Regular appearances at the BBC Proms include his solo debut there in 2010, performing Bach's *Canonic Variations* at the organ of the Royal Albert Hall. In 2021 he was the concerto soloist at the First Night of the Proms. As an ensemble player he has appeared with Phantasm, the Britten Sinfonia, The Tallis Scholars, Aurora Orchestra, Gabrieli Consort and the Academy of St Martin in the Fields, amongst others.

www.danielhyde.co.uk

www.jamesbrownmanagement.com

BRITTEN SINFONIA

“One of our most innovative and vital ensembles” (*The Guardian*), Britten Sinfonia is a different kind of orchestra. It is defined not by the traditional figurehead of a principal conductor, but by the dynamic and democratic meeting of its outstanding individual players and the broad range of their collaborators – from Steve Reich, Thomas Adès and Alison Balsom to Pagrav Dance Company, Rufus Wainwright, Father John Misty and Anoushka Shankar.

Rooted in the East of England, where it is the only professional orchestra working throughout the region, Britten Sinfonia also has a national and international reputation as one of today's best ensembles. It is renowned for its adventurous programming and stunningly high-quality performances, and equally for its record of commissioning new music, nurturing new composing talent, and inspiring schoolchildren, hospital patients and communities across the East of England.

Britten Sinfonia is an Associate Ensemble at London's Barbican, Resident Orchestra at Saffron Hall and has residencies in Norwich and Cambridge.



It has an annual chamber music series at London's Wigmore Hall and appears at major UK festivals including Aldeburgh, Brighton, Norfolk & Norwich and the BBC Proms. It is a BBC Radio 3 Broadcast Partner and has award-winning recordings on the Hyperion and Harmonia Mundi labels.

www.brittensinfonia.com

Orchestra List

Soloist

Hannah Perowne

Violin 1

Marcus Barcham Stevens *Leader*

Juan Gonzalez

Hannah Bell

Lucy Jeal

Leni Sewart

Violin 2

Miranda Dale

Nicola Goldscheider

Suzanne Loze

Judith Stowe

Anna Bradley

Viola

Clare Finnimore

Sascha Bota

Rachel Byrt

Shiry Rashkovsky

Cello

Caroline Dearnley

Ben Chappell

Joy Hawley

Double Bass

Stephen Williams

David Johnson

Harp

Tomos Xerri

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 13, are educated across the river at King's College School, a thriving and famously happy school to 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.

Most of the men study at the University, having attained the necessary academic requirements to become students 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'.

Treble

Auberon Adams, William Adams,
Isaac Adesope, Rufus Balch, Theodore Carter,
Ethan Cumberbatch, Robin Dalglish, Kevin Lu,
Bertie MacDonald, Theodore Mews,
Gustav Moeller-Jensen, Oliver Moyns, Lewis Wilkie

Head of Singing

David Lowe

Director of Music

Daniel Hyde

Recorded at 192kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Scholars, 29 June 2023.

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