

THE CHOIR OF
KING'S COLLEGE
CAMBRIDGE

EVENSONG
LIVE 2016

STEPHEN CLEOBURY
CONDUCTOR

TRACK LIST

EVENSONG LIVE 2016

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| 1 | At the round earth's imagined corners – SIR C HUBERT H PARRY
<i>Stephen Cleobury conductor, Choir of King's College, Cambridge</i> | 07:01 |
| 2 | Morning, Communion and Evening Service in G major, Op. 81: Magnificat – SIR CHARLES V STANFORD
<i>Stephen Cleobury conductor, Tom Hopkins treble, Tom Etheridge organ, Choir of King's College, Cambridge</i> | 04:10 |
| 3 | Valiant-for-truth – RALPH VAUGHN WILLIAMS
<i>Stephen Cleobury conductor, Choir of King's College, Cambridge</i> | 05:43 |
| 4 | Jubilate Deo – SIR WILLIAM WALTON
<i>Stephen Cleobury conductor, Tom Pickard treble, Benjamin Sheen alto, Daniel Lewis tenor, Henry Hawkesworth bass, Tom Etheridge organ, Choir of King's College, Cambridge</i> | 03:36 |
| 5 | Iehova, quam multi sunt hostes mei – HENRY PURCELL
<i>Stephen Cleobury conductor, Joel Williams tenor, Henry Hawkesworth bass, Tom Etheridge organ, Choir of King's College, Cambridge</i> | 06:29 |
| 6 | This is the record of John – ORLANDO GIBBONS
<i>Tom Etheridge conductor, Joel Williams tenor, Douglas Tang organ, Choir of King's College, Cambridge</i> | 04:09 |
| 7 | Laudate nomen Domini – CHRISTOPHER TYE
<i>Stephen Cleobury conductor, Choir of King's College, Cambridge</i> | 01:57 |
| 8 | Drop, drop, slow tears – KENNETH LEIGHTON
<i>Stephen Cleobury conductor, Choir of King's College, Cambridge</i> | 02:30 |
| 9 | Magnificat and Nunc Dimittis "Collegium Sancti Johannis Cantabrigiense":
Magnificat – SIR MICHAEL TIPPETT
<i>Stephen Cleobury conductor, Tom Etheridge organ, Choir of King's College, Cambridge</i> | 04:19 |
| 10 | O sacrum convivium – OLIVIER MESSIAEN
<i>Stephen Cleobury conductor, Choir of King's College, Cambridge</i> | 04:10 |
| 11 | Magnificat and Nunc Dimittis "Gloucester Service":
Magnificat – HERBERT HOWELLS
<i>Stephen Cleobury conductor, Tom Etheridge organ, Choir of King's College, Cambridge</i> | 06:45 |
| 12 | 'Twas in the year that King Uzziah died – GEORGE BENJAMIN
<i>Stephen Cleobury conductor, Toby Ward tenor, Tom Etheridge organ, Choir of King's College, Cambridge</i> | 06:33 |

13	Magnificamus – FRANCIS GRIER Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge <i>WORLD PREMIERE RECORDING</i>	03:30
14	Vertue – JUDITH WEIR Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	03:14
15	Te Deum and Jubilate “Collegium Regale”: Te Deum – HERBERT HOWELLS Stephen Cleobury <i>conductor</i> , Tom Etheridge <i>organ</i> , King's Voices, Choir of King's College, Cambridge	08:54
Total Time		73:00

Recorded at 44.1kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows.

Recording dates

2014: 29 April (Track 11), 11 May (Track 13), 16 May (Track 10), 24 May (Tracks 5 & 9), 25 May (Track 1), 1 June (Track 4), and 24 June (Track 6).
2015: 16 January (Track 7), 20 January (Tracks 12 & 15), 24 February (Track 14), 12 March (Track 8), 8 May (Track 2), and 7 June (Track 3).

Producer & Engineer Benjamin Sheen
Mastering Benjamin Sheen

EVENSONG LIVE 2016

The fifteen compositions presented on this disc were all recorded live at services sung in the Chapel of King's College during the Lent and Easter Terms 2014 and 2015. The daily Offices of Morning and Evening Prayer (Matins and Evensong) were in print and in established use before the publication in 1549 of Thomas Cranmer's *The Booke of the Common Prayer*, but their position there at the very beginning of the book reflects their growing primacy in the patterns of vernacular worship in Reformation England. Both were derived from a conflation of the services, or 'hours', of the mediæval Latin liturgy: in the case of Evensong, parts of the services of Vespers and Compline were brought together to create a liturgy which is revered by many, believers and non-believers alike, as perhaps the quintessential expression of Anglicanism.

At the heart of Evensong lie the Psalms appointed for the day and the unchanging canticles *Magnificat* (Mary's response to her cousin Elizabeth: Luke 1: 46–55) and *Nunc Dimittis* (the Song of Simeon: Luke 2: 29–32), all of which surround the reading of two Lessons, from the Old and New Testaments respectively. The composition of settings of the two canticles for use at Evensong reaches back to the sixteenth century and remains a vibrant genre of Anglican composition today. The three *Magnificat* settings (Tracks 2, 9, 11) included here reflect the range of responses which Mary's words may inspire: the quiet, and relatively constant or 'neutral' mood of Stanford's 1902 setting, its solo soprano or treble clearly evoking the original speaker, is in stark contrast, for example, to the much more personal response of Tippett, its vocal melismas on words such as 'rejoiced' and 'holy' seeking to convey a sense of ecstatic joy.

The Tippett and Howells settings further reflect a response not just to a given text, but to a given place, each having been composed for a specific choir and building. Tippett's setting for George Guest and the Choir of St John's College, Cambridge was composed in 1961, for the occasion of the College's 450th anniversary; it was first performed in the College Chapel on 13 March 1962, the prominent fanfare motives in the organ part having supposedly been inspired by Tippett's admiration for the *trompeta real* stop on the St John's organ. Herbert Howells's 1946 'Gloucester' canticles are one of his many such settings for specific buildings and forces, including both King's and St John's Colleges (he was acting organist at St John's during the Second World War); perhaps nothing evokes the soaring architecture of Gloucester Cathedral so much as the climactic treble entry at 'As it was in the beginning' in the 'Gloria', which recurs at the end of the *Nunc Dimittis*.

The earliest music recorded here is Christopher Tye's anthem '*Laudate nomen Domini*' (Track 7). Tye received the degree of Bachelor of Music at Cambridge in 1536, and sang as a Lay Clerk in King's in the period March 1537–February 1538, though it is unlikely that any of his surviving music dates from his period of association with the College. The musical source for this well-known piece is Tye's 1553 publication *The Actes of the Apostles*, a rendering of that New Testament book in metrical verse together with a musical setting for each chapter. The music for '*Laudate nomen*' is the setting for Chapter 4 in Tye's version; however, the Latin text with which the music is now generally associated is a later anonymous *contrafactum*, or substitute text, being a paraphrase of the first verse of Psalm 112; an English translation of this, beginning 'O come, ye servants of the Lord', is also frequently encountered.

The largely homophonic and syllabic word setting in '*Laudate nomen*' aptly responds to Cranmer's ideal, as expressed in a letter of 1544 to Henry VIII, that musical settings of sacred texts should not be florid or melismatic, but rather that there should be 'as near as may be, for every syllable a note'. The same characteristic is found in Orlando Gibbons's verse anthem '**This is the Record of John**' (Track 6), in which each of the three solo declamations of the text is complemented by a choral response. Gibbons was a member of the College and Choir in the late 1590s (his elder brother Edward served as Master of the Choristers between 1592 and 1598). Accompanied here on the College's fine 2012 Klop chamber organ – the original accompaniment was for viol consort – Gibbons's setting is remarkable for the naturalness of the fit between words and melody in the solo sections: indeed, the experience for the soloist can be almost that of articulating heightened speech ('...and he said, ...'), rather than singing in the ordinary sense.

The rubrics for Evensong of the 1549 prayer book and its 1559 revision have little to say about music beyond observing that certain elements (including the Lessons) may be 'saied or song'. It was the post-Restoration 1662 *Book of Common-Prayer* which first included the instruction, following the Third Collect ('Lighten our darkness'), that 'In Quires and Places where they sing, here followeth the Anthem'. It was the 1662 service that would become familiar to the then three-year-old Henry Purcell, whose five-part Latin setting of Psalm 3, '*Iehova, quam multi sunt hostes mei*' (Track 5), demonstrates a much more vivid, indeed theatrical (Purcell was to compose the first great English opera, *Dido and Aeneas*) approach to text setting: this is real 'word painting'. It must be doubtful, though, whether Purcell's composition, dating from around 1680, was directed toward Anglican use in the England of his time, and it has been conjectured that the piece may have been intended for the Catholic chapel

of Catherine of Modena, daughter of the future James II and his Catholic wife Mary.

The works by Tye, Gibbons and Purcell all exemplify the tradition that the text of an anthem would usually derive from a biblical or liturgical source. That restriction, along with Cranmer's injunction against musical complexity, has of course long been repudiated, to the enormous enrichment of the tradition. Nor has the 'anthem', in the sense of the 1662 rubric, remained the only place in the structure of Evensong at which unspecified choral music may be introduced. It is traditional at King's and in many cathedrals for the service to begin with a short choral Introit preceding the spoken Sentences. Compositions such as Tye's '*Laudate nomen*' or Kenneth Leighton's '*Drop, drop slow tears*' (Track 8) are suitable to either position. The text of Leighton's work is taken from Phineas Fletcher's *Poetical Miscellanies* of 1633. Fletcher was an almost exact contemporary of Gibbons, and was educated at Eton and King's, to which he came up in 1600. The best-known setting of these words is, in fact, probably that by Gibbons himself, which has entered the canon of Anglican hymnary sung to Gibbons's Song 46.

Anthem composers of the twentieth century and later have found particularly rich stimulus in English poetry, especially the works of the metaphysical poets of the seventeenth century. Parry's '**At the round earth's imagined corners**' (Track 1) sets one of the sonnets from John Donne's *Divine Meditations*, published posthumously in the same year as Fletcher's *Miscellanies*. It is the fifth of Parry's six *Songs of Farewell*, composed in the last years of his life and published in 1918, the year of his death. The scoring expands from simple SATB in the first setting ('My soul, there is a country', the best-known of the set) to SSAATTBB in the last ('Lord, let me know mine end'); the Donne setting is in seven parts, SSAATBB, which allows for wonderfully rich scoring of the unusually advanced chromatic harmony and counterpoint which these magnificent words drew from Parry. His final years were clouded by unhappiness and depression, brought on not least by his reaction to the First World War; while Donne's sonnet is a vision of the Last Judgement, it is not difficult to imagine that the images of 'scattered bodies' and the closing idea of pardon purchased through the shedding of blood (the unexpected repeat of 'as if Thou'dst sealed . . .', following what might have seemed the final cadence, brings the piece to a gently ambiguous harmonic close) might have carried much more immediate, human resonances for the composer.

The gradual thickening of choral textures across Parry's six *Songs* also shapes the setting by Judith Weir (KC 1973; one of the first women to read Music at King's, and since 2014 Master of the Queen's Music) of the words of another

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metaphysical poet, George Herbert. '**Vertue**' (Track 14) is the first of a series of three Herbert settings published in 2005. Of the poem, John Drury (KC 1981; Dean of Chapel, 1981–91) has written in his study of Herbert's works, *Music at Midnight*, that the reference to music in the third verse suggests that the poem 'is a song. One easy tune, with little changes here and there as it goes, would fit each verse.' Weir's 'tune' can hardly be described as easy; but the audible melodic and rhythmic relationships between the setting of each verse, as the texture expands from two to three to four, and finally to six voices, demonstrate the aptness of Drury's insight.

The shadow of the Second World War, rather than the First, would have hung over the audience at the 1942 première of Vaughan Williams's motet '**Valiant-for-truth**' (Track 3), setting not seventeenth-century poetry but the prose of John Bunyan. Vaughan Williams, much drawn to Bunyan's work, chose the well-known passage near the end of the second part of *The Pilgrim's Progress*, setting it in two broad sections each of which opens with the altos (or counter tenors) functioning as the narrator, although this role subsequently passes to the soprano (treble) part. The full ensemble is used for the passages of direct speech, as also for the closing evocation of trumpets, to which Vaughan Williams brings emphatic repetition of text and stark block harmonies.

A narrative role for a solo singer is also a conspicuous feature of George Benjamin's (KC 1978) setting of a text from Isaiah 6, '**'Twas in the year that King Uzziah died**' (Track 12). Benjamin composed the piece in 1980 and dedicated it to Philip Radcliffe (KC 1924; Fellow in Music, 1931–37 and 1947–86), whose own music has a special place in the repertory at King's. The solo tenor part, reaching at one point to a top A#, was probably inspired by the presence in the choir at the time of Choral Scholar Charles Daniels, whose spectacular high range and pure timbre have remained distinctive. Just as conspicuous, if not more so, is Benjamin's adventurous exploration of the colours and possibilities afforded by the Chapel organ: the full range of effects is explored, including, near the end, the singular combination of a 4' flute stop with the tremulant. Benjamin's writing for the instrument is clearly influenced by the music of his teacher Olivier Messiaen, with whom he studied before coming to Cambridge; it is thus appropriate that this disc includes Messiaen's own short, unaccompanied 1937 Communion motet '**O sacram convivium**' (Track 10), the text possibly the work of Thomas Aquinas. The climactic 'Alleluia' of Messiaen's work offers another link to Benjamin's, in which the same word seals the vision of heaven that has been so richly evoked.

The remaining three works are each connected liturgically to Offices other than Evensong. '**Magnificamus**' (Track 13) is the concluding movement of a Vespers sequence, *lit by holy fire*, composed by Francis Grier (KC 1973; Organ Scholar) to texts drawn from the Psalms (here Psalms 65 and 96) and newly written by Elizabeth Cook. As Grier puts it, the Psalm verses 'were selected to create an implicit psychological/spiritual narrative. The movement is from a sense of dissonance and rebellion at the way of things, through a discovery of sanctuary to a spirit of joyful praise in which the inherent radiance of the Creation sings out'. '**Magnificamus**' follows a setting of *Magnificat* itself and uses the full resources of the Choir, dividing into twelve parts for the C-major chord with added notes, spread across three octaves, which concludes this 'declaration of praise from the whole of creation'.

William Walton's '**Jubilate Deo**' (Track 4) is a lively setting of Psalm 100 using, despite its title, Coverdale's English translation rather than the Latin Vulgate text. This Psalm was established in the 1559 Prayer Book as an alternative to the canticle *Benedictus*, to be sung following the Second Lesson at Matins. Walton's setting dates from 1972, when it was given its first performance at his *alma mater*, Christchurch, Oxford, conducted by Simon Preston (KC 1958; Organ Scholar). Matins, too, is the proper home of the early Christian hymn *Te Deum laudamus*, appointed in 1549 to be sung after the First Lesson. But it is also used occasionally as the climax of a Festal Evensong, and on other occasions. The performance of Herbert Howells's 1944 setting (Track 15) recorded here was given in a special service of music and readings on 20 January 2015 which formed a part of the College celebrations of the five hundredth anniversary of the completion of the Chapel fabric. On this occasion the Chapel Choir was joined by King's Voices, the mixed-voice ensemble formed in 1997 which, conducted by Ben Parry, regularly sings Evensong on Mondays during Full Term and on other occasions.

Howells's '**Collegium Regale**' settings of the *Te Deum* and *Jubilate* were the first of his celebrated compositions for the College; apparently the consequence of a one-guinea bet with Eric Milner-White (Dean of Chapel, 1918–41), they were followed in 1945 by the *Magnificat* and *Nunc Dimittis*, and a decade later by the setting of the Communion service. As Sir David Willcocks (KC 1939; Organist and Director of Music, 1957–74) later recalled, when asked to compose for a particular building Howells would take time to attend a service and to acquire a feel for the acoustic and character of the space before beginning to write. The acoustic of King's Chapel is merely one of its many glories; it is magisterially harnessed to Howells's

response to this substantial text, the closing lines of which can be interpreted in significantly contrasting ways. The key word for Howells may have been 'trust' (one thinks of his later hymn tune 'Michael', to the words of Robert Bridges's 'All my hope on God is founded'): it marks a musical turning point following which the setting mounts inexorably to its thrilling conclusion, as though all that has been prayed for had already been granted.

Programme Notes © 2016, Nicholas Marston

Professor Nicholas Marston has been a Fellow of King's and Director of Studies in Music since 2001. He is also currently the Vice-Provost, serving until Easter 2020.

[1] AT THE ROUND EARTH'S IMAGINED CORNERS

*music Sir C Hubert H Parry (1848-1918) / published J B Cramer & Co. Ltd
text John Donne (1572-1631)*

At the round earth's imagined corners, blow
Your trumpets, angels, and arise, arise
From death, you numberless infinities
Of souls, and to your scattered bodies go,
All whom the flood did, and fire shall o'erthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain, and you whose eyes,
Shall behold God, and never taste death's woe.
But let them sleep, Lord, and me mourn a space,
For, if above all these, my sins abound,
'Tis late to ask abundance of thy grace,
When we are there. Here on this lowly ground,
Teach me how to repent; for that's as good
As if thou hadst sealed my pardon, with thy blood.

[2] MAGNIFICAT (FROM MORNING, COMMUNION AND EVENING SERVICE IN G, OP. 81)

*music Sir Charles V Stanford (1852-1924) / published Stainer & Bell Ltd
text Canticle for Evening Prayer (from Luke 1. 46-55)*

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden.
For behold, from henceforth: all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.
And his mercy is on them that fear him: throughout all generations.
He hath shewed strength with his arm:
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat:
and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel:
as he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
world without end. Amen.

3 VALIANT-FOR-TRUTH

music Ralph Vaughan Williams (1872-1958) / *published* Oxford University Press
text John Bunyan (1628-1688)

After this it was noised abroad that Mr (Mister) Valiant-for-truth was taken with a summons, and had this for a token that the summons was true, 'That his pitcher was broken at the fountain.' When he understood it, he called for his Friends, and told them of it. Then said he, 'I am going to my Father's, and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My Sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me, to be a witness for me that I have fought His battles who now will be my rewarder.' When the day that he must go hence was come, many accompanied him to the riverside, into which, as he went, he said, 'Death, where is thy Sting?' And as he went down deeper, he said, 'Grave, where is thy Victory?' So he passed over, and all the trumpets sounded for him on the other side.

4 JUBILATE DEO

music Sir William Walton (1902-1983) / *published* Oxford University Press
text Canticle for Morning Prayer (from Psalm 100)

O be joyful in the Lord, all ye lands:
 Serve the Lord with gladness, and come before his presence with a song.
 Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves;
 we are his people, and the sheep of his pasture.
 O go your way into his gates with thanksgiving, and into his courts with praise;
 be thankful unto him, and speak good of his Name.
 For the Lord is gracious, his mercy is everlasting;
 and his truth endureth from generation to generation.
 Glory be to the Father, and to the Son: and to the Holy Ghost;
 As it was in the beginning, is now, and ever shall be:
 world without end. Amen.

5 IEHOVA, QUAM MULTI SUNT HOSTES MEI

music Henry Purcell (1659-1695) / *edited* Bruce Wood / *published* Oxford University Press
text Adapted from Psalm 3

Iehova, quam multi sunt hostes mei.
 Quam multi insurgunt contra me.
 Quam multi dicunt de anima mea,
 non est ulla salus isti in Deo plane.
 At tu, Jehova, clypeus est circa me:
 Gloria mea, et extollens caput meum.
 Voce mea ad Jehovam clamanti,

*Lord, how are they increased that trouble me.
 Many are they that rise up against me.
 Many there be which say of my soul,
 There is no help for him in God.
 But thou, O Lord, art a shield for me;
 My glory, and the lifter up of my head.
 I cried unto the Lord with my voice,*

respondit mihi e monte sanctitatis suae maxime.
 Ego cubui et dormivi, ego expergefeci me,
 quia Jehova sustentat me.
 Non timebo a myriadibus populi,
 quas circumdisposuerint metatores contra me.
 Surge, surge Jehova, fac salvum me, Deus mi;
 qui percussisti omnes inimicos meos maxilliam,
 dentes improborum confregisti.
 Jehova est salus super populum tuum,
 sit benedictio tua maxime.

*And he heard me out of his holy hill.
 I laid me down and slept; I awaked;
 For the Lord sustained me.
 I will not be afraid of ten thousands of people
 That have set themselves against me round about.
 Arise, O Lord; save me, O my God:
 For thou hast smitten all mine enemies upon the cheek-bone;
 Thou hast broken the teeth of the ungodly.
 Salvation belongeth unto the Lord:
 Thy blessing is upon thy people.*

6 THIS IS THE RECORD OF JOHN

music Orlando Gibbons (1583-1625) / *edited* Peter le Huray (1930-1992) / *published* Oxford University Press
text John 1. 19-23 (from the Geneva Bible)

Solo

This is the record of John, when the Jews sent priests and Levites from Jerusalem to ask him, Who art thou?
 And he confessed and denied not, and said plainly, I am not the Christ.

Chorus

And he confessed and denied not, and said plainly, I am not the Christ.

Solo, then Chorus

And they asked him, What art thou then?

Art thou Elias?

And he said, I am not.

Art thou the prophet?

And he answered, No.

Solo

Then said they unto him, What art thou?

That we may give an answer unto them that sent us.

What sayest thou of thyself?

And he said, I am the voice of him that crieth in the wilderness,

Make straight the way of the Lord.

Chorus

And he said, I am the voice of him that crieth in the wilderness,

Make straight the way of the Lord.

[7] LAUDATE NOMEN DOMINI

music Christopher Tye (c. 1505-c. 1573) / *transcribed and arranged* Edmund H Fellowes (1870-1951) / *published* Stainer & Bell Ltd
text Adapted from Psalm 112:1, 3 (Vulgate)

Laudate nomen Domini, vos servi Domini;
 ab ortu solis usque ad occasum eius.
 Decreta Dei iusta sunt, et cor exhilarant:
 laudate Deum principes et omnes populi.

Praise the name of the Lord, ye servants of the Lord;
from the rising of the sun until the going down of the same.
The decrees of the Lord are just, and [their] heart is glad:
Praise the Lord ye princes and all ye people.

[8] HYMN: DROP, DROP, SLOW TEARS (FROM CRUCIFIXUS PRO NOBIS)

music Kenneth Leighton (1929-1988) / *published* Novello & Co. Ltd
text Phineas Fletcher (1582-1650)

Drop, drop, slow tears,
 And bathe those beauteous feet
 Which brought from Heaven
 The news and Prince of Peace;
 Cease not, wet eyes,
 His mercies to entreat;
 To cry for vengeance
 Sin doth never cease.
 In your deep floods
 Drown all my faults and fears;
 Nor let His eye
 See sin, but through my tears.

[9] MAGNIFICAT (FROM COLLEGIUM SANCTI JOHANNIS CANTABRIGIENSE)

music Sir Michael Tippett (1905-1998) / *published* Schott & Co. Ltd, London
text Canticle for Evening Prayer (from Luke 1. 46-55)

Please see text for Track 2.

[10] O SACRUM CONVIVIUM

music Olivier Messiaen (1908-1992) / *published* Durand & CIE (Durand S A Editions Musicales)
text Antiphon for Eucharist

O sacrum convivium
 in quo Christus sumitur:
 recolitur memoria passionis eius:
 mens impletur gratia:
 et futurae gloriae nobis pignus datur.
 Alleluia.

O sacred banquet
in which Christ is consumed;
the memory of his passion is contemplated;
the mind is filled with grace;
and a pledge of future glory is given to us.
Alleluia.

[11] MAGNIFICAT (FROM *MAGNIFICAT AND NUNC DIMITTIS: GLOUCESTER*)*music* Herbert Howells (1892-1983) / *published* Novello & Co. Ltd*text* Canticle for Evening Prayer (from Luke 1. 46-55)*Please see text for Track 2.***[12] 'TWAS IN THE YEAR THAT KING UZZIAH DIED***music* George Benjamin (b. 1960) / *published* This work was written for King's College, Cambridge, and is currently unpublished.*text* Based on Isaiah 6. 1-4

'twas in the year that King Uzziah died,
 A vision by Isaiah was e-spied:
 A lofty throne – the Lord was set thereon;
 And with his glory all the temple shone.
 Bright seraphim were standing round about;
 Six wings had ev'ry of that quire devout;
 With twain he, awesome, veil'd his face, and so
 With twain he, dreadful, veil'd his feet below,
 With twain did he now hither, thither fly.
 And thus aloud did one to other cry:
 'Holy is God, the Lord of Sabaoth,
 Full of his glory are earth and heav'n, both.'
 And at their cry the lintels moved apace,
 And clouds of incense fill'd the holy place.
 Alleluia.

[13] MAGNIFICAMUS (FROM *LIT BY HOLY FIRE: A CELEBRATION OF VESPERS*)*music* Francis Grier (b. 1955) / *published* This work is currently unpublished. © 2012 Francis Grier & Elizabeth Cook*text* Elizabeth Cook (b. 1952) and selections from Psalms 65 & 96

*Thou that makest the outgoings of the morning and evening to praise thee.
 Let the field be joyful and all that is in it: then shall all the trees of the wood rejoice before the Lord.*

They stoop then lift,
 loft lovely tresses,
 flash green and silver;

gleam on silken water gathers,
 deepens to a roll, breaks
 into white fire laughter;

the scales of the serpent
pulse in undulation
shine and shift in the sun;

pelt of cat and bear and otter,
– and every other furred creature
lustrous in its nap and texture;

the comb of the cockatoo,
iridescence of the dragonfly,
pale lamp of glow-worm,

star points of fire-flies
that dance in low constellations
beneath the brighter lights of heaven;

each cut crystal shines
each burnished fruit glows
and every flower's a flame;

from gleam to incandescence in bioluminescence
the whole of life is burning
in the fire of Your Name!

*Thou that makest the outgoings of the morning and evening to praise thee.
Let the field be joyful and all that is in it: then shall all the trees of the wood rejoice before the Lord.*

[14] VERTUE

*music Judith Weir (b. 1954) / published Chester Music Ltd
text George Herbert*

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to-night,
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye;
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never give;
But though the whole world turn to coal,
Then chiefly lives.

[15] TE DEUM (FROM *TE DEUM AND JUBILATE: COLLEGium REGALE*)*music* Herbert Howells (1892-1983) / *published* Novello & Co. Ltd*text* Canticle for Morning Prayer

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim: continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty: of thy glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world: doth acknowledge thee;
The Father: of an infinite Majesty;
Thine honourable, true: and only Son;
Also the Holy Ghost: the Comforter.
Thou art the King of Glory: O Christ.
Thou art the everlasting: Son of the Father.
When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death: thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come: to be our Judge.
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.
O Lord, save thy people: and bless thine heritage.
Govern them: and lift them up for ever.
Day by day: we magnify thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord: to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

CONDUCTOR



STEPHEN CLEOBURY

Stephen Cleobury is a highly versatile musician who relishes the opportunities he has to operate in a variety of roles and across a broad range of repertoire. At the centre of his musical life, for over 30 years, has been his work as Director of Music of King's College, Cambridge. This has brought him into fruitful relationships with leading orchestras and soloists, among them the Academy of Ancient Music, the Philharmonia, Britten Sinfonia and the BBC Concert Orchestra. He complements and refreshes his work in Cambridge through the many other musical activities in which he engages.

At King's, he has sought to enhance the reputation of the world-famous Choir, broadening its repertoire, commissioning new music, principally for *A Festival of Nine Lessons and Carols*, and developing its activities in broadcasting, recording and touring. He conceived and 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. He was much praised for creating an integrated choral sound from this group of first-class professional singers, which is especially renowned for its performances of contemporary music. Amongst the premières that Stephen has given with the group are Giles Swayne *Havoc*, Ed Cowie *Gaia*, and Francis Grier *Passion*, all these with the distinguished ensemble, Endymion. His recordings with the BBC Singers include albums of Tippett, Richard Strauss and Bach.

Beyond Cambridge he is in demand all over the world as a conductor, adjudicator and leader of choral workshops. As an organ recitalist he has played in locations as diverse as Houston and Dallas, Manchester's Bridgewater Hall, Leeds and Birmingham Town Halls, the Performing Arts Centre in Hong Kong, Haderslev Cathedral in Denmark, and Salt Lake's huge LDS Conference Center. At the AGO in 2008, he premiered Judith Bingham's organ concerto, *Jacob's Ladder*. The latest addition to his many organ recordings is a DVD of popular repertoire released by Priory Records.

Stephen has played his part in serving a number of organisations in his field. From his teenage years 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. He holds an honorary doctorate in music from Anglia Ruskin University, and is a Fellow of the Royal College of Music and of the Royal School of Church Music. He was appointed CBE in the 2009 Queen's Birthday Honours.

www.stephencleobury.net

Stephen Cleobury est un musicien polyvalent qui se délecte des nombreuses possibilités que lui offrent ses rôles variés à travers un large éventail du répertoire. Au cœur de sa vie musicale, qui dure déjà depuis plus de 30 ans, est son travail en tant que directeur de musique de King's College, Cambridge. Ce travail lui a permis de nourrir des relations fructueuses avec les plus grands orchestres et solistes, parmi eux l'Academy of Ancient Music, le Philharmonia, le Britten Sinfonia et le BBC Concert Orchestra. Il complète et renouvelle actuellement son travail à Cambridge à travers de nombreuses autres activités musicales.

À King's, il cherche depuis des années à faire s'étendre la renommée mondiale du Chœur, en élargissant son répertoire, en passant des commandes aux compositeurs contemporains pour de la nouvelle musique, surtout pour le festival de 'Nine Lessons and Carols', et en développant ses activités en matière de radiodiffusion, enregistrements et tournées. Il a conçu et présenté un festival annuel très réussi, 'Easter at Kings' (Pâques à King's), qui est diffusé régulièrement par la BBC, et, dans son sillage, une série de spectacles de grande envergure tout au long de l'année, 'Concerts at King's'.

De 1995 à 2007 il a été chef principal des BBC Singers, et depuis lors, leur chef lauréat. Il est célébré pour avoir créé un son intégré pour cette chorale professionnelle de première classe, connue surtout pour ses interprétations de musique contemporaine. Parmi les créations que Stephen a données avec le groupe sont 'Havoc' de Giles Swayne, 'Gaia' d'Ed Cowie, et 'Passion' de Francis Grier, toujours avec l'ensemble réputé, Endymion. Ses enregistrements avec les BBC Singers incluent des albums de Tippett, Richard Strauss et Bach.

Au-delà de Cambridge, il est demandé partout dans le monde comme chef d'orchestre, arbitre et animateur d'ateliers chorales. En tant que récitaliste d'orgue, il a joué dans des endroits aussi variés que Houston et Dallas, Manchester Bridgewater Hall, Leeds et Birmingham Town Halls, le Performing Arts Centre à Hong Kong, la Cathédrale de Haderslev au Danemark, et l'énorme Conference Center LDS à Salt Lake City. À l'AGO, en 2008, il a créé le Concerto pour orgue de Judith Bingham, 'Jacob's ladder'. Le dernier ajout à ses enregistrements nombreux de pièces pour l'orgue est un DVD du répertoire populaire, publié par Priory Records.

Stephen a participé aux activités d'un bon nombre d'organisations dans son domaine. De ses années d'adolescence jusqu'en 2008 il a été membre du Collège royal des organistes, dont il est ancien président. Il a été directeur de la section des artistes interprètes ou exécutants en solo de l'Incorporated Society of Musicians et président de l'Incorporated Association of Organists. Il est actuellement président de la Caisse de bienfaisance de l'IAO. Il est titulaire d'un doctorat honorifique en musique de l'Université Anglia Ruskin, et il est Fellow du Collège Royal de Musique et de la Royal School of Church Music. Il a été nommé 'Commander of the British Empire' lors des honneurs conférés par la Reine pour son anniversaire en 2009.

www.stephencleobury.net

Stephen Cleobury ist ein sehr vielseitiger Musiker, der die Möglichkeiten nutzt, die seine verschiedenen Funktionen und sein breit gefächertes Repertoire ihm bieten. Seit über 30 Jahren ist seine Position als Director of Music in King's College, Cambridge, Mittelpunkt seines musikalischen Lebens. In dieser Eigenschaft hat er mit führenden Orchestern und Solisten gearbeitet, darunter die Academy of Ancient Music, Philharmonia, die Britten Sinfonia und das BBC Concert Orchestra. Zahlreiche weitere musikalische Aktivitäten ergänzen seine Arbeit in Cambridge und geben ihm neue Impulse.

In King's hat er unermüdlich daran gearbeitet, den Ruf des King's College Choir zu festigen und für die Zukunft zu sichern. Er hat das Repertoire erweitert, er hat neue Werke in Auftrag gegeben, vor allem für das Festival of Nine Lessons and Carols; er hat die Produktion von Tonaufnahmen, Fernseh- und Radiosendungen und die Tourneeaktivitäten intensiviert. Das erfolgreiche "Easter at King's", das von der BBC regelmäßig übertragen wird, hat Stephen konzipiert, entwickelt und eingeführt. Und er hat Concerts at King's ins Leben gerufen, eine Serie hochkarätiger, über das Jahr verteilter Konzerte.

Von 1995 bis 2007 war er Chefdirigent der BBC Singers; seither ist er Conductor Laureate. Stephen erhielt viel Lob dafür, dass er einen einheitlichen Chorklang mit diesem Ensemble aus Spitzensängern erreichte, das vor allem für seine Interpretationen zeitgenössischer Musik bekannt ist. Unter den Uraufführungen, die Stephen mit dem Ensemble

bestritt, sind Giles Swaynes "Havoc", Ed Cowies "Gaia" und Francis Griers "Passion". Unter seinen Tonaufnahmen mit den BBC Singers finden sich Werke von Tippett, Richard Strauss und Bach.

Er ist ein weltweit gefragter Dirigent, Juror und Leiter von Chor-Workshops. Als Organist hat er Konzerte an so unterschiedlichen Orten wie Houston und Dallas, der Bridgewater Hall in Manchester, den Town Halls von Leeds und Birmingham, dem Performing Arts Centre in Hong Kong, der Kathedrale von Haderslev in Dänemark und dem großen LDS Conference Center in Salt Lake City gegeben. Auf der AGO 2008 spielte er die Uraufführung von Judith Bingham's Orgelkonzert, Jacob's Ladder. Seine letzte Orgel-Einspielung ist eine DVD mit populären Werken, die bei Priory Records erschienen ist.

Stephen war für viele musikalische Institutionen und Organisationen tätig. Von seiner Teenagerzeit bis 2008 war er Mitglied des Royal College of Organists, dem er als Präsident auch vorstand. Er war "warden" der Abteilung Solisten der Incorporated Society of Musicians und Präsident der Incorporated Association of Organists; derzeit ist er Vorsitzender des IAO Wohltätigkeitsfonds. Er hat einen Ehrendoktortitel der Anglia Ruskin University und ist Fellow des Royal College of Music und der Royal School of Church Music. Bei den Queen's Birthday Honours 2009 wurde er zum CBE ernannt.

www.stephencleobury.net



CHOIR



THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

Founded in the fifteenth century, the Choir of King's College, Cambridge is undoubtedly one of the world's best known choral groups. It owes its existence to King Henry VI who, in founding the College in 1441, envisaged the daily singing of services in his magnificent chapel, one of the jewels of Britain's cultural and architectural heritage. As the pre-eminent representative of the great British church music tradition, the Choir regards the singing of the daily services as its *raison d'être*, and these are an important part of the lives of its sixteen choristers, fourteen choral scholars and two organ scholars. The Choir's worldwide fame and reputation for maintaining the highest musical standards over the course of so many years, enhanced by its many recordings with labels such as Decca and EMI, have led to an extensive international touring schedule and invitations to sing with some of the most distinguished soloists and orchestras in the world, in some of the most prestigious venues.

The boy choristers of King's are selected at an annual audition, advertised nationally, when they are aged six or seven. A child enters the Choir as a probationer, usually at the age of eight, and receives a generous scholarship from the College to help to pay for his education and for instrumental and singing lessons at King's College School, which was founded in the 1878 for the choristers, but which now has over 400 boys and girls, aged 4 to 13. After one or two years, he progresses to a full choristership and remains in the Choir until he leaves at the age of 13 to go to secondary school at which he will usually have received a music scholarship. In a gratifying number of instances, a former chorister seeks to return to the Choir five years later as a

choral scholar, though this depends on his being able to secure an academic place at the College. The majority of the choral scholars and organ scholars, however, will not have been choristers at King's and this infusion of musical talent from elsewhere is much welcomed. The young men who sing in King's College Choir come from a variety of backgrounds and nationalities (as do the boys) and, between them, study many different subjects in Cambridge.

Most of the additional activities take place out of term, to avoid conflict with academic work. It is perfectly possible for choral and organ scholars to achieve high success in University examinations and to engage in other activities, e.g., opera and sport. King's choral and organ scholars leave Cambridge to go into any number of different careers (including in the last decade everything from teaching, professional photography, journalism, the law, the Foreign Office and Civil Service; there are currently ex-King's choral scholars working in 10 Downing Street and Buckingham Palace). Many, of course, continue with music, and the professional music scene abounds with King's alumni. These include Sir Andrew Davis, Richard Farnes and Edward Gardner in the conducting world; the late Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist and Andrew Kennedy in opera and lieder; and Simon Preston, Thomas Trotter, David Briggs and David Goode in the world of organ-playing. Some have made a career as instrumentalists: Joseph Crouch is one of the leading continuo cellists in the early music scene, and some, such as Francis Grier and Bob Chilcott, as composers. Some join leading professional choral ensembles, such as the BBC Singers, the King's Singers, the Swingle Singers, and the Monteverdi Choir. Those wishing to enter the

Choristers

Thomas Alban, Adam Banwell, Henry Butlin, Joshua Curtis, William Dewhurst, Samuel Ellis, Jamie Etheridge, Alexander Finlayson-Brown, Joseph Hall, Alfred Hopkins, Tom Hopkins, Abrial Jerram, Theo Kennedy, James Lord, Marcus McDevitt, Tim Manley, Barnaby May, Gabriel May, Sung-Joon Park, Rupert Peacock, Tom Pickard, Oliver Thomas, Alexander Trigg, Kit Williams, Lucas Williams

Altos

Patrick Dunachie, Oliver Finn, Isaac Jarratt Barnham, Rupert Scarratt, Benjamin Sheen, Colm Talbot

Tenors

Philip Barrett, Robert Busiakiewicz, Julius Haswell, Sebastian Johns, Daniel Lewis, Toby Ward

Basses

Stewart Bates, William Geeson, Henry Hawkesworth, Hugo Herman-Wilson, James Jenkins, Benedict Kearns, Samuel Landman, Robin Mackworth-Young

Organ Scholars

Douglas Tang, Tom Etheridge, Richard Gowers

Director of Music

Stephen Cleobury

world of opera often pursue their studies further at music college, and there is a steady stream of King's choral scholars taking up scholarships at The Royal College, the Royal Academy of Music and the Guildhall. Former organ scholars can currently be found in the organ lofts and conducting at Westminster Abbey; Westminster Cathedral; St George's Chapel, Windsor; in Durham, Gloucester, and Norwich Cathedrals; St Albans Abbey; St Mary's Cathedral, Sydney; New College, Oxford; Magdalen College, Oxford; and Trinity College in Cambridge, and the choirs of all the London foundations are well stocked with former members of King's College Choir.

For full information about King's College School and the life of a Chorister, please see www.kcs.cambs.sch.uk. Stephen Cleobury is always pleased to hear from potential members of the Choir, choristers, choral scholars and organ scholars. Those interested are invited to contact him on telephone 01223 331224 or e-mail: choir@kings.cam.ac.uk.

Fondé au XVe siècle, le choeur de King's College, Cambridge est sans aucun doute l'un des plus connus dans le monde des choeurs. Il doit son existence au roi Henri VI qui, lors de la fondation du Collège en 1441, a envisagé le chant quotidien des services dans sa magnifique chapelle, l'un des joyaux du patrimoine culturel et architectural de Grande-Bretagne. En tant que représentant éminent de la grande tradition britannique de la musique d'église, le chœur considère le fait d'avoir des services quotidiens chantés sa raison d'être, et ces services sont une partie importante de la vie de ses seize choristes, quarante

étudiants chanteurs et deux spécialistes de l'orgue. La renommée mondiale du chœur et sa réputation pour avoir maintenu les plus hauts standards musicaux au cours de tant d'années, renforcée par ses nombreux enregistrements avec des labels tels que Decca et EMI, ont conduit à un calendrier de tournées internationales de grande envergure et des invitations à chanter avec quelques-uns des solistes et orchestres les plus distingués du monde, et sur quelques-unes des scènes les plus prestigieuses.

Les jeunes choristes de King's sont sélectionnés lors d'une audition annuelle, annoncée au niveau national, quand ils sont âgés de six ou sept ans. Un enfant entre dans la chorale comme un stagiaire, généralement à l'âge de huit ans, et reçoit une bourse généreuse de la part du Collège afin d'aider à payer pour son éducation et pour les leçons instrumentales et le chant à l'école de King's College. Fondée dans le 1878 pour les choristes, elle a maintenant plus de 400 garçons et filles, âgés de 4 à 13 ans. Après un an ou deux, il progresse à une position de choriste complet et reste dans le chœur jusqu'à ce qu'il le quitte à l'âge de 13 ans pour aller à l'école secondaire, qui lui aura généralement attribué une bourse de la musique. Dans un certain nombre de cas gratifiants, des anciens choristes cherchent à revenir à la Chorale cinq ans plus tard, comme un étudiant choriste, bien que cela dépende de sa capacité de qualifier pour une place au Collège universitaire. La majorité des étudiants choristes et des spécialistes d'orgue, cependant, n'auront pas été choristes à King's et cette infusion de jeunes talents musicaux est d'ailleurs bien accueillie. Les jeunes hommes qui chantent dans le chœur de King proviennent d'une variété de milieux et de nationalités (comme pour les garçons) et ils étudient un nombre de sujets différents à Cambridge.

La plupart des activités supplémentaires ont lieu hors du trimestre, pour éviter des conflits avec leurs études universitaires. Il est entièrement possible pour les étudiants choristes et les spécialistes d'orgue de bien réussir aux examens universitaires et de s'engager dans d'autres activités, par exemple, l'opéra et le sport. Les étudiants choristes et les spécialistes de l'orgue de King's quittent Cambridge après leurs études pour suivre un grand nombre de carrières différentes (y compris dans le toute dernière décennie : l'enseignement, la photographie professionnelle, le journalisme, la loi, le Foreign Office et la fonction publique ; il y a actuellement des anciens choristes qui travaillent dans 10, Downing Street et à Buckingham Palace). Beaucoup, bien sûr, poursuivent une carrière dans la musique, et la scène musicale professionnelle abonde d'anciens choristes de King's. Il s'agit notamment de Sir Andrew Davis, Richard Farnes et Edward Gardner dans la direction d'orchestre, le regretté Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist et Andrew Kennedy dans le domaine de l'opéra et du lieder, et Simon Preston, Thomas Trotter, David Briggs et David Goode dans le monde de l'orgue. Certains ont

mené une carrière d'instrumentiste: Joseph Crouch est l'un des violoncellistes continuo de premier plan dans la scène musicale médiévale et baroque, et certains, comme Francis Grier et Bob Chilcott, en tant que compositeurs. Certains dirigent des chorales professionnelles, telles que les BBC Singers, chanteurs du Roi, les Swingle Singers et le Chœur Monteverdi). Ceux qui souhaitent entrer dans le monde de l'opéra poursuivent souvent leurs études dans un collège de musique, et il y en a toujours qui bénéficient de bourses d'études au Royal College, la Royal Academy of Music et Guildhall. On peut trouver des anciens choristes et spécialistes de l'orgue dans toutes les églises et devant les orchestres à l'abbaye de Westminster, la cathédrale de Westminster à Londres, l'église de St George à Windsor, à Durham, Gloucester et les cathédrales de Norwich, de St Albans Abbey, la cathédrale de St Mary à Sydney, Magdalen College à Oxford, et Trinity College à Cambridge, et les anciens membres du chœur de King's sont bien représentés dans toutes les fondations musicales de Londres.

Pour avoir de plus amples renseignements sur l'école de King's College et la vie d'un enfant du chœur, voir, s'il vous plaît : www.kcs.cambs.sch.uk. Stephen Cleobury est toujours heureux de parler aux nouveaux membres potentiels de la chorale, aux choristes, et aux étudiants universitaires et spécialistes de l'orgue. Les personnes intéressées sont invitées à communiquer avec lui par téléphone au +44 (0) 1223 331224 ou par e-mail: choir@kings.cam.ac.uk

King's College Choir, 1441 gegründet, ist ohne Zweifel einer der bekanntesten Chöre weltweit und ein, wenn nicht der herausragende Vertreter der britischen Kirchenmusiktradition. Der Chor verdankt seine Existenz Henry VI. Dem König schwebte bei der Gründung des Colleges vor, dass in dessen spektakulärer "chapel", einem der schönsten Sakralbauten Großbritanniens, täglich eine Messe gesungen werden sollte. Das Singen dieser Gottesdienste ist die raison d'être des King's College Choir und ein wichtiger Teil des Lebens der 16 Chorknaben, der 14 erwachsenen Choristen und der zwei Organisten (organ scholars). Die internationale Berühmtheit des Ensembles und sein kontinuierlich hohes musikalisches Niveau, die vielen Tonaufnahmen für Labels wie Decca oder EMI bringen ausgedehnte Tourneen mit sich und Einladungen, mit den besten Solisten und Orchestern der Welt an prestigereichen Orten zu musizieren.

Im Alter von sechs oder sieben Jahren kommen die Knaben zu einem Vorsingen, das in ganz Großbritannien beworben wird. Ein Kind wird zunächst als Proband (probationer) aufgenommen, normalerweise wenn es acht Jahre alt ist. Das Kind erhält ein großzügiges Stipendium vom College, mit dem die Schulgebühren, der Instrumentalunterricht und die Gesangsstunden in der King's College School teilweise abgedeckt werden. Die Schule wurde 1878 für die

Chorknaben gegründet; heute hat sie über 400 Schülerinnen und Schüler im Alter von 4 bis 13 Jahren. Nach einem oder zwei Jahren wird der Knabe "richtiger" Chorknabe (full chorister). Er bleibt im Chor bis er mit 13 auf eine weiterführende Schule wechselt, oft als Stipendiat. Immer wieder bewerben sich ehemalige Chorknaben fünf Jahre nach ihrem Abgang um Aufnahme in den Chor als Männerstimmen; das hängt allerdings davon ab, ob sie einen Studienplatz am College bekommen. Die Mehrheit der choral und organ scholars sind keine Chorknaben in King's College gewesen: Der Einfluss auswärtiger Musiker wird sehr begrüßt und geschätzt. Die jungen Männer und auch die Knaben des Chors kommen aus unterschiedlichen Verhältnissen und aus verschiedenen Ländern; die choral scholars studieren eine ganze Palette an Fächern.

Die meisten zusätzlichen Aktivitäten und Auftritte des Chors finden außerhalb der Vorlesungszeit statt, um das Studium nicht zu beeinträchtigen. Die Chormitglieder sind bei den Universitätsprüfungen sehr erfolgreich und finden außerdem Zeit für andere Dinge, Oper oder Sport. Man findet sie später in allen Berufen. Unter den Absolventen der letzten zehn Jahre sind Lehrer, Fotografen, Journalisten, Juristen, Beamte und Politiker. Derzeit arbeiten Ehemalige in 10, Downing Street und im Buckingham Palace.

Viele werden Musiker. Unter den King's Alumnen sind die Dirigenten Sir Andrew Davis, Richard Farnes und Edward Gardner, die Opern- und Liedsänger Robert Tear, Gerald Finley, Michael Chance, Mark Padmore, James Gilchrist und Andrew Kennedy und die Organisten Simon Preston, Thomas Trotter, David Briggs und David Goode. Manche werden professionelle Instrumentalisten; Joseph Crouch ist einer der besten Continuo-Cellisten der Alte-Musik-Szene, Francis Grier und Bob Chilcott sind Komponisten. Wieder andere singen in professionellen Vokalensembles und Chören wie den BBC Singers, King's Singers, Swingle Singers, dem Monteverdi Choir. Wer sich für eine Opernkariere interessiert, studiert weiter in King's, und eine ganze Reihe Ehemaliger erhält Stipendien am Royal College, der Royal Academy of Music, der Guildhall. Ehemalige organ scholars spielen und dirigieren in Westminster Abbey, Westminster Cathedral, in London, St George's Chapel in Windsor, in den Kathedralen von Durham, Gloucester und Norwich, St. Albans Abbey, St. Mary's Cathedral, Sydney, Magdalen College Oxford und Trinity College Cambridge. Etliche Londoner Chöre sind fest in der Hand ehemaliger Mitglieder des King's College Choir.

Weitere Informationen über King's College School und das Leben als Chorknabe gibt es unter www.kcs.cambs.sch.uk. Stephen Cleobury freut sich immer, von prospektiven Chormitgliedern zu hören, Chorknaben, Choristen und Organisten. Interessierte können ihn telefonisch unter +44 (0) 1223-331224 oder via Email unter choir@kings.cam.ac.uk erreichen.

KING'S VOICES

KING'S VOICES

King's Voices, the mixed voice choir of King's College, was founded in October 1997 under the direction of Dr John Butt (Director of Studies for Music at King's, 1997-2001) to give the women of King's the opportunity to contribute vocally to the musical life of the College. The choir's current Director is Ben Parry, Assistant Director of Music at the College.

The choir has a regular programme of rehearsals and services and sings Evensong in the Chapel every Monday during University term. In addition to these services, King's Voices sings in the College Musical Society's Lent Term and May Week concerts, and performs both sacred and secular music at some of the College's formal dinners. Such events allow the choir to broaden its repertoire constantly, and although the choir's primary commitment is to its services in King's, it is always looking to extend its range of musical activities.

In March 2001, King's Voices went on tour for the first time, taking part in an exchange trip with the University Choir of Cologne. Since then the choir has visited one or more European city each year, including Venice, Florence, Bologna, Rome, Barcelona, Paris, Brussels, Amsterdam, Dublin and Copenhagen.

Nearer to home, the choir has sung Evensong at local cathedrals (Ely, Bury St Edmunds) and has given concerts in churches throughout East Anglia.

For information about King's Voices and Choral Exhibitions, please contact Ben Parry at benparry@me.com

Any enquiries about booking the choir should be sent to the choir secretary, Will Collins at wlc31@cam.ac.uk.

KING'S VOICES PERSONNEL 2014-2015

Soprano 1

Zephyr Bruggen, Carrie Gothard, Anna Kaye, Katie Knowles, Emmanuela Wroth

Soprano 2

Alice Kelly, Heather Coleman, Olivia Maes, Katharine Russell

Alto 1

Rosamund Clifford, Lisa Karlin, Gabriella Morris, Ben Sheen

Alto 2

Katherine Dudman, Abigail le Marquand-Brown, Tassa Varca

Tenor 1

William Collins, Eric Tuan

Tenor 2

Alex Tay, Timothy Vaughan

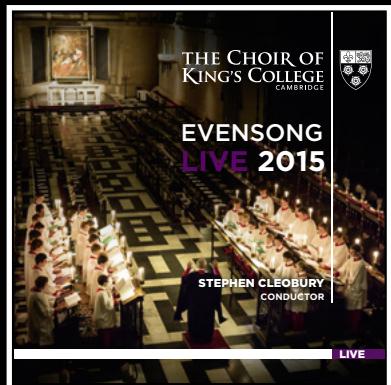
Bass 1

Tom Beeby, Nick Bleisch, Andrew Connell, Nathan Hudson-Peacock

Bass 2

John Barber, Beau Marshall, Kyung Oh, Richard Stephens, Calum Zuckert

ALSO AVAILABLE FROM THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

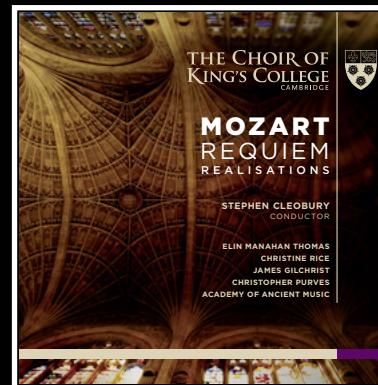


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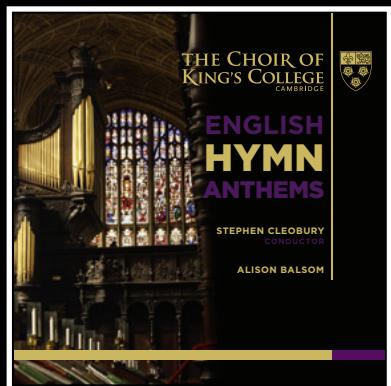


MOZART REQUIEM REALISATIONS

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Christopher Purves, Academy of Ancient Music
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'a performance that holds one's attention throughout ...
The excellent line-up of soloists (Gilchrist and Purves
are former King's choristers) could hardly be bettered,
and Cleobury steers his forces through a most moving
account. Highly recommended.'
Choir & Organ

'a suitably scholarly project from the Choir of King's
College ... the soloists are excellent'
The Times

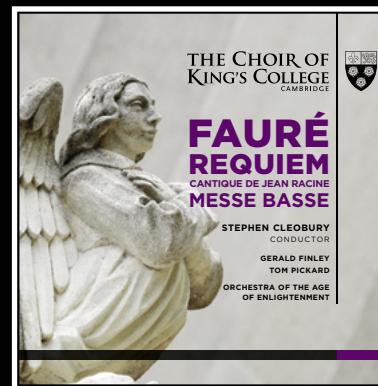


ENGLISH HYMN ANTHEMS

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Alison Balsom
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PERFORMANCE **** RECORDING ****
BBC Music Magazine

RECORDING OF THE MONTH
Friends of Cathedral Music



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Orchestra of the Age of Enlightenment
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RECORDING OF THE MONTH
PERFORMANCE **** RECORDING ****
'This recording of Fauré's Requiem [is] quite outstanding
in its beauty, balance and sensitivity. Gerald Finley ... is
superbly "tranquille": peaceful, consoling, entirely at
ease; ... and treble Tom Pickard in the "Pie Jesu" sends
shivers down the spine in the approved manner.'
BBC Music Magazine

Classic FM Drive Featured Album *Classic FM*

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