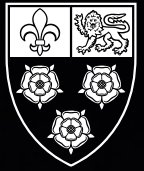
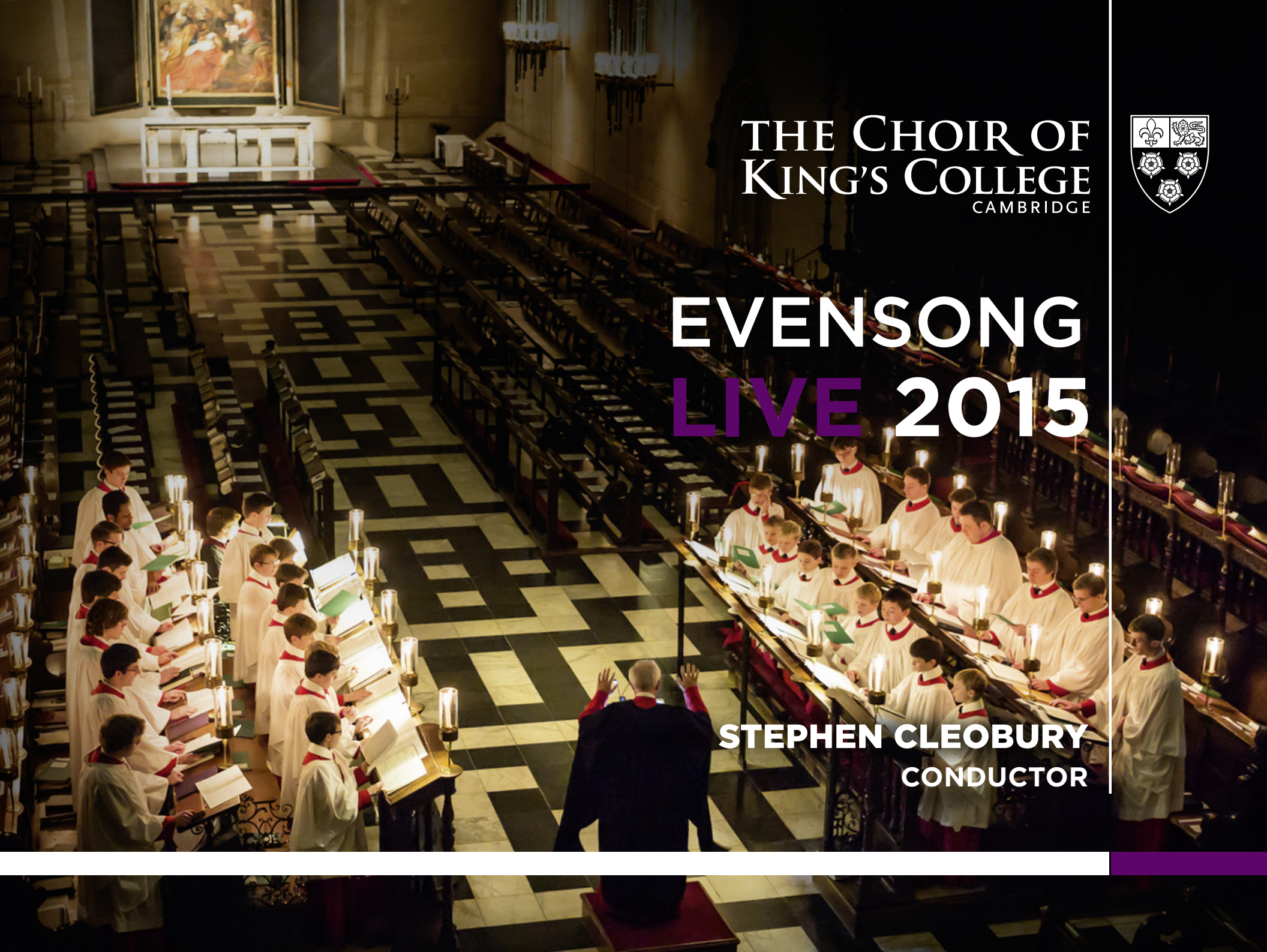


THE CHOIR OF  
KING'S COLLEGE  
CAMBRIDGE



# EVENSONG LIVE 2015

STEPHEN CLEOBURY  
CONDUCTOR



# EVENSONG LIVE 2015

1	<b>Loquebantur variis linguis</b> – THOMAS TALLIS Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	05:12
2	<b>Videte miraculum</b> – THOMAS TALLIS Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	10:04
3	<b>Ave Maria</b> – ROBERT PARSONS Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	04:17
4	<b>Magnificat</b> – GILES SWAYNE Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	04:17
5	<b>Totus Tuus</b> – HENRYK GÓRECKI Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	09:44
<b>QUATRE MOTETS POUR LE TEMPS DE NOËL</b> – FRANCIS POULENC		
6	<b>I. O magnum mysterium</b> Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	02:51
7	<b>II. Quem vidistis pastores dicite</b> Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	02:40
8	<b>III. Videntes stellam</b> Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	02:38
9	<b>IV. Hodie Christus natus est</b> Stephen Cleobury <i>conductor</i> , Choir of King's College, Cambridge	02:24
10	<b>Hear my prayer</b> – FELIX MENDELSSOHN Stephen Cleobury <i>conductor</i> , Tom Pickard <i>treble</i> , Douglas Tang <i>organ</i> , Choir of King's College, Cambridge	10:39
11	<b>Hear my words, ye people</b> – SIR CHARLES HUBERT HASTINGS PARRY Stephen Cleobury <i>conductor</i> , Daniel D'Souza <i>bass</i> , Douglas Tang <i>organ</i> , Choir of King's College, Cambridge	14:35
12	<b>Antiphon (from Five Mystical Songs)</b> – RALPH VAUGHAN WILLIAMS Stephen Cleobury <i>conductor</i> , Douglas Tang <i>organ</i> , Choir of King's College, Cambridge	03:30
13	<b>Litanies</b> – JEHAN ALAIN Tom Etheridge <i>organ</i>	05:35
<b>Total Time</b>		<b>78:26</b>

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Recorded at 44.1kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows, between May 2013 and March 2014.

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TRACK LIST



During my time as a choral scholar I was often asked by concert goers, host families (on tour) or curious friends if I could highlight a moment in my three years which really stood out as a zenith of my experience. They might have been expecting me to cite the Christmas broadcasts, or singing to a packed Royal Albert Hall. The reality is quite different (and I believe I am not alone in this opinion). It is perhaps easy to forget, as an onlooker, that the concerts, the tours, the recordings and even the glamour of the Christmas engagements are all trimmings to the main event: the singing of services on a daily basis in King's College Chapel.

At King's, Evensong is sung by the Chapel Choir six times a week, with morning Eucharist or Matins every Sunday. Monday is the day off, after a very full day of singing on Sunday it offers just enough respite before the cycle begins again. It is a true phenomenon to think that, in this, King's is hardly unique. In nearly all of Britain's forty-four cathedrals there will be a choir, furnishing the liturgy with music on a daily basis. Between the hours of about 5:00 and 7:00pm the whole nation is positively awash with choral music.

As a result, the tradition of cathedral and collegiate music has fostered many of the greatest choirs and singers in the world. That these choirs sing together almost every day means that each group develops its own distinctive sound and style. Add to this organists and directors who have committed many years of their lives to the development of their choirs and one will find that the choral world of Britain in general (and Cambridge in particular) is not just one of great quality and quantity, but of variety also.

Evensong at King's, however, does offer something special. Picture the scene: the dying light outside only just illuminating the great stained glass, the cavernous space extending almost infinitely upwards, lit only by the glow of candles, crowned by that famed fan vault. And, of course, the acoustic. It is here where the real magic happens. Perhaps a psalm which seemed to take wing and go in a completely spontaneous direction or a daring *pianissimo*, unobtained in rehearsal. Maybe the few moments of silence after the final amen or a powerful choral entry in a Howells "Gloria". In this way, each one of the tracks on this recording represents a treasured memory, and a very specific snapshot of how the choir sounded, not just that year, but on that very day, and it is rather touching to have these humble tokens of our workmanship preserved.

The first track on this album, Tallis' *Loquebantur variis linguis* was selected from a men's voices Evensong in Long Vacation (a two week period of services after the Easter Term concludes). Men's voices Evensong is sung every Wednesday at King's, allowing the Choir to explore the rich seam of music written for lower voices. This particular piece presents difficulties in a men's voices format: there are seven choral

scholars each on *decani* and *cantoris* (the two geographical halves of the choir), and the piece is written in seven parts. Therefore, each choral scholar on each side is singing an entirely individual vocal line and must take care to match up with his partner across on the other side. This is already difficult enough, but with such a thick texture the task becomes even harder. In another sense, this is highly enjoyable music to perform, as the independence of line encourages an almost soloistic responsibility for your own part, and forces you to challenge yourself ("Can I manage this phrase in one breath?").

*Videte miraculum* was new to nearly all of us, I think. Its relatively early style (slow-moving harmonies, thick textures, and a wide range) looks distinctively back to the choir books of the early Tudors, yet is quite unlike most of the other Tudor repertory we sing (a world away from the Latin motets of Byrd – *Haec Dies*, say, or *Vigilate*). Again, singing this type of music requires really detailed attention to line and an awareness of what the other parts are doing. The temptation as a singer is to give in to the opulent sounds you are hearing and to sing it all rather loudly, but in reality the listener enjoys a far more meaningful experience if you are constantly bringing different levels of light and shade to your part to illuminate the other lines when they are introducing new melodic material.

Like *Loquebantur*, this piece is interspersed with plainsong verses, which need utter concentration to get together across the two sides. Here there is absolutely no place to hide – a single slip can shatter the atmosphere entirely. Uniquely amongst Anglican institutions, the Choir at King's sings unaccompanied plainsong from the Latin Gradual on a weekly basis each Sunday (a tradition introduced by Stephen Cleobury after his years at Westminster Cathedral). There is usually an Introit, an Alleluia verse, and a Communion Antiphon, with the verse in the Alleluia being sung by a single choral scholar. Most cite their first Alleluia verse as being the most nerve-racking experience of their three-year tenure (trumping even the Christmas broadcast) but once you get past it things do become easier. Plainsong would have been sung regularly in the Chapel in its early years and it is excellent training in attaining razor sharp ensemble and evenness of tone.

Parsons' stunning setting of the *Ave Maria* is, by quite a way, his most famous work, and it is loved by choirs in both the Anglican and Catholic traditions. When we came to sing this in the Easter Term, it was particularly dear in the affections of all the choral scholars, as we had just performed it in a very special concert at the *Easter at King's* festival. This piece benefits from a careful attention to dynamics and the building of textures (the trebles rise by step in each successive entry they have: if managed properly the final "Amen" can be one of the most uplifting moments in the choral repertoire).

The Swayne *Magnificat* couldn't be much more different. My most cherished memory of this piece goes back to my first year, when the Choir was invited to Leipzig for a celebration of the 800th anniversary of the foundation of the Thomanerchor (the choir of St Thomas' Church, where Bach was famously cantor). Each choir had selected three or four pieces to showcase themselves, and we heard exemplars of Bach, Brahms, and some very fine Frank Martin. Finally our turn came, and we stood up before the packed church as each of the other choirs had done. The starting note was hummed, the upbeat given, and we let out the raucous tribal cry which begins this fabulous piece. Some members of the audience were visibly shocked, others rudely roused out of their reveries, but after their initial surprise it was clear to see that they were enjoying this piece as much as we were. It has much the same effect in the Chapel, and is a wonderful example in music of how Evensong is far more than a museum piece. That this piece is now firmly established in the repertoires of many college and cathedral choirs is testament to a staggering rise in the technical abilities of choirs in the UK over the past half century or so. Rhythmically, it is one of the most complex works we do at King's (each of the eight parts has its own independent rhythmic patterns, and if you get out it is very hard to find a way back in), and the coda to the "Gloria" requires enormous control from the trebles at the top of their registers whilst divided into three parts. The choristers liked this piece so much that they selected it for their final service in 2014, when Stephen Cleobury gives the leavers a chance to choose the music. The Swayne *Magnificat* has in fact been chosen by the boys for this occasion nearly every year of the last couple of decades; they relish its difficulties.

We performed Górecki's *Totus Tuus* alongside the Swayne *Magnificat* in a single Friday Evensong at King's in Easter Term 2014. It is a tradition maintained at many churches that, as Friday was the day that Christ died, no organ is employed, as a kind of musical fast. Unaccompanied music must represent about half of the Choir's work, but a whole service of a *cappella* singing is often something special, and a bit of a palette cleanser before the big-boned warhorses of the repertoire are paraded at Saturday and Sunday Evensong.

*Totus Tuus* is very successful in the Chapel, with its simple texture unclouded by the acoustic. The difficulties it presents are mainly to do with the balance of the chords (the tenors and basses here need to take particular care, as they are in a high, resonant part of their voice for most of the duration of this motet, and could easily be rather overbearing). Attention is also required concerning the dynamic pacing of this piece – the final *diminuendo* takes place over several pages and needs careful gradation.

It is probably best for Evensong not to aspire to the condition of the concert – its rhythms and customs have a beauty

of their own. However, on occasion it can be exciting and appropriate to present something a little more elaborate; indeed, a performance of a challenging Vespers service specially composed by Francis Grier (*lit by holy fire*) lingers in the memory as one of the greatest achievements of the Choir in my time. Poulenc's *Motets pour le temps de Noël* are not quite as extended, but were thrilling to perform nonetheless. These four miniatures were prepared in the week approaching the Sunday on which they were performed in sequence, as these are challenging pieces which benefit enormously from familiarity.

Poulenc's choral idiom is truly unlike any other. Where most composers prize smooth voice-leading and idiomatic balance, Poulenc irreverently rejoices in the reverse. His pieces are full of awkward intervals, bizarre chord spacings and voice-leading which often seems designed to provoke error. Admittedly, these traits are not as pronounced in the Christmas motets as they are in his mass (which we perform most years), but they are certainly present, and require focused rehearsal to negotiate. But far from being wilfully obtuse, these idiosyncrasies help create the unique sound world so particular to this composer. The final motet *Hodie Christus natus est* allows a joyful release from the very careful singing of the previous three motets, although one has to keep an eye out for the sudden and unexpected changes of dynamics.

Performing the solo in *Hear my Prayer* must be an ambition of many a chorister. The piece, in its emotional range, seems akin almost to an operatic *scena*, and the varied demands of the solo part mean that it is often sung by a senior boy in his last year – an experience he is unlikely to forget. It is easy to sentimentalise, but the evolution of a boy's voice is certainly something to muse on. The average chorister will apply at around seven years of age, when usually he has little mastery over his instrument. He will spend the next year or two training as a probationer before becoming a full chorister. With the best young singers, the voice will bloom at around twelve or thirteen years of age, after five years of hard work. This season, however, lasts for a tragically short while. The exact age varies enormously, but at around fourteen the voice breaks as the boy enters puberty, and vocally, things go back to square one. A fine treble voice offers no guarantee of a comparably good instrument as a young adult, and the process of coming to terms with this is different for every chorister.

One memory I have of this piece was finding, written in my copy, a remark from one of my predecessors about a boy who had sung the solo well:

*10/2004 – Chambers comes good*

Underneath, evidently written shortly afterwards:

*voice goes two weeks later*

It just so happens that the very same 'Chambers' mentioned in the copy was standing next to me at that moment as a choral scholar, having returned to the choir some six years later, one of a number of choristers who have returned to the Choir as choral scholar undergraduates.

The final cantilena is, of course, famously beautiful, but equally touching is how the piece (in the context of its performance by British cathedral and chapel choirs) celebrates the treble voice on the cusp of being lost.

*Hear my words, ye people* is one of the great warhorses of the Anglican repertoire, and is the sort of fare you might expect to hear on a Sunday afternoon at King's. It is an ideal showcase for the Choir, having a virtuosic organ introduction, extended operatic solos, and a rousing hymn at the close. The Choir toured this piece to Australia in the summer of 2014, so I have many memories of performing this in the Sydney Opera House, and the Melbourne Hamer Hall, to mention two of the venues we visited. We also sang this piece at the joint Evensong with St John's Choir in 2014, held in the chapel at St Johns College, a few hundred yards down the road. This is always a most enjoyable service, and I'm certain that the decibel level in the chapel during the final hymn must have exceeded healthy levels. The service usually occurs each year in the weeks following our exams in the Easter term, and is followed by a dinner somewhere nearby, with the famous choir football match often taking place the day afterwards. I am proud to say that over my three years King's remained undefeated!

The programme draws to a close with Vaughan Williams' *Antiphon*, from his *Five Mystical Songs*. Again, this was a piece with which the Choir toured (this time to China), and memories of visiting the Great Wall and being caught in a rainstorm abound. This is also a favourite for our Easter television broadcasts – we recorded the work twice for BBC2 between 2012 and 2014, and must have performed it as an anthem at Evensong many more times. For a relatively short

piece it is very draining, sitting predominantly in the upper range of all the voices. However, it is probably more challenging for the organ scholar accompanying it, with its rapid passagework in both hands.

It is perhaps somewhat unfair that the organ scholars have not yet been mentioned and given their full due. At any one time at King's there are two organ scholars, who have to balance studying for a degree with a professional level of commitment, including the preparation and performance of accompanied repertoire, assisting in the training of the boys, conducting services in the absence of the Director of Music, and the presentation of one solo recital a term in the series of Saturday post-evensong recitals inaugurated at King's by Harold Darke in the 1940s. This recording of *Litanies* by Alain was taken from such a recital, in this case by Tom Etheridge, the then junior organ scholar. A litany is a repeated series of petitions used in prayer, and the piece joyously plays out this idea to the full – transforming its core theme into impressively grand statements and intimate supplications by turns, ending with a thunderous climax. Several of the choral scholars are occasional organists themselves, so it is not an uncommon sight to see a couple sitting outside the vestry after a Sunday Evensong to admire the finishing strains of the organ recessional. The choristers are also very much encouraged to attend the recitals if they wish, and both the current organ scholars (2015) were choristers in the Choir. Indeed, it is quite a testament to the experience of being a chorister at King's that many of the boys aspire to return as choral scholars and organists some five years later.

Eighty minutes of music could never hope to provide more than a cross section of some of the everyday music making that happens at King's, and of course the experience of a recording could never hope to approach that of being inside the Chapel, listening first hand. I strongly hope that, having heard this CD, newcomers to the world of Evensong might be tempted to sample the service for themselves – if not at King's, then certainly at their local cathedral. They will undoubtedly find it to be one of the jewels of our national heritage, but also, and more importantly, very much alive.

*Programme notes* © 2015 Henry Hawkesworth  
(*Choral Scholar, KC2011-14*)

*If you are considering a Choral or Organ Scholarship, or a Choristership for your son, please contact the Director of Music, Stephen Cleobury, on +44 (0)1223 331224 or [choir@kings.cam.ac.uk](mailto:choir@kings.cam.ac.uk)*

## TEXTS

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### 1 LOQUEBANTUR VARIIS LINGUIS

*music* Thomas Tallis (c. 1505-1585) / *edited* E. H. Fellowes (1870-1951) / *published* Oxford University Press  
*text* Responsories at First Vespers on the Feast of Pentecost

Loquebantur variis linguis Apostoli, Alleluia,  
 magnalia Dei, Alleluia.  
 Repleti sunt omnes Spiritu Sancto,  
 et coeperunt loqui magnalia Dei, Alleluia.  
 Gloria Patri et Filio,  
 et Spiritui Sancto. Alleluia.

*The Apostles spake in many languages, Alleluia,  
 of the great works of God, Alleluia.  
 They were all filled with the Holy Spirit,  
 and began to speak of the great works of God, Alleluia.  
 Glory be to the Father, and to the Son,  
 and to the Holy Spirit. Alleluia.*

### 2 VIDETE MIRACULUM

*music* Thomas Tallis (c. 1505-1585) / *transcribed & edited* John Milson / *published* Mapa Mundi edition (Vanderbeek & Imrie Ltd)  
*text* Responsory at First Vespers on the Feast of the Purification (Candlemas)

Videte miraculum matris Domini:  
 concepit virgo virilis ignara consortii.  
 Stans onerata nobili onere Maria:  
 et matrem se laetam cognoscit quae se nescit uxorem.  
 Haec speciosum forma prae filius hominum  
 castis concepit visceribus, et benedicta  
 in aeternum Deum nobis protulit et hominem.  
 Stans onerata ...  
 Gloria Patri, et Filio, et Spiritui Sancto.  
 Et matrem ...

*Behold the miracle of the Lord's mother:  
 the virgin conceived unacquainted with man.  
 Standing heavy with her noble burden is Mary:  
 and as a mother joyful to have had no husband she knows herself.  
 She conceived in her chaste womb a son  
 of unusual beauty, and the blessed lady  
 brought forth for us God and man for ever.  
 Standing heavy ...  
 Glory be to the Father, and to the Son, and to the Holy Spirit.  
 And as a mother ...*

### 3 AVE MARIA

*music* Robert Parsons (c. 1535-1572) / *edited* John Milson / *published* Oxford University Press  
*text* Marian Antiphon for Compline (from Luke 1. 28 & 42)

Ave Maria, gratia plena, Dominus tecum:  
 benedicta tu in mulieribus,  
 et benedictus fructus ventris tui. Amen.

*Hail Mary, full of grace, the Lord is with thee:  
 blessed art thou amongst women,  
 and blessed is the fruit of thy womb. Amen.*

### 4 MAGNIFICAT

*music* Giles Swayne (b. 1946) / *published* Novello & Co. Ltd  
*text* Canticle for Evening Prayer (from Luke 1. 46-55)

Magnificat: anima mea Dominum.  
 Et exultavit spiritus meus: in Deo salutari meo.  
 Quia respexit humilitatem ancillae suae:  
 ecce enim ex hoc beatam me dicent omnes generationes.  
 Quia fecit mihi magna, qui potens est:  
 et sanctum nomen eius.  
 Et misericordia eius, a progenie et progenies: timentibus eum.  
 Fecit potentiam in brachio suo:  
 dispersit superbos mente cordis sui.  
 Deposuit potentes de sede:  
 et exaltavit humiles.  
 Esurientes implevit bonis:  
 et divites dimisit inanes.  
 Suscepit Israel puerum suum: recordatus misericordiae suae.  
 Sicut locutus est ad patres nostros:

*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 sheaved 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, et semini eius in saecula.  
Gloria Patri, et Filio, et Spiritui Sancto,  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

*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.*

## 5 TOTUS TUUS

*music* Henryk Górecki (1933-2010) / *published* Boosey & Hawkes Music Publishers Ltd  
*text* Maria Boguslawska

Maria! Totus Tuus sum, Maria,  
Mater nostri Redemptoris,  
Virgo Dei, Virgo pia,  
Mater mundi Salvatoris.  
Totus Tuus sum, Maria!

*O Mary! I am wholly Thine, O Mary,  
Mother of our Redeemer,  
Virgin of God, Virgin holy,  
Mother of the Saviour of the world.  
I am wholly Thine, O Mary!*

## QUATRE MOTETS POUR LE TEMPS DE NOËL

*music* Francis Poulenc (1933-2010) / *published* Éditions Salabert (Durand-Salabert-Eschig / Universal Music Publishing Classical)  
*texts* I & II – Responsories at Matins on Christmas Day; III – Magnificat Antiphon at Vespers on the Second Day within the Octave of Epiphany;  
IV – Magnificat Antiphon at Second Vespers on Christmas Day

### 6 I. O MAGNUM MYSTERIUM

O magnum mysterium, et admirabile sacramentum,  
ut animalia viderent Dominum natum iacentem in praesepio.  
Beata virgo, cuius viscera meruerunt portare Dominum Christum.

*O how great a mystery, and how wonderful the sacrament,  
that the animals should behold the Lord newly born and lying in a stable.  
Blessed be the virgin whose womb was worthy to bear our Lord Christ.*

### 7 II. QUEM VIDISTIS PASTORES DICITE

Quem vidistis, pastores, dicite,  
annuntiate nobis in terris quis apparuit.  
Natum vidimus et choros Angelorum collaudantes Dominum.  
Dicite quidnam vidistis, et annuntiate Christi Nativitatem.

*Who did you see, shepherds? Speak,  
and tell us who has appeared on earth.  
“We saw a new-born child and a choir of Angels praising the Lord.”  
Speak of what you have seen, and proclaim the birth of Christ.*

### 8 III. VIDENTES STELLAM

Videntes stellam Magi gavisi sunt gaudio magno:  
et intrantes domum obtulerunt Domino aurum, thus et myrrham.

*When they saw the star, the Magi rejoiced with great gladness:  
and they entered the house and offered the Lord gold, incense and myrrh.*

### 9 IV. HODIE CHRISTUS NATUS EST

Hodie Christus natus est: hodie Salvator apparuit:  
hodie in terra canunt Angeli, laetantur Archangeli:  
hodie exsultant iusti dicentes:  
Gloria in excelsis Deo. Alleluia.

*O how great a mystery, and how wonderful the sacrament,  
that the animals should behold the Lord  
newly born and lying in a stable. Blessed by the virgin  
whose womb was worthy to bear our Lord Christ.*

## 10 HEAR MY PRAYER

*music* Felix Mendelssohn (1809-1847) / *published* Novello & Co. Ltd  
*text* William Bartholomew (1793-1867), adapted from Psalm 55

Hear my prayer, O God incline thine ear!  
Thyself from my petition do not hide!  
Take heed to me! Hear how in prayer I mourn to thee!  
Without thee all is dark, I have no guide.

*My heart is sorely pain'd within my breast,  
My soul with deadly terror is oppress'd,  
Trembling and fearfulness upon me fall,  
With horror overwhelm'd, Lord hear me call!*

The enemy shouteth, the Godless come fast!  
Iniquity, hatred, upon me they cast!  
The wicked oppress me, ah, where shall I fly?  
Perplex'd and bewilderd, O God hear my cry!

*O for the wings of a dove!  
Far away would I rove!  
In the wilderness build me a nest,  
And remain there for ever at rest.*

**11 HEAR MY WORDS, YE PEOPLE**

*music* Sir C H H Parry / *published* Novello & Co. Ltd  
*text* Anonymous; Psalm 150, adapted by H W Baker (1821–77)

**Choir**

Hear my words, ye people.  
 Give ear unto me, all ye that have knowledge.  
 Let us choose to use judgement,  
 Let us know among ourselves what is good.

Behold, God is mighty,  
 And despiseth not any.  
 He is mighty in strength and in wisdom.  
 Behold, He is great, and we know Him not,  
 Neither can the number of His years be searched out.

The Lord's seat is in heaven.

**Bass solo**

Clouds and darkness are round about Him,  
 Righteousness and judgement are the habitation of His seat.  
 He decketh Himself with light as with a garment,  
 And spreadeth out the heavens like a curtain.

He layeth the beams of His chambers in the waters,  
 And maketh the clouds his chariots,  
 And walketh upon the wings of the winds.

He bowed the heavens, and came down,  
 And it was dark under His feet.  
 He rode on the Cherubim, and did fly,  
 And came flying on the wings of the wind.

**Choir**

The Lord's seat is in heaven,  
 His kingdom ruleth over all.

**Semi-chorus**

Behold, the eye of the Lord is on them that fear Him,  
 And upon them that put their trust in His mercy.  
 To deliver their soul from death,  
 And to feed them in the time of dearth.  
 Our soul hath patiently tarried for the Lord,  
 For He is our help and our shield.

**12 ANTIPHON (FROM FIVE MYSTICAL SONGS)**

*music* Ralph Vaughan Williams (1872-1958) / *published* Stainer & Bell  
*text* George Herbert (1593-1633)

Let all the world in ev'ry corner sing, *My God and King.*  
*My God and King.*  
 The heavens are not too high,  
 His praise may thither fly;  
 The earth is not too low,  
 His praises there may grow.

**Soprano solo**

He delivered the poor in his affliction,  
 The fatherless and him that hath none to help him.  
 He shall bind up the broken-hearted,  
 And proclaim liberty to the captives,  
 And comfort to those that mourn.

He shall give them beauty for ashes;  
 The garment of praise for the spirit of heaviness.  
 For as the earth bringeth forth her bud,  
 and as the garden causeth things that are sown to spring forth.  
 So the Lord God will cause righteousness and peace  
 to spring forth before all nations.

**Choir**

The Lord is full of compassion and mercy,  
 He hath not dealt with us after our sins,  
 Nor rewarded us according to our wickedness.

For look how high the heaven is in comparison of the earth,  
 So great is His mercy toward them that fear Him.  
 Look how wide also so east is from the west,  
 So far hath He set our sins from us.

O praise ye the Lord, praise Him in the height;  
 Rejoice in His word, ye Angels of light!  
 Ye Heavens adore Him by whom ye were made,  
 And worship before Him in brightness arrayed.

O praise ye the Lord, praise Him upon earth,  
 In tuneful accord, ye sons of new birth,  
 Praise him who hath brought you His grace from above,  
 Praise Him who hath taught you to sing of His love.

O praise ye the Lord! Thanksgiving and song  
 To Him be outpoured, all ages along;  
 For love in creation, for Heaven restored,  
 For grace of salvation, O praise ye the Lord. Amen.

Let all the world in ev'ry corner sing,  
*My God and King.*  
 The Church with psalms must shout,  
 No door can keep them out;  
 But above all, the heart  
 Must bear the longest part.





## 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.com](http://www.stephencleobury.com)

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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 Choeur, 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.com](http://www.stephencleobury.com)

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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 Swayne's "Havoc", Ed Cowie's "Gaia" und Francis Grieg's "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 Ehrendokortitel 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.com](http://www.stephencleobury.com)





## 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

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### Choristers

Adam Banwell, Henry Butlin, Joshua Curtis, William Dewhurst, Samuel Ellis, Jamie Etheridge, Alexander Finlayson-Brown, Tom Hopkins, Benjamin Lee, James Lord, Marcus McDevitt, Tim Manley, Barnaby May, Gabriel May, Rupert Peacock, Tom Pickard, Jude Sanders, Silas Sanders, Alexander Trigg, James Wells, Kit Williams, Lucas Williams, Joseph Wong

### Altos

Patrick Dunachie, Oliver Finn, Feargal Mostyn-Williams, Benjamin Sheen, Colm Talbot

### Tenors

David Bagnall, Philip Barrett, Ruairi Bowen, Robert Busiakiewicz, Daniel Lewis, Toby Ward, Joel Williams

### Basses

Daniel D'Souza, William Geeson, Benjamin Goble, Henry Hawkesworth, Hugo Herman-Wilson, Benedict Kearns, Samuel Landman, Robin Mackworth-Young, Benedict Oakley, Robert Stephen

### Organ Scholars

Parker Ramsay, Douglas Tang, Tom Etheridge

### Director of Music

Stephen Cleobury

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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](http://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](mailto:choir@kings.cam.ac.uk).

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Fondé au XVe siècle, le chœur de King's College, Cambridge est sans aucun doute l'un des plus connus dans le monde des chœurs. 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, quatorze



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 la 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 lied, 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](http://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](mailto:choir@kings.cam.ac.uk)

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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

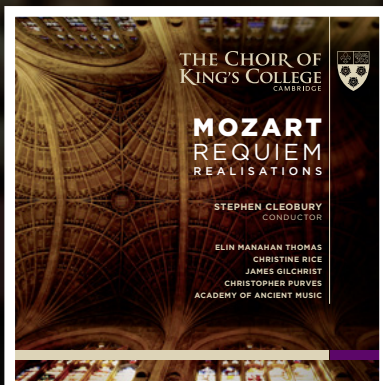
Chorknaben gegründet; heute hat sie über 400 Schülerinnen und Schüler im Alter von 4 bis 13 Jahren. Nach einem oder zwei Jahren wird der Knabe "richtiger" Chorknabe (full chorister). Er bleibt im Chor bis er mit 13 auf eine weiterführende Schule wechselt, oft als Stipendiat. Immer wieder bewerben sich 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](http://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](mailto:choir@kings.cam.ac.uk) erreichen.



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



## MOZART REQUIEM REALISATIONS

STEPHEN CLEOBURY CONDUCTOR  
Elin Manahan Thomas, Christine Rice, James Gilchrist,  
Christopher Purves, Academy of Ancient Music  
KGS0002 (1SACD & 1CD)

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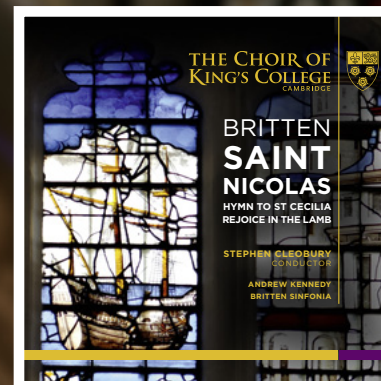
'a performance that holds one's attention throughout ... The excellent line-up of soloists (Gilchrist and Purves are former King's choristers) could hardly be bettered, and Cleobury steers his forces through a most moving account. Highly recommended.'

*Choir & Organ* (UK)

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

*The Times* (UK)



## BRITTEN SAINT NICOLAS

STEPHEN CLEOBURY CONDUCTOR  
Andrew Kennedy, Britten Sinfonia  
KGS0003 (1CD & 1SACD)

\*\*\*\*\* RECORDING / \*\*\*\*\* PERFORMANCE

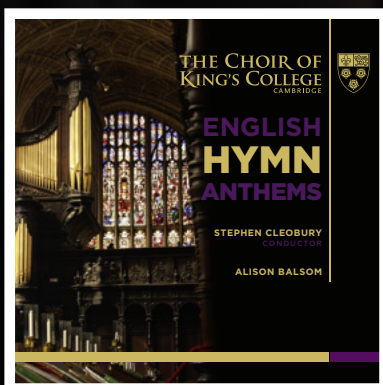
'Andrew Kennedy is a gripping Nicolas ... All three works have been superbly recorded ... I'm not sure I've ever heard the resonant King's College acoustic captured better'

*BBC Music Magazine* (UK)

\*\*\*\*\* *The Financial Times* (UK)

'The contribution of all the choirs involved ... is pretty much beyond praise. The playing of the Britten Sinfonia is alert, rhythmical and purposeful. The tenor soloist Andrew Kennedy is magnificent here. The whole performance is utterly convincing and very moving, all captured in magnificent sound.'

*International Record Review* (UK)



## ENGLISH HYMN ANTHEMS

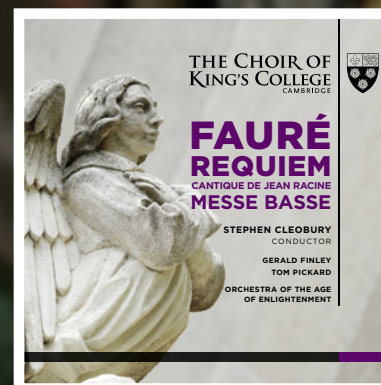
STEPHEN CLEOBURY CONDUCTOR  
Alison Balsom  
KGS0004 (1SACD)

PERFORMANCE \*\*\*\*\* RECORDING \*\*\*\*\*

*BBC Music Magazine* (UK)

RECORDING OF THE MONTH

*Friends of Cathedral Music* (UK)



## FAURÉ REQUIEM

STEPHEN CLEOBURY CONDUCTOR  
Gerald Finley, Tom Pickard,  
Orchestra of the Age of Enlightenment  
KGS0005 (1SACD)

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* (UK)

Classic FM Drive Featured Album *Classic FM*

First Page Image The Choir of King's College, Cambridge, in the Choir stalls, Chapel of King's College, Cambridge. Photograph by Nick Rutter. © 2015, Nick Rutter.

Label management Andy Doe

The Choir of King's College, Cambridge is represented worldwide by Intermusica Artist Management.  
Please contact [mail@intermusica.co.uk](mailto:mail@intermusica.co.uk) for further information.  
For more information about the College visit [www.kings.cam.ac.uk](http://www.kings.cam.ac.uk)