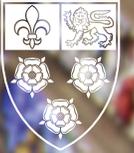


KING'S COLLEGE
CAMBRIDGE



THE KING OF INSTRUMENTS

A VOICE REBORN

STEPHEN CLEOBURY

THE KING OF INSTRUMENTS

A VOICE REBORN

1	Alleluyas <i>Simon Preston</i>	05:19
Preludes from Das Clavierübung III <i>Johann Sebastian Bach</i>		
2	Wir glauben all' an einen Gott (BWV 680)	03:33
3	Christ, unser Herr, zum Jordan kam (BWV 684)	04:35
4	Kyrie, Gott, heiliger Geist (BWV 671)	04:16
Organ Sonata, Op. 65, No. 1 in F minor <i>Felix Mendelssohn</i>		
5	I. Allegro moderato e serio	05:28
6	II. Adagio	03:01
7	III. Andante recitativo	02:50
8	IV. Allegro assai	03:46
9	Resurgam <i>Harvey Grace</i>	08:22
10	Pièce héroïque (M 37) <i>César Franck</i>	08:53
Preludes from Das Orgelbüchlein <i>Johann Sebastian Bach</i>		
11	In dir ist Freude (BWV 615)	02:42
12	O Mensch, beweine', dein' Sünde groß (BWV 622)	05:14
13	Heut' triumphiret Gottes Sohn (BWV 630)	01:26
14	Procession Royale <i>George Baker</i> [World Premiere Recording]	04:12
Total Time		63:37

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FOREWORD

BY STEPHEN CLEOBURY

I first played the King's organ in the late 1960s when I was Organ Student at St John's College. David Willcocks had asked me to accompany a festal evensong for the Royal School of Church Music which he was directing. My preparation for this included a short meeting with David at the organ console in which he told me that the first two stops I should draw should be the choir to great coupler, since the choir organ spoke clearly and could be heard well from the console, and the 8-foot pedal flute, which was located behind the player on the wall half way up the organ loft stairs. This, he said, would enable me to hear what note I was playing on the pedals! Little did I know then that, some fifty years later, I would be able to have the pedal flute placed inside the main case, and, indeed, by reorganising the interior of the case, that it would be possible to hear the pedal notes with real clarity without the assistance of a sound source on the stairs. As a result of the recent restoration all the ranks on the organ speak with greater clarity and rhythmic precision, and, as these two things were such important

features of David's music-making, I like to think that he would have approved of what has been achieved by Harrison and Harrison in this connection.

As I know from reading the correspondence which passed in the 1930s between Arthur Harrison and Boris Ord, Ord was especially concerned with the organ as a vehicle for accompanying the College Choir, and, in many ways, the organ's great strength is found in this role. It is, perhaps, unsurpassed in the range of subtle colour it can offer in helping singers to paint the words of the psalms, a subtle art which is still very much alive in the hands of our current organ scholars. But the size and versatility of the instrument also enable it successfully to encompass a wide range of repertoire, including the baroque. I have chosen six Bach chorale preludes for this disc, which not only show something of the extraordinary range of treatment the composer brings to this genre, but, in the context of this, the first recording on the restored organ, demonstrate six different registrations, presenting a number of 'organ pleno' combinations and, in two cases, making use of the choir mutation stops which are, for me, a special beauty of this organ.

The three substantial works in the centre of the programme deploy the organ in

romantic repertoire. The sound world of Mendelssohn is inevitably Bach-influenced: the slow movement, however, features a number of the flute registers, including the new 4-foot on the great, and the following 'recitativo' contrasts the swell oboe with the solo cor anglais - a contrast not indicated in the score, but which seems effective. Harvey Grace's dramatic work, a recent discovery for me, allows the player to use the full range of dynamics and colour available, the solo tuba making one of three brief appearances in this disc. (I feel that the effectiveness of this stop is in inverse proportion to the frequency of its use!) Franck's work is well served by the variety of reeds, as well as by the newly constructed lower notes of the great 16-foot principal. Although not a major feature of the piece, the pedal ostinato in the central section is given character by the second of the new ranks,

the 8-foot pedal principal. This has created, for the first time here, a complete principal chorus in the pedal division.

The recording begins and ends with music by personal friends and colleagues. In his exhilarating *Alleluyas* Simon Preston displays a virtuosity as a composer to equal his skill as a player. I am sure he would not deny the influence of Messiaen. It is interesting to reflect that his first recordings of Messiaen were made when he was organ scholar at King's. George Baker, who lives and works in Dallas, Texas, is a francophile when it comes to the organ. His knowledge of the composers and players, the instruments and the repertoire of the French is not matched by anyone else I know. I was honoured that he wrote this piece for me to play, and this is its first recording.

Organ images - pages 3, 7, 10 & 11

- 1 *The refurbished console.*
- 2 *Fifteen metres from ground level with the angel on the north west corner of the main case after cleaning.*
- 3 *The Chapel organ seen from the altar with the sun setting behind it.*
- 4 *Looking up at the Chapel ceiling from inside the empty main organ case.*
- 5 *Old soundboards in the main case are dismantled, early January 2016.*
- 6 *A lorry parked by the Chapel with parts of the restored organ ready to be installed.*
- 7 *Inside the main case, looking north-east (after restoration).*
- 8 *A voicer uses a remote console to refine the sound of each of the 4,300 pipes following their reinstallation.*
- 9 *Inside the main case, looking north-east (before restoration).*
- 10 *Pipes returning to the Chapel from the workshop.*
- 11 *The organ case stands empty in the Chapel after the pipes are removed to be cleaned and repaired.*

THE ORGANS OF KING'S COLLEGE CHAPEL

A SHORT HISTORY

The early organs

It is thought that there were two organs in King's College Chapel as early as the 1530s. Records show that two small organs were moved from a temporary Chapel used during the construction of today's Chapel. At least one of these organs was then removed in 1570 at the orders of the Commissioners of Queen Elizabeth and the pipes were sold by Roger Goad (Provost, 1570-1610).

On 22 June 1605, the renowned organ builder Thomas Dallam began work on a new organ in the Chapel. The accounts for his work have survived, showing in detail the materials and hospitality provided by the College while the work was done. The order for this new organ, totalling £370, was considered so important that Dallam closed his London factory and took his men to Cambridge, where they worked for fourteen months. It

is believed that around 25 years later this organ was moved from the East End of the Chapel and mounted on top of the screen.

Although the Long Parliament ordered the removal of the pipes half a century later, the wooden case was left intact, mounted on what is one of the finest Renaissance screens in the country.

Successive re-buildings were undertaken by Lancelot Pease (1661), Thomas Thamar (1673-7), Renatus Harris (1686-8), John Avery (1802-4), and the firm of William Hill (1834, 1859, 1889 and 1911).

Twentieth century

In 1934 the organ was enlarged and rebuilt in its present form by Harrison & Harrison, with some of the Hill pipework retained and re-voiced. The specification, drawn up in consultation with Boris Ord (Organist 1929-57), included separate mutations on the Choir Organ, unusual in England at that time.

Minor changes were made in 1950, when the Pedal Fifteenth and Mixture were added. In 1968 the organ was overhauled and several new stops were provided (11, 12, 22, 48 and 50), four old ranks being displaced. Further restoration work was carried out in 1992, when the console was renovated and the

electrical system modernised. Further essential repairs took place in 2003 and 2009, during which it became clear that a major restoration would be needed.

The organ case

There is some uncertainty about the history of the wooden case, which is one of the oldest in England. While it has traditionally been thought that the main case survives from the original Dallam organ of 1605-6, it is more likely that only some decorative components may originate from that time. Its current form is more likely to be a contemporary of the Choir case, which dates from 1661.

The front pipes were originally coloured and patterned; the plain gilding dates from the eighteenth century. In 1859 the main case was increased in depth to accommodate the enlarged organ, the console being moved from between the main and Choir cases to its present position on the north side.

Today, the Great and Swell Organs and the Tuba occupy the main case, facing east; the Choir Organ is at the lower level behind the Choir case; the Solo Organ and most of the Pedal stops are placed within the screen on the south side.



THE 2016 RESTORATION

In 2016, the organ in King's College Chapel underwent the most significant restoration since the late 1960s.

The instrument is fundamentally as it was designed to be at the time of its restoration in the mid-1930s, but after many years of frequent use it had become unreliable. Major work was undertaken to ensure that it continues to function optimally for the next generation.

The need for restoration

The organ builders Harrison & Harrison undertook selective work on the organ in 1992, with the intention of prolonging the period before the next major overhaul. In 2003 the company noted that these works were still holding up well, and undertook some minor work to maintain reliability.

At this point a report anticipated that a major overhaul would be necessary in 7-10 years' time, and that this would need to be extensive. This work would include full cleaning, comprehensive re-leathering of

the internal actions, and some significant work on the wind system.

By 2010 the report was proving to be an accurate assessment: significant problems began to appear, particularly in the leatherwork of the internal action of the keyboards, and the motors. A full overhaul was now necessary to ensure the instrument's continued operation.

The opportunity

A major restoration presented several opportunities beyond just the functionality of the organ. It was the first chance in nearly 80 years to improve the organ's mechanism and layout. New soundboards and internal actions would result in a quieter and more reliable mechanical operation. Redrawing the layout of the pipes from the ground up would enable the organ builders to move the Pedal Chorus into the main case, which would improve balance and synchronisation, along with a number of other modifications with clear musical benefits. Other changes to the layout would improve reliability by simplifying the technical side of the instrument, and make access for tuning and maintenance safer and easier.

The work

A project on this scale would normally result in the organ being out of action for a period of about 18 months. The Chapel's Christmas commitments meant it would be attempted in just nine months.

Well over a year of planning preceded the on-site work, including drawings and the building of a new internal structure at the Harrison & Harrison workshops in Durham. In January 2016, scaffolding was erected around the organ and, following recording sessions for Duruflé's Requiem, the instrument fell silent. Almost all 4,300 pipes were removed for cleaning and repair; those too large to leave the Chapel were cleaned in situ. After more than 32 years since the last clean, the dust was inevitably affecting the speech of the pipes. Also removed was the entire internal structure of the organ, parts of which would be re-incorporated into the new structure. The console was taken for an overhaul, with the new manuals combining some of the old key-coverings with additional reclaimed material.

The empty organ case in the Chapel presented an extraordinary sight. The case was surveyed, cleaned and repaired, and the opportunity was taken to give the entire inside of the Chapel a deep-clean.

By April, the new internal structure was being installed. New slider soundboards, with tables and upper-boards using man-made materials, replaced the 1934 soundboards that were susceptible to changes in temperature and humidity. New electro-pneumatic actions were built in to the manual soundboards, and new heavy-duty solenoids were installed for the stop actions. The wind and electrical systems were overhauled, swell box shutter-fronts were similarly overhauled, and new console functionalities were installed – including pedal divide and manual exchange features.

With the project proceeding on time, voicing took place over a period of six weeks during the months of July and August, with much of the work carried out by a team of two overnight in a silent chapel.

Following the largest restoration project since the 1930s, the organ was up and running again just nine months after it fell silent. Thanks to the work of the builders at Harrison & Harrison and many others, a project that at one point seemed almost too daunting to be even possible had been completed.

The music on this album was recorded by Stephen Cleobury just a few months after the restored instrument was signed-off, and demonstrates this king of instruments in all its glory.





THE KING OF INSTRUMENTS

A VOICE REBORN

Alleluyas (1965)

Simon Preston (b. 1938)

The virtuoso concert organist Simon Preston was a chorister at King's under Boris Ord and organ scholar under David Willcocks. He was sub-organist at Westminster Abbey from 1962-67 and returned there as Organist and Master of the Choristers in 1981, after eleven years at Christ Church, Oxford. Simon's brilliance as an organist was summed up by one American reviewer when he commented that Simon was 'afraid of no work, however formidable, and can do anything he likes with the manuals and pedals, and at any tempo'.

Something of that is reflected in *Alleluyas*, which appeared in an anthology of new organ compositions in 1965. Its extrovert style reflects something of the composer's character and razor-sharp wit.

The works of Messiaen, arguably the finest composer for the organ of the 20th century,

featured strongly in Simon's repertoire, and the influence of the great French composer is present here, not only in the musical idiom, but also in Simon's adoption of Messiaen's practice of prefacing his works with passages of scripture or liturgies. The quotation here is from the Liturgy of St James:

*At his feet the six-winged Seraph;
Cherubim with sleepless eye,
Veil their faces to the presence,
as with ceaseless voice they cry,
Alleluya, Alleluya, Alleluya, Lord most high.*

Preludes from Das Clavierübung III

Johann Sebastian Bach (1685-1750)

Wir glauben all' an einen Gott (BWV 680)
Christ, unser Herr, zum Jordan kam (BWV 684)
Kyrie, Gott, heiliger Geist (BWV 671)

In 1739 the city of Leipzig celebrated the bicentenary of two significant events in its Lutheran history: Martin Luther himself had preached in the Thomaskirche on Whitsunday 1539, the year in which the city had embraced the Reformed religion. 1539 was also the year in which the Augsburg Confession was formulated. Two centuries later J.S. Bach, by then Thomaskantor, published 'The Third Part of the Keyboard Practice consisting of various preludes on the Catechism and other

hymns for the organ. Prepared for music-lovers and particularly for connoisseurs of such work, for the recreation of the spirit'.

The 78-page manuscript contains some of the most complex and technically demanding of Bach's compositions for the organ. As in *Das Orgelbüchlein*, written in Weimar twenty years earlier, Bach was producing works which served the practical purpose of furnishing the liturgy with appropriate musical material.

Bach had embarked upon *Clavierübung III* as early as 1735 and it is possible that he delayed its publication until the significant year 1739, not just because of the bicentenary but because of the numerical significance of 39. *Clavierübung II* had been about 'two-ness' – contrasting, as it does, two national styles (French and Italian). Part III, in turn, seems to be about 'three-ness': the prelude and fugue which open and close the work are both in E flat major, which has three flats, and the fugue has three sections. There are nine chorale preludes based on the Kyrie and Gloria of the Lutheran mass and these nine (3 x 3) refer to the three of the Trinity in the mass, with specific reference to Father, Son and Holy Ghost in the corresponding texts; six pairs of chorale preludes total 12 – a reference to the number of the disciples. And the whole work has 27 pieces – 3 x 3 x 3 – the number of books in the New Testament. At every stage, Bach seems to be pointing

towards the central doctrine of the Christian church – the Trinity.

In *Wir glauben all'*, Luther's version of the Nicene Creed, the melody, published with the text in 1524, is based on the Gregorian Credo IV. This is treated fugally in the manuals, while the pedal repeats in various keys a striding figure, rising in thirds, which has been seen as representing 'the struggle of faith'.

Christ, unser Herr is a hymn about baptism written by Martin Luther in 1541. The melody, which is older, featured in a hymnal by Johann Walter of 1524; it is heard unadorned in the pedals, while the waters of the Jordan are represented by the continuous flow of semiquavers in the left hand. The right hand presents a four-note figure suggesting the sign of the (baptismal) Cross.

Kyrie, Gott, heiliger Geist is the third of the Kyrie preludes: in the first, the chorale occurs in the highest part – God the Father – while in the second it comes in the tenor, the middle of the texture – God the Son (God among us). God, the Holy Ghost, underpins everything, and here the melody is in the bass. The manuals provide an imitative texture, thematically based on the plainsong-derived melody. (The Lutherans did not disdain to use pre-reformation music.) The late Pierre Boulez revered this piece as a fine example of non-

fugal imitation. It closes on a pedal G with a highly chromatic passage, astonishing even by the standards of Bach.

Organ Sonata, Op. 65, No. 1 in F minor

Felix Mendelssohn (1809-1847)

- 1 Allegro moderato e serio
- 2 Adagio
- 3 Andante
- 4 Allegro assai vivace

In terms of organ music, Mendelssohn was the nineteenth century heir to the Lutheran tradition represented by Bach and did much to restore the position of the organ which had lost its dominant status particularly in Germany over the course of the previous century. As a boy and young man he travelled extensively in order to play the finest instruments of his day.

Bach's legacy was of the greatest importance to Mendelssohn in all his music-making, but inescapably in his writing for organ. In a letter of July 1839 he urged his sister Fanny to 'take a look at the C Major Fugue by Bach [BWV 545] – I am so much in love with it, yesterday I played it to myself fifty times'.

His Six Sonatas for Organ, Op. 65, are really collections of movements in related keys, and they do not follow the traditional sonata

structure. They originated as 24 individual pieces composed between 1844 and 1845 and were assembled in response to a commission from the English publisher Coventry and Hollier, who suggested to Mendelssohn that he write some 'Voluntaries'.

The first, in F minor, is the most varied; its opening movement presents a fugal texture, interspersed by statements of successive phrases of the Lutheran chorale 'Was mein Gott will, das g'scheh' allzeit'. A quiet adagio is reminiscent of his *Songs without Words* and the King's musicologist Philip Radcliffe observed that the 'recitative' that followed 'looked back to the early Piano Sonata in E and forward to certain things of César Franck'. It ends with an 'exhilarating toccata-like' finale.

Resurgam

Harvey Grace (1874-1944)

Harvey Grace was the son of a tailor in Romsey, the fourth of five sons who sang in the Abbey there, three of whom also studied the organ. He went on to become organist of various churches in London, including St Alphege, Southwark, St Agnes, Kennington, and St Mary Magdelene, Munster Square, but by 1925 had become so involved in journalistic work that he decided to free himself from the ties of a church appointment. He was editor

of *The Musical Times*, a commissioner of the School of English Church Music, and taught at Trinity College of Music. He wrote *The Complete Organist*, a book that became a bedside companion to many in the profession. *French Organ Music, past and present* followed, as well as books on the organ works of Bach and Rheinberger. An invitation to become Organist of Chichester Cathedral in 1931 tempted him back into an organist's post and after seven stimulating years there, he relinquished it to spend his last years as organist of East Grinstead parish church. (The late John Birch, a successor of Grace at Chichester, did much to popularise *Resurgam*.)

His obituary in *The Musical Times* celebrated his role as a missionary for music:

'Grace had a knack of projecting his personality into anything that he wrote – into his way of handling a subject as well as his language of the pen; and since his was a particularly genial and stimulating personality his pages brought a rare sense of contact between writer and reader. ... Grace was unaware of the rule that writing for print had to be writing on its best behaviour. He did not hesitate to enliven a serious subject with colloquialisms and homely illustrations. One often felt that to read his articles and editorial comments was like hearing him talk from the corner of his mantelpiece. In short, Harvey Grace

had a way of making friends with those who read him; ... To him music was an art for everyman; so it was to everyman that he addressed himself.'

His mission to everyman saw him seeking out opportunities to coax music out of ordinary people of no great aspiration, and at his first appointment, in Binfield in Berkshire, he started up a boys' club, whose members he instructed in singing and cricket, 'or it may be', as the obituary writer put it, 'cricket and singing' and in 1912 he took a Working Girls' Choir to the Paris International tournament and won second prize. Despite the sense of humour that he injected into much of his writing, he took his role as a missionary for music very seriously, believing that if music was worth taking an interest in, 'it was worth troubling about, and deserved at least as much application as the average hobbyist gives his carpentry or fishing or golf. He fell out with the BBC over the impression it gave in the *Radio Times* that all the public had to do to be musical was to 'sit back and let the stuff blow over the senses and the license it gave to *Radio Times* writers to interpret music in terms of their 'untutored sensual reactions and external fancies'. (Goodness knows what he would have made of the situation today.)

His output as a composer was small and warranted only a small paragraph in his

lengthy obituary; he wrote some organ works and part-songs, two anthems and a Service; and he made a complete edition of Rheinberger's Organ Sonatas for Novello's. The Fantasy Prelude *Resurgam*, dating from 1922, is the tenth of his *Ten Pieces for Organ* and is based on the hymn tune of that name by Thomas Adams, which can be found in the Burial of the Dead section of the American Church Hymnal of 1892, with words by Charles Wesley:

*Blessing, honour, thanks, and praise /
pay we, gracious God, to thee.*

Pièce héroïque, M 37 *César Franck (1822-1890)*

A native of Liège in Belgium, Franck settled in Paris and became Professor of Organ at the Conservatoire, where his pupils included Vincent d'Indy, Ernest Chausson, Louis Vierne and Henri Duparc. A brilliant improviser on the organ, he came late to composition, publishing only from 1872, when he was 46 years old.

Pièce héroïque is the third of his *Trois Pièces pour Orgue* written for the opening in 1878 of the Palace of Trocadéro, built for the World Fair (Exposition internationale) in Paris of that year; this extraordinary building, designed for meetings of international organisations

during the Fair, was named after a French victory in southern Spain in 1823, and was therefore strongly Moorish in style.

The focal point of the palace was its large concert hall, which boasted the first organ to be installed in a concert hall in France, a four-manual instrument by the great French organ builder Aristide Cavallé-Coll, whose pioneering technical and aesthetic advances in organ building so inspired composers during the second half of the nineteenth century. Franck himself, as organist of the basilica of Ste-Clotilde, played a Cavallé-Coll instrument. The Trocadéro was an enormous space and a review of Franck's performance of his *Trois Pièces* there complained that the hall was far too reverberant.

Since it was written for a concert hall, the *Pièce héroïque* is not a religious work. It is dominated by the interaction of two major themes – the first, a dark and brooding 'heroic' theme, with a restless chordal accompaniment, which will have strong resonances with anyone familiar with Franck's Symphony in D minor, which he was working on at the same time and completed the following year; the second is a lyrical theme in B major, the tranquility of which is offset by increasingly insistent pedal notes leading to a reintroduction of the main theme and finally to a climax in which both themes battle it out until the second

triumphs in a coda, shatteringly stated on the full organ.

The Palais du Trocadéro was never popular with Parisians, and was pulled down in 1937 to make way for the modernistic Palais de Chaillot built for the World Fair of that year (where Hitler, notoriously, had his photograph taken with the Eiffel Tower in the background during his brief tour of Paris in 1940, one of the iconic images of the Second World War). The organ, however, survived and, after several major alterations, was eventually moved in 1977 to the somewhat drier acoustic of Auditorium Maurice Ravel in Lyon – a concrete building which is a world away from the Byzantine structure of its first home – where it can still be heard today.

Preludes from Das Orgelbüchlein

Johann Sebastian Bach

In dir ist Freude (BWV 615)

O Mensch, bewein', dein' Sünde groß (BWV 622)

Heut' triumphieret Gottes Sohn (BWV 630)

The chorale prelude, usually based on a Lutheran melody, is one of the most important genres in organ music, emphasising as it does the organ's role as a liturgical instrument and, in Bach's case, reflecting his deeply informed theological approach to composition. Bach

is known to have improvised such preludes during services on a regular basis, as many organists do to this day. In producing this collection, he was furnishing the organist with pieces appropriate for various times of the liturgical year, but also had a didactic intent: here was a 'Little Organ Book, in which guidance is given to an inquiring organist in how to accomplish a chorale in all kinds of ways'.

The text of *In dir ist Freude* is by Johann Lindemann (1598), and the melody by Giovanni Giacomo Gastoldi (1591). Bach's florid treatment of the chorale (Peter Williams observes that 'the melody as a whole only gradually becomes audible') is underpinned by a joyous ostinato figure which appears chiefly in the pedal, which also carries part of the chorale.

O Mensch, bewein is one of Bach's most famous chorale preludes; he uses the same melody in the closing chorus at the end of the first part of the *St Matthew Passion*. Here he presents a highly ornamented version of the melody above a relatively simple harmonisation, with an extraordinary chromatic twist in the final cadence. The text is by Sebald Heyden (1525) and the melody, from the same year, by Matthias Greitter.

The celebratory mood of *Heut' triumphieret Gottes Sohn* is splendidly appropriate to the

feasts of Easter and the Ascension at which it was sung. The melody by Bartholomäus Gesius was published in 1601 with Kaspar Stolzhausen's text of 1591. Albert Schweitzer, who so often had an apt interpretation of Bach's pictorial intentions, sees in the pedal part 'a hero pressing down his enemies', referring to Christ's victory over evil at Easter.

Procession Royale

George Baker (b. 1951)

A native of Dallas, George Baker won the American Guild of Organists National Competition in organ playing in 1970 and went on to win many of the major international prizes for the instrument. He studied in Paris with, among others, Marie-Claire Alain, Pierre Cochereau and Jean Langlais, before returning to the USA where he achieved further musical distinctions in the field of academe before deciding to undertake the new challenge of becoming a medical doctor. During all the time that he has spent as a distinguished dermatologist, he has never given up performing, teaching, composing and recording for the organ. In 2009 his Toccata-Gigue on the *Sussex*

Carol was performed at *A Festival of Nine Lessons and Carols* at King's.

Procession Royale was written in 2015 and dedicated to Stephen Cleobury.

Its composer writes:

'The *Procession Royale* is a trumpet or tuba (high pressure English solo reed stop) tune. The British are particularly famous for their trumpet and tuba tunes—those of Purcell, Clarke, Stanley and others come to mind. These happy works are often used for wedding processional marches, and indeed, this one could serve in that capacity. The piece is in B-flat Major, a key friendly to a trumpet and the one requested by Cleobury for the organ at King's College Chapel.'

Programme notes © 2016, Emma Cleobury



Organ images - pages 18 (above) & 22

- 12 Full-height scaffolding allows once-in-a-generation access to the angels which stand on the west elevation of the organ case, facing into the Ante-chapel.
- 13 A depiction of God the Father, which mirrors a similar carving of Christ on the opposite side of the east elevation

THE ORGAN

REVISED SPECIFICATION

Pedal Organ

1.	Double Open Wood	(from 2)	32
2.	Open Wood		16
3.	Open Diapason	(from 39)	16
4.	Geigen		16
5.	Bourdon		16
6.	Salicional		16
7.	Echo Violone	(from 69)	16
8.	Principal	(2016)	8
9.	Flute	(from 5)	8
10.	Fifteenth	(2016)	4
11.	Rohr Flute		4
12.	Open Flute		2
13.	Mixture	(19, 22, 26, 29)	IV
14.	Double Ophicleide	(from 15)	32
15.	Ophicleide		16
16.	Trombone	(from 51)	16
17.	Double Trumpet	(from 66)	16
18.	Cor Anglais	(from 75)	16
19.	Posaune	(from 15)	8
20.	Tromba	(from 51)	8
21.	Octave Tromba	(from 51)	4
22.	Schalmei		4

- I. *Choir to Pedal*
- II. *Great to Pedal*
- III. *Swell to Pedal*
- IV. *Solo to Pedal*

Choir Organ (Enclosed)

23.	Double Salicional	(12 from 6)	16
24.	Open Diapason		8
25.	Claribel Flute		8
26.	Salicional		8
27.	Dulciana		8
28.	Gemshorn		4
29.	Suabe Flute		4
30.	Nazard		2 $\frac{2}{3}$
31.	Dulcet		2
32.	Tierce		1 $\frac{3}{5}$
33.	Larigot		1 $\frac{1}{3}$
34.	Twenty-second		1
35.	Corno di Bassetto	(1997)	8
V. <i>Swell to Choir</i>			
VI. <i>Solo to Choir</i>			
36.	Contra Tromba	(from 51)	16
37.	Tromba	(from 52)	8
38.	Octave Tromba	(from 53)	4

Great Organ

39.	Double Open Diapason	16
40.	Open Diapason I	8
41.	Open Diapason II	8
42.	Stopped Diapason	8
43.	Octave	4
44.	Principal	4
45.	Wald Flute (2016)	4
46.	Octave Quint	2 $\frac{2}{3}$
47.	Super Octave	2
48.	Open Flute	2
49.	Mixture (19, 22, 26, 29)	IV
50.	Sesquialtera (17, 19, 22)	III
51.	* Contra Tromba	16
52.	* Tromba	8
53.	* Octave Tromba	4

VII. *Choir to Great*

VIII. *Swell to Great*

IX. *Solo to Great*

X. *Manuals I/II exchange*

* 51 – 53 are enclosed in the Solo swell-box

Swell Organ (Enclosed)

54.	Quintatön	16
55.	Open Diapason	8
56.	Violin Diapason	8
57.	Voix Céleste	8
58.	Lieblich Gedeckt	8
59.	Echo Salicional	8
60.	Vox Angelica (tenor c)	8
61.	Principal	4
62.	Lieblich Flute	4
63.	Fifteenth	2
64.	Mixture (12, 15, 19, 22)	IV
65.	Oboe	8

XI. *Tremulant*

66. Double Trumpet 16

67. Trumpet 8

68. Clarion 4

XII. *Octave*

XIII. *Sub Octave*

XIV. *Solo to Swell*

XV. *Unison Off*

Solo Organ (69 – 78 Enclosed)

69.	Contra Viola	16
70.	Viole d'Orchestre	8
71.	Viole Octavante	4
72.	Cornet de Violes	III
	(10, 12, 15)	
73.	Harmonic Flute	8
74.	Concert Flute	4
75.	Cor Anglais	16
76.	Clarinet	8
77.	Orchestral Hautboy	8

XVI. *Tremulant*

78.	French Horn	8
79.	Tuba	8

XVII. *Octave*

XVIII. *Sub Octave*

XIX. *Unison Off*

XX. *Great to Solo*

XXI. *Choir Trombas on Solo*

75 has an extra octave of pipes at the top for use with XVII and XIX

Combination Couplers

XXII.	<i>Great to Pedal foot pistons</i>
XXIII.	<i>Pedal to Great pistons</i>
XXIV.	<i>Generals on Pedal foot pistons</i>
XXV.	<i>Generals on Swell foot pistons</i>

Accessories

Eight general pistons and general cancel

Two general coupler pistons

Eight foot pistons to the Pedal Organ

Eight pistons to the Choir Organ

Eight pistons to the Great Organ

Eight pistons to the Swell Organ,
duplicated by foot pistons

Six pistons to the Solo Organ

Reversible pistons: *I-IX, XIII*; 1, 14

Reversible foot pistons: *II*, 1

16 divisional and 512 general piston memories

Stepper, operating general pistons in sequence

Pedal divide (adjustable)

Balanced expression pedals to the Choir,
Swell and Solo Organs

The manual compass is 61 notes; the pedal 32 notes

The actions are electro-pneumatic





STEPHEN CLEOBURY

Stephen Cleobury has for over 30 years been associated with one of the world's most famous choirs, that of King's College, Cambridge. His work at King's has brought him into fruitful relationships with many leading orchestras and soloists, among them the Academy of Ancient Music, the Philharmonia Orchestra, 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 throughout the world.

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

One of the most exciting innovations in this context was the first ever live simultaneous transmission of a concert (Handel *Messiah*) direct to cinemas across Europe and North America.

From 1995 to 2007 he was Chief Conductor of the BBC Singers and since then has been Conductor Laureate. During his time with the Singers he was much praised for creating an integrated choral sound from this group of first-class professional singers. With the Singers he relished the opportunity to showcase challenging contemporary music and gave a number of premieres, including Swayne *Havoc*, Cowie *Gaia*, and Grier *Passion*, all with the distinguished ensemble, Endymion.

Since 1983 he has been closely involved in the Cambridge University Musical Society, one of the UK's oldest music societies, where he has nurtured generations of young talent. Highlights have included Mahler Symphony No. 8 in the Royal Albert Hall and Britten *War Requiem* in Coventry Cathedral on the 60th anniversary of its bombing. As part of the 800th anniversary celebrations of Cambridge University in 2009 he gave the premiere of *The Sorcerer's Mirror* by Peter Maxwell Davies. He will conduct his final CUMS performance – *The Dream of Gerontius* – in Saffron Hall this June.

Beyond Cambridge he is in demand as a conductor, organist, adjudicator and leader

of choral workshops: 2015 saw him giving concerts in Madrid, Stockholm, Paris, Berlin and Rome; 2016 began with an engagement in Madrid and last month saw conducting and playing appearances in Cleveland, Ohio and Seattle.

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, which seeks to support organists and church musicians in need. He is President of the Herbert Howells Society and President Elect of the Friends of Cathedral Music. He was appointed CBE in the 2009 Queen's Birthday Honours.

www.stephencleobury.com



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Front cover image The organ case and screen, Chapel of King's College, Cambridge

Images above (L) Pipes and parts of the internal structure in the Ante-chapel, waiting to be reinstalled; (R) Looking east from inside the empty organ case during the 2016 restoration

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