



DECCA

THE CHOIR OF
KING'S
COLLEGE
CAMBRIDGE
STEPHEN CLEOBURY

THE COMPLETE *argo* RECORDINGS



THE CHOIR OF
**KING'S
COLLEGE
CAMBRIDGE**
STEPHEN CLEOBURY

RECORDINGS FROM KING'S COLLEGE, CAMBRIDGE
1983–1997

THE COMPLETE *argo* RECORDINGS

CD 1 59.20

THOMAS TALLIS c.1505–1585

- | | | |
|---|--------------------------------------|-------|
| 1 | Spem in alium (40-part motet) | 8.52 |
| 2 | Lamentations of Jeremiah I | 7.33 |
| 3 | Lamentations of Jeremiah II | 12.46 |
| 4 | Videte miraculum | 10.42 |
| 5 | Dum transisset sabbatum | 7.53 |
| 6 | Honor, virtus et potestas | 6.33 |
| 7 | Loquebantur variis linguis | 5.01 |

CHOIR OF KING'S COLLEGE, CAMBRIDGE

First release: 425 199-2 · © 1990 Universal Music Operations Ltd

Recording: 18–21 July 1988

CD 2 57.41

TOMÁS LUIS DE VICTORIA 1548–1611

- | | | |
|---|---------------------------------|------|
| 1 | Motet “O quam gloriosum” | 2.41 |
| | Missa “O quam gloriosum” | |
| 2 | I. Kyrie | 2.01 |
| 3 | II. Gloria | 4.08 |
| 4 | III. Credo | 6.25 |
| 5 | IV. Sanctus – Hosanna | 2.57 |
| 6 | V. Benedictus – Hosanna | 2.17 |
| 7 | VI. Agnus Dei | 4.03 |

GIOVANNI PIERLUIGI DA PALESTRINA c.1525–1594

- | | | |
|----|-----------------------------|------|
| 8 | Motet “Tu es Petrus” | 3.50 |
| | Missa “Tu es Petrus” | |
| 9 | I. Kyrie | 4.36 |
| 10 | II. Gloria | 5.05 |
| 11 | III. Credo | 8.34 |
| 12 | IV. Sanctus – Hosanna | 2.38 |
| 13 | V. Benedictus – Hosanna | 3.08 |
| 14 | VI. Agnus Dei I | 2.37 |
| 15 | VII. Agnus Dei II | 2.41 |

CHOIR OF KING'S COLLEGE, CAMBRIDGE

First release: 410 149-2 · © 1984 Universal Music Operations Ltd

Recording: 14–16 March 1983

CD 3 70.47

NICOLAS GOMBERT *c.1495–c.1560*

- 1 **Chanson: Triste départ** 3.05

ORLANDE DE LASSUS *c.1532–1594*

Missa super Triste départ

- 2 I. Kyrie 2.58
3 II. Gloria 5.14
4 III. Credo 7.39
5 IV. Sanctus 1.43
6 V. Benedictus 1.32
7 VI. Agnus Dei 2.47

JACQUES ARCADELT *1507–1568*

- 8 **Madrigal: “Quand’io pens’al martire”** 3.16

ORLANDE DE LASSUS

Missa super “Quand’io pens’al martire”

- 9 I. Kyrie 1.50
10 II. Gloria 4.46
11 III. Credo 8.24
12 IV. Sanctus 1.49
13 V. Benedictus 1.51
14 VI. Agnus Dei 2.34
15 **Motet: “Vinum bonum”** 4.09

Missa ad imitationem “Vinum bonum”

- 16 I. Kyrie 2.39
17 II. Gloria 3.43
18 III. Credo 5.08
19 IV. Sanctus 1.52
20 V. Benedictus 1.33
21 VI. Agnus Dei 2.15

CHOIR OF KING'S COLLEGE, CAMBRIDGE

First release: 444 335-2 · © 1996 Universal Music Operations Ltd

Recording: 14–16 December 1993

CD 4 45.57

The Glory of Venice

GIOVANNI GABRIELI *c.1554/7–1612*

- 1 **Quem vidistis, pastores?** 9.25
2 **Canzon IV a 6 (1615)** 3.11
3 **O Jesu mi dulcissime** 4.41
4 **Canzon per sonar a 4 (1608)** 1.50
5 **Jubilate Deo** 4.56
6 **In ecclesiis** 7.57
7 **Timor et tremor** 6.17
8 **O magnum mysterium** 3.44
9 **Canzon XII a 8 (1615)** 3.56

THOMAS ELIAS treble (6)

CHARLES BRETT countertenor (1, 6, 8)

WILLIAM KENDALL, PETER HALL tenors (1, 6)

IAN CADDY bass (1, 6)

CHOIR OF KING'S COLLEGE, CAMBRIDGE (1, 3, 5–8)

PHILIP JONES BRASS ENSEMBLE (2, 4, 6, 8, 9)

RICHARD FARNES, STEPHEN LAYTON organ (1–4, 6, 8, 9)

First release: 417 468-2 · © 1987 Universal Music Operations Ltd

Recording: 18–19 March 1986



CD 5 52.52

ANTONIO VIVALDI 1678–1741

Dixit Dominus RV 594

1	I. Chorus: Dixit Dominus	2.26
2	II. Chorus: Donec ponam inimicos tuos	3.02
3	III. Duet: Virgam virtutis tuae	2.28
4	IV. Aria: Tecum principium	2.44
5	V. Chorus: Juravit Dominus	2.22
6	VI. Duet: Dominus a dextris tuis	2.07
7	VII. Chorus: Judicabit in nationibus	2.32
8	VIII. Aria: De torrente	2.46
9	IX. Chorus: Gloria Patri	1.27
10	X. Chorus: Sicut erat in principio	3.12

Beatus vir RV 597

11	I. Chorus: Beatus vir	2.46
12	II. Chorus: Potens in terra – (Antifona)	2.57
13	III. Duet: Gloria et divitiae – (Antifona)	3.18
14	IV. Chorus: Exortum est in tenebris	2.33
15	V. Aria: Jucundus homo – (Antifona)	2.44
16	VI. Chorus: In memoria aeterna – (Antifona)	4.32
17	VII. Chorus: Paratum cor eius	2.20
18	VIII. Aria: Peccator videbit – (Antifona)	3.39
19	IX. Chorus: Gloria Patri	2.57

ISOBEL BUCHANAN (3, 8, 13) · JENNIFER SMITH (3, 13, 15) sopranos

HELEN WATTS contralto (4) · IAN PARTRIDGE tenor (6, 18)

JOHN SHIRLEY-QUIRK bass (6)

CHOIR OF KING'S COLLEGE, CAMBRIDGE (1, 2, 5, 7, 9, 10–12, 14, 16, 17, 19)

ENGLISH CHAMBER ORCHESTRA

DAVID BRIGGS, RICHARD FARNES organ continuo

First release: 414 495-2 · © 1986 Universal Music Operations Ltd

Recording: 18–19 December 1984

CD 6 55.55

GEORGE FRIDERIC HANDEL 1685–1759

Dixit Dominus HWV 232

1	I. Soloists & chorus: Dixit Dominus	6.19
2	II. Aria: Virgam virtutis tuae	3.16
3	III. Aria: Tecum principium in die virtutis	2.52
4	IV. Chorus: Juravit Dominus	2.40
5	V. Chorus: Tu es sacerdos in aeternum	1.46
6	VI. Soloists & chorus: Dominus a dextris tuis –	
	VII. Chorus: Judicabit in nationibus	7.23
7	VIII. Duet & chorus: De torrente in via bibet	3.20
8	IX. Soloists & chorus: Gloria Patri, et Filio	7.12

ISOBEL BUCHANAN (1, 3, 6–8) · ANNE MACKAY (6–8) sopranos

MICHAEL CHANCE alto (1, 2)

WILLIAM KENDALL tenor (1, 8) · HENRY HERFORD bass (6)

Laudate pueri Dominum HWV 237

9	I. Soloist & chorus: Laudate pueri	3.37
10	II. Aria: Sit nomen Domini	2.29
11	III. Chorus: A solis ortu	1.39
12	IV. Aria: Excelsus super omnes	2.30
13	V. Chorus: Quis sicut Dominus	1.27
14	VI. Aria: Suscitans a terra	3.04
15	VII. Aria: Qui habitare facit	2.21
16	VIII. Soloist & chorus: Gloria Patri	4.00

ISOBEL BUCHANAN soprano (9, 10, 12, 14–16)

CHOIR OF KING'S COLLEGE, CAMBRIDGE (1, 4–8, 9, 11, 13, 16)

ENGLISH CHAMBER ORCHESTRA

CHARLES TUNNELL cello continuo

STEPHEN LAYTON organ continuo · RICHARD FARNES harpsichord continuo

First release: 421 294-2 · © 1988 Universal Music Operations Ltd

Recording: 17–18 December 1986 & 7 July 1987

GEORGE FRIDERIC HANDEL

Messiah HWV 56

First version, 1752

Text: Charles Jennens

Edited by Donald Burrows

LYNNE DAWSON soprano

HILARY SUMMERS contralto

JOHN MARK AINSLEY tenor

ALASTAIR MILES bass

CHOIR OF KING'S COLLEGE, CAMBRIDGE

BRANDENBURG CONSORT leader ROY GOODMAN

First release: 440 672-2 · © 1994 Universal Music Operations Ltd

Recording: 16–18 December 1992 & 14–16 March 1993

CD 7 76.18

1	Symphony	3.09
	PART I	
2	Accompagnato: Comfort ye, my people (<i>tenor</i>)	3.03
3	Air: Ev'ry valley shall be exalted (<i>tenor</i>)	3.31
4	Chorus: And the glory of the Lord	3.04
5	Accompagnato: Thus saith the Lord (<i>bass</i>)	1.21
6	Air: But who may abide the day of His coming (<i>contralto</i>)	4.18
7	Chorus: And He shall purify the sons of Levi	2.37
8	Recitative: Behold, a virgin shall conceive –	0.23
9	Air: O thou that tellest good tidings to Zion (<i>contralto</i>)	3.44
10	Chorus: O thou that tellest good tidings to Zion	1.43
11	Accompagnato: For behold, darkness shall cover (<i>bass</i>)	2.08
12	Air: The people that walked in darkness (<i>bass</i>)	3.50
13	Chorus: For unto us a Child is born	4.08
14	Pifa (Pastoral Symphony)	2.37
15	Recitative: There were shepherds abiding in the field – Accompagnato: And lo, the angel of the Lord – Recitative: And the angels said unto them – Accompagnato: And suddenly there was with the angel (<i>soprano</i>)	1.26
16	Chorus: Glory to God in the highest	1.53
17	Air: Rejoice greatly, o daughter of Zion (<i>soprano</i>)	4.25
18	Recitative: Then shall the eyes of the blind be opened (<i>soprano</i>)	0.28
19	Air: He shall feed his flock (<i>soprano</i>)	5.01
20	Chorus: His yoke is easy	2.29
	PART II <i>beginning</i>	
21	Chorus: Behold the Lamb of God	2.34
22	Air: He was despised (<i>contralto</i>)	10.37
23	Chorus: Surely He hath borne our griefs	1.57
24	Chorus: And with His stripes we are healed	1.52
25	Chorus: All we like sheep have gone astray	4.00

CD 8 66.25

PART II *conclusion*

1	Accompagnato: All they that see Him (<i>tenor</i>)	0.49
2	Chorus: He trusted in God	2.24
3	Recitative: Thy rebuke hath broken his heart (<i>tenor</i>)	1.51
4	Arioso: Behold and see (<i>tenor</i>)	1.27
5	Accompagnato: He was cut off (<i>soprano</i>)	0.20
6	Air: But though didst not leave (<i>soprano</i>)	2.20
7	Chorus: Lift up your heads	3.18
8	Recitative: Unto which of the angels (<i>tenor</i>)	0.21
9	Chorus: Let all the angels of God	1.36
10	Air: Thou art gone up on high (<i>contralto</i>)	3.14
11	Chorus: The Lord gave the word	1.13
12	Air: How beautiful are the feet (<i>soprano</i>)	2.20
13	Chorus: Their sound is gone out	1.39
14	Air: Why do the nations (<i>bass</i>)	1.25
15	Chorus: let us break their bonds asunder	1.54
16	Recitative: He that dwelleth in heaven (<i>tenor</i>)	0.11
17	Air: Thou shalt break them (<i>tenor</i>)	2.09
18	Chorus: Hallelujah	4.05

PART III

19	Air: I know that my Redeemer liveth (<i>soprano</i>)	5.55
20	Chorus: Since by man came death	2.02
21	Accompagnato: Behold, I tell you a mystery (<i>bass</i>)	0.36
22	Air: The trumpet shall sound (<i>bass</i>)	8.44
23	Recitative: Then shall be brought to pass (<i>contralto</i>)	0.17
24	Duet: O Death where is thy sting? (<i>contralto - tenor</i>)	1.09
25	Chorus: But thanks be to God	2.21
26	Air: If God be for us (<i>soprano</i>)	5.18
27	Chorus: Worthy is the Lamb – Blessing and honour	3.36
28	Chorus: Amen	3.51

GEORGE FRIDERIC HANDEL

Israel in Egypt HWV 54

First version, 1739, including the original Part I

Text: Traditional, adapt. Charles Jennens

Edited by Watkins Shaw

SUSAN GRITTON soprano I

LIBBY CRABTREE soprano II

MICHAEL CHANCE alto I

ROBERT OGDEN alto II

IAN BOSTRIDGE tenor

STEPHEN VARCOE bass I

HENRY HERFORD bass II

CHOIR OF KING'S COLLEGE, CAMBRIDGE

THE BRANDENBURG CONSORT leader ROY GOODMAN

ANGELA EAST cello continuo

ALASTAIR ROSS harpsichord continuo

JAMES VIVIAN organ continuo

First release: 452 295-2 · © 2000 Universal Music Operations Ltd

Recording: 4–7 & 18–20 July 1995

CD 9 73.24

1	Prelude	1.45
PART I: The Lamentations of the Israelites for the Death of Joseph (The Ways of Zion Do Mourn)		
2	Chorus: The sons of Israel do mourn	8.47
3	Chorus: He put on righteousness	2.18
4	Quartet: When the ear heard him (<i>soprano I · alto I · tenor · bass I</i>)	3.18
5	Chorus: How is the mighty fall'n	1.01
6	Chorus: He deliver'd the poor	5.44
7	Chorus (<i>reprise</i>): How is the mighty fall'n	1.02
8	Quartet: The righteous shall be had (<i>soprano I · alto I · tenor · bass I</i>)	3.23
9	Chorus: Their bodies are buried in peace	5.05
10	Chorus: The people will tell	2.02
11	Quartet: They shall receive a glorious kingdom (<i>soprano I · alto I · tenor · bass I</i>)	3.21
12	Chorus: The merciful goodness of the Lord	3.38
PART II: Exodus		
13	Recitative: Now there arose a new king (<i>tenor</i>)	0.23
14	Chorus: And the children of Israel (<i>chorus · alto II</i>)	3.33
15	Recitative: Then sent he Moses (<i>tenor</i>)	0.31
16	Chorus: They loathed to drink of the river	2.01
17	Air: Their land brought forth frogs (<i>alto I</i>)	2.19
18	Chorus: He spake the word	2.17
19	Chorus: He gave them hailstones	2.15
20	Chorus: He sent a thick darkness	2.54
21	Chorus: He smote all the first-born of Egypt	2.31
22	Chorus: But as for his people	3.58
23	Chorus: Egypt was glad	2.14
24	Chorus: He rebuked the Red Sea	0.43
25	Chorus: He led them through the deep	1.28
26	Chorus: But the waters overwhelmed their enemies	1.07
27	Chorus: And Israel saw that great work	0.50
28	Chorus: And believed the Lord	2.56

CD 10 51.53

PART III: Moses' Song		
1	Introitus – Chorus: Moses and the children of Israel	0.49
2	Chorus: I will sing unto the Lord	2.39
3	Duet: The Lord is my strength (<i>soprano I · soprano II</i>)	3.34
4	Chorus: He is my God – Chorus: And I will exalt Him	3.12
5	Duet: The Lord is a man of war (<i>bass I · bass II</i>)	5.31
6	Chorus: The depths have cover'd them	2.00
7	Chorus: Thy right hand, O Lord – Chorus: And in the greatness	2.05
8	Chorus: Thou sentest forth Thy wrath	1.52
9	Chorus: And with the blast of Thy nostrils	3.04
10	Air: The enemy said (<i>tenor</i>)	2.26
11	Air: Thou didst blow with the wind (<i>soprano I</i>)	2.09
12	Chorus: Who is like unto Thee – Chorus: The earth swallowed them	2.15
13	Duet: Thou in Thy mercy (<i>alto I · tenor</i>)	3.59
14	Chorus: The people shall hear	6.49
15	Air: Thou shalt bring them in (<i>alto I</i>)	3.50
16	Chorus: The Lord shall reign for ever and ever	0.39
17	Recitative: For the horse of Pharaoh (<i>tenor</i>)	0.26
18	Chorus (<i>reprise</i>): The Lord shall reign for ever and ever	0.40
19	Recitative: And Miriam the prophetess (<i>tenor</i>)	0.21
20	Chorus: Sing ye to the Lord (<i>chorus · soprano I</i>)	3.33

CD 11 66.42

WOLFGANG AMADEUS MOZART 1756–1791

Mass in C minor K.139 “Waisenhausmesse”

1	I. Kyrie	7.42
2	II. Gloria	11.41
3	III. Credo	12.52
4	IV. Sanctus	1.33
5	V. Benedictus	2.16
6	VI. Agnus Dei	4.41

Mass in C K.257 “Credo-Messe”

7	I. Kyrie	2.18
8	II. Gloria	3.48
9	III. Credo	8.17
10	IV. Sanctus	1.39
11	V. Benedictus	4.56
12	VI. Agnus Dei	4.59

SUSANNE MENTZER soprano (1–3, 5, 6, 8, 9, 11, 12)

BERNADETTE MANCA DI NISSA mezzo-soprano (1–3, 6, 8, 9, 11, 12)

NEIL MACKIE tenor (1–3, 6, 8, 9, 11, 12)

STEPHEN ROBERTS bass (1, 2, 6, 8, 9, 11, 12)

CHOIR OF KING'S COLLEGE, CAMBRIDGE

ENGLISH CHAMBER ORCHESTRA

STEPHEN LAYTON organ

First release*: 421 365-2 · © 1991 Universal Music Operations Ltd

Recording: 7–10 July 1987

*The Credo-Messe was released prior, in 1990,
on Volume IV (430 115-2) in the series *The Mozart Almanac*

CD 12 49.05

WOLFGANG AMADEUS MOZART

Mass in C K.317 “Coronation Mass”

1	I. Kyrie	2.26
2	II. Gloria	4.52
3	III. Credo	7.25
4	IV. Sanctus	1.44
5	V. Benedictus	3.13
6	VI. Agnus Dei	6.23

Mass in C K.337 “Solemnis”

7	I. Kyrie	2.28
8	II. Gloria	4.13
9	III. Credo	5.28
10	IV. Sanctus – Benedictus	4.57
11	V. Agnus Dei	5.56

MARGARET MARSHALL soprano (1–3, 5, 6, 8, 9–11)

ANN MURRAY contralto (2, 3, 5, 6, 8, 9, 11)

ROGERS COVEY-CRUMP tenor (1–3, 5, 6, 8, 9, 11)

DAVID WILSON-JOHNSON bass (2, 3, 5, 6, 8, 9, 11)

CHOIR OF KING'S COLLEGE, CAMBRIDGE

ENGLISH CHAMBER ORCHESTRA

DAVID BRIGGS organ

First release: 411 904-2 · © 1984 Universal Music Operations Ltd

Recording: 12–13 December 1983

CD 13 63.31

FELIX MENDELSSOHN 1809–1847

- 1 **Hör mein Bitten (Hear My Prayer)** 11.06

Three Psalms Op.78

- 2 1. Warum toben die Heiden (Psalm 11) 8.03
3 2. Richte mich, Gott (Psalm 43) 3.59

6 Sprüche (6 Anthems) Op.79

- 4 Weihnachten: Frohlocket, ihr Völker auf Erden MWV B52 1.31
5 Am Neujahrstage: Herr Gott, du bist unsre Zuflucht MWV B46 2.18
6 Am Himmelfahrtstage: Erhaben, o Herr, über alles Lob MWV B55 1.34
7 In der Passionszeit: Herr, gedenke nicht unsrer Übeltaten MWV B50 1.28
8 Im Advent: Lasset uns frohlocken MWV B54 1.42
9 Am Karfreitage: Um unsrer Sünden willen MWV B52 1.31

JOHANNES BRAHMS 1833–1897

Motets Op.29

- 10 2. Schaffe in mir, Gott, ein rein Herz (Psalm 51) 6.19
11 1. Es ist das Heil uns kommen her 5.07

Warum ist das Licht gegeben dem Mühseligen Op.74 No.1

- 12 I. "Warum ist das Licht gegeben dem Mühseligen" 5.03
13 II. "Lasset uns unser Herz..." 0.56
14 III. "Siehe, wir preisen selig..." 1.56
15 IV. Chorale: "Mit Fried und Freud" 1.05

- 16 **O Heiland, rei die Himmel auf Op.74 No.2** 5.06

- 17 **Geistliches Lied (Lass dich nur nichts) Op.30** 4.47

THOMAS ROSE treble (1)

CHOIR OF KING'S COLLEGE, CAMBRIDGE

CHRISTOPHER HUGHES organ (1, 17)

First release: 433 452-2 · © 1993 Universal Music Operations Ltd

Recording: 19–21 March & 18–19 December 1990

CD 14 45.15

GIUSEPPE VERDI 1813–1901

Quattro pezzi sacri

- 1 Ave Maria 5.05
2 Stabat Mater 12.56
3 Laudi alla vergine Maria 4.49
4 Te Deum 15.39
5 **Pater Noster** 6.46

CHOIR OF KING'S COLLEGE, CAMBRIDGE

CAMBRIDGE UNIVERSITY MUSIC SOCIETY (4)

LONDON PHILHARMONIC ORCHESTRA (2, 4)

First release: 425 480-2 · © 1990 Universal Music Operations Ltd

Recording: 12–14 March 1988

CD 15 67.45

BENJAMIN BRITTEN 1913–1976

A Ceremony of Carols Op.28

1	Procession	1.30
2	Wolcom Yule!	1.25
3	There is no rose	2.29
4	That yongë child	1.51
5	Balulalow	1.18
6	As dew in Aprille	1.07
7	This little Babe	1.30
8	Interlude	4.02
9	In freezing winter night	3.38
10	Spring carol	1.14
11	Deo gracias – Adam lay ybounden	1.15
12	Recession	1.32

RUPERT JOHNSTON, PETER WINN, JOHN MCFADZEAN,
MARCUS BODY, THOMAS ROSE, MICHAEL PEARCE trebles
RACHEL MASTERS harp

Rejoice in the Lamb Op.30

13	Rejoice in God, O ye Tongues	4.07
14	For I will consider my cat Jeoffrey	1.59
15	For the mouse is a creature of great personal valour	0.57
16	For the flowers are great blessings	2.05
17	For I am under the same accusation	2.35
18	For H is a spirit	3.58
19	Hallelujah	1.13

RUPERT JOHNSTON treble
JAMES CROOKES alto
SIMON WILLIAMS tenor
DANIEL SLADDEN bass
PETER BARLEY organ

A Boy was Born Op.3

20	Theme: A boy was born	2.01
21	Variation 1: Lullay, Jesu	4.11
22	Variation 2: Herod	2.22
23	Variation 3: Jesu as Thou art our Saviour	2.52
24	Variation 4: The three kings	2.54
25	Variation 5: In the bleak mid-winter	4.41
26	Variation 6 (Finale): Noel!	8.59

THOMAS ROSE treble

WOMEN OF THE CAMBRIDGE UNIVERSITY CHAMBER CHOIR

CHOIR OF KING'S COLLEGE, CAMBRIDGE

First release: 433 215-2 · © 1991 Universal Music Operations Ltd

Recording: 19 March, 21–23 September & 12–13 December 1990

Publishers: Boosey & Hawkes (Opp. 28 & 30); Oxford University Press (Op.3)

CD 16 77.23

HERBERT HOWELLS 1892–1983

Te Deum & Jubilate (Collegium Regale)

1	Te Deum	8.36
2	Jubilate	3.11

Office of Holy Communion (Collegium Regale)

3	Kyrie	1.27
4	Credo	6.44
5	Sanctus	2.18
6	Benedictus	1.49
7	Agnus Dei	2.02
8	Gloria	4.50

Psalm Preludes Op.32

9	2. Psalm 37 v11	5.42
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10	Preces and Responses I: "O Lord, open Thou our lips"	2.12
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11	Psalm 121	2.23
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12	Psalm 122	2.37
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Magnificat & Nunc Dimittis (Collegium Regale)

13	Magnificat	5.08
14	Nunc Dimittis	4.00

15	Preces and Responses II: "The Lord be with you"	7.44
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16	Take him, earth, for cherishing	8.14
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Three Rhapsodies Op.17

17	Rhapsody No.3	8.26
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GREGORY MOORE cantor · SIMON WILLIAMS tenor · STEPHEN CLEOBURY solo organ (9, 17)

CHOIR OF KING'S COLLEGE, CAMBRIDGE

PETER BARLEY organ

First release: 430 205-2 · © 1992 Universal Music Operations Ltd · Recording: 18–20 March 1989

Publishers: Novello & Co., Ltd (1–15); Belwin–Mills (16); Stainer & Bell (17)

CD 17 58.42

PETER MAXWELL DAVIES 1934–2016

Solstice of Light

1	New Hills and Lochs and Shores	4.02
2	The Mild Circle of the Sun	2.55
3	We Rowed Blindly North and North	3.44
4	Green Whirls of Melted Ice	1.36
5	The Hills, the Skies, the Sweet and the Salt Waters	3.29
6	Earth Breakers, Hewers of Mighty Stone	1.42
7	Circles of Stone on the Blank Moor	2.16
8	Solstice of Light	2.02
9	The Celtic Priests	2.54
10	The White Weave of Peace	2.00
11	Hawkship	3.43
12	Norsemen	2.56
13	Invocation of the Dove	4.35
14	Prayer for these Islands: New Troves	8.22

Five Carols

15	1. Goday, my lord Sire Christmas	0.40
16	2. Ave domina – for thro our sins	2.37
17	3. What tidings bringest thou	1.05
18	4. Ah man, assay	2.00
19	5. Make we joy now in this fest	1.13

20	Hymn to the Word of God	4.51
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NEIL MACKIE tenor (1–14, 20)

CHOIR OF KING'S COLLEGE, CAMBRIDGE

CHRISTOPHER HUGHES organ (1–14)

First release: 436 119-2 · © 1992 Universal Music Operations Ltd

Recording: 16–18 March 1991

Publishers: Boosey & Hawkes (1–19); Chester Music (20)



STEPHEN CLEOBURY, producer CHRIS HAZELL and CHOIR in the control room.



TREBLES outside the King's College School, Cambridge.

CD 18 49.30

Holy, Holy, Holy

- | | | |
|----|---|------|
| 1 | Praise, my soul, the King of Heaven ("Lauda anima", John Goss 1800–1880) | 2.35 |
| 2 | Christ Is Made the Sure Foundation
("Westminster Abbey", Henry Purcell 1659–1695) | 3.58 |
| 3 | All glory, laud and honour ("St Theodolph", Melchior Teschner 1584–1635) | 3.41 |
| 4 | When I survey the wondrous Cross
("Rockingham", Edward Miller 1731/5–1807) | 3.16 |
| 5 | The Day of Resurrection ("Ellacombe") | 2.05 |
| 6 | O God, our help in ages past ("St Anne", William Croft 1678–1727) | 2.53 |
| 7 | Dear Lord and Father of Mankind ("Repton", Hubert Parry 1848–1918) | 3.38 |
| 8 | Praise to the Holiest in the height ("Richmond", Thomas Haweis 1734–1820) | 2.37 |
| 9 | Praise to the Lord, the Almighty ("Lobe den Herren") | 3.08 |
| 10 | The Church's one foundation ("Aurelia", Samuel Sebastian Wesley 1810–1876) | 2.52 |
| 11 | Crown Him with many crowns ("Diademata", George Elvey 1816–1893) | 3.36 |
| 12 | Love divine, all loves excelling ("Love divine", John Stainer 1840–1901) | 2.29 |
| 13 | Holy, Holy, Holy! Lord God Almighty
("Nicaea", John Bacchus Dykes 1823–1876) | 3.02 |
| 14 | Now thank we all our God
("Nun danket alle Gott", attr. Johann Crüger 1598–1662) | 2.41 |
| 15 | Abide with me ("Eventide", William Henry Monk 1823–1889) | 4.18 |
| 16 | O praise ye the Lord! ("Laudate Dominum", Hubert Parry) | 2.41 |

BRUCE BLYTH treble (15)

JOHN BOWEN tenor (4)

ROLAND ROBERTS baritone (7)

CHOIR OF KING'S COLLEGE, CAMBRIDGE

RICHARD FARNES organ; alternative harmonisations

Descants and falsibordone by STEPHEN CLEOBURY

First release: 414 609-2 · © 1986 Universal Music Operations Ltd

Recording: 19–20 March 1985

CD 19 47.44

O Come All Ye Faithful

- | | | |
|----|--|------|
| 1 | Once in Royal David's City
("Irbby", Henry Gauntlett 1805–1876; harm. A.H. Mann; desc. v.6 S. Cleobury) | 4.24 |
| 2 | Up! Good Christen folk, and listen
(tune from <i>Piae Cantiones</i> ; harm. G.R. Woodward) | 1.15 |
| 3 | On Christmas Night ("Sussex Carol"; arr. P. Ledger) | 1.57 |
| 4 | Ding Dong! Merrily On High ("Branle de l'Official"; harm. C. Wood) | 1.57 |
| 5 | O Little Town of Bethlehem
("Forest Green"; arr. R. Vaughan Williams; desc. v.3 T. Armstrong) | 3.19 |
| 6 | Silent Night, Holy Night (Franz Xaver Gruber 1787–1863; arr. S. Cleobury) | 2.35 |
| 7 | In the bleak mid-winter (Harold Darke 1888–1976) | 4.22 |
| 8 | The First Nowell (arr. D. Willcocks) | 4.57 |
| 9 | Hark! The Herald Angels Sing
("Vaterland, in deinen Gauen", Felix Mendelssohn 1809–1847; arr. P. Ledger) | 3.02 |
| 10 | Away in a manger (William J. Kirkpatrick 1838–1921; arr. S. Cleobury) | 1.56 |
| 11 | The Seven Joys of Mary (arr. S. Cleobury) | 3.15 |
| 12 | The Infant King (arr. D. Willcocks) | 3.11 |
| 13 | God Rest You Merry, Gentlemen (arr. D. Willcocks) | 3.27 |
| 14 | The Holly and the Ivy (arr. Walford Davies) | 2.37 |
| 15 | I Saw Three Ships (arr. D. Willcocks) | 1.31 |
| 16 | O come, all ye faithful (arr. D. Willcocks) | 3.59 |

ROBIN BARTER (1) · JOHN BOWEN (7, 15) · GRAHAM GREEN (11)

JONATHAN LAMB, CHRISTOPHER HUGHES, SIMON HAYNES,

ROLAND ROBERTSON (14) soloists

CHOIR OF KING'S COLLEGE, CAMBRIDGE

DAVID BRIGGS organ

First release: 414 042-2 · © 1984 Universal Music Operations Ltd

Recording: 19–20 March 1984

Publishers: Copyright Control (1, 4, 6, 7, 10, 14); Oxford University Press (2, 3, 5, 8, 9, 11–13, 15, 16)

The King's Collection

- | | | |
|----|--|-------|
| 1 | Hubert Parry I Was Glad | 7.33 |
| 2 | Wolfgang Amadeus Mozart Ave verum corpus K.618 | 3.34 |
| 3 | Gregorio Allegri c.1582–1652 Miserere (ed. G. Guest) | 13.05 |
| 4 | George Frideric Handel Zadok the Priest HWV 258 | 5.27 |
| | Johann Sebastian Bach 1685–1750 | |
| 5 | Jesu, Joy Of Man's Desiring (Herz und Mund und Tat und Leben) BWV 147 | 5.57 |
| | Felix Mendelssohn | |
| 6 | O for the Wings of a Dove (Hör' mein Bitten) WoO 15 | 5.56 |
| | Gabriel Fauré 1845–1924 | |
| 7 | Cantique de Jean Racine Op.11 | 5.33 |
| 8 | César Franck 1822–1890 Panis Angelicus M.61b | 3.52 |
| | Charles-Marie Widor 1844–1937 | |
| 9 | Symphony for Organ No.5 in F minor Op.42 No.1: V. Toccata (Allegro) | 6.02 |
| 10 | William Walton 1902–1983: Jubilate Deo | 3.47 |
| 11 | Benjamin Britten: A Hymn to the Virgin | 3.52 |
| 12 | Walford Davies 1869–1941: God Be in My Head | 1.41 |
| 13 | Geoffrey Burgon 1941–2010: Nunc dimittis | 2.59 |
| 14 | John Tavener 1944–2013: Song for Athene | 5.57 |

ALASTAIR HUSSAIN (3, 6) · EDWARD SAKLATVALA (10) · THOMAS HOPKINSON (13) treble
EDWARD GARDNER cantor (3)

NICHOLAS DANIEL oboe (5) · JOHN WALLACE trumpet (13)

STEPHEN CLEOBURY solo organ (9)

CHOIR OF KING'S COLLEGE, CAMBRIDGE

JAMES VIVIAN (1, 2, 4–8, 10) · ROBERT QUINNEY (1, 4, 5) organ

First release: 460 021-2 · © 1998 Universal Music Operations Ltd

Recording: 1–5 July 1996 (1–13); 29 Sep 1997 (14)

Publishers: Chester Music (3, 13, 14); Oxford University Press (10); Boosey & Hawkes (11)

Recording location: King's College Chapel, Cambridge

Producer: Christopher Hazell

Engineers: Simon Eadon (CDs 1, 2, 5–8, 12–17, 19); Simon Eadon & Andrew Groves (CD 3);
Simon Eadon & Jack Law (CD 4); Simon Eadon & Hardip Mothada (CDs 9–10);
Simon Eadon & Michael Mailes (CD 11); Colin Moorfoot (CD 18)



A choir has sung the regular music for daily offices and the mass throughout King's College's 500-year history, from its foundation by Henry VI in 1441. The flourishing of the choir throughout the centuries has depended both on historical vagaries as well as the fortunes of the reigning monarchs. The choir was disbanded for a while under Edward VI, but a few years later, during the reign of Elizabeth I, it thrived despite the religious turmoil of the times. Choral music was again suppressed during the Commonwealth in the 1650s, but soon after the Restoration in 1660 the full number of 16 boy choristers was restored.

The history of church music in the 18th and early 19th centuries is largely one of decline, and it is only with the efforts of adherents to the Oxford Movements and the energy of composers such as Samuel Sebastian Wesley during the mid-1800s that things began to improve. In 1856 an Act of Parliament enabled Cambridge colleges to rewrite their statutes, and at King's these new statutes offered tuition and bursaries to choristers to aid their musical education. It's from this time that the boys were required to wear Eton suit, top hat and Eton collar, which remains the custom to this day.

The modern history of King's begins with Henry Mann (1850–1929), the first organist whose appointment in 1876 was made by competition. Under his 39-year tutelage the lay clerks were gradually replaced by undergraduate “choral scholars”, which remains the present arrangement. Among other innovations in the early 20th century was the Festival of Nine Lessons and Carols, which was not a new idea but one based on a service introduced by Bishop Benson at Truro in 1880. The first service of this kind held at King's was in 1918 and was devised by Dean Eric Milner-White. When Mann died, an Organ Studentship was founded in his memory (1931), and it was during this period that the choir began to make the foreign tours that have now also become a regular feature of the choir's life. “Daddy” Mann was succeeded by Boris Ord.

Some notable musicians who have been associated with the King's College Choir over the years have been the composers Christopher Tye, who was a chorister in the early years of the 16th century, and Orlando Gibbons, who sang as a boy in the 1590s under the direction of his eldest brother Edward, who was organist. John Tomkins, brother of famous composer Thomas Tomkins, was appointed organist in 1606. In the 19th century, the most famous of the King's choristers was William Sterndale Bennett who joined the choir as a boy in 1824. He went on to become Professor of Music at Cambridge in 1856 and then Principal of the Royal Academy of Music in 1866.

Stephen Cleobury was born in 1948 into a family where music was heard and played. His mother was an amateur singer and his father, who had really wanted to be a professional musician, played the organ. Stephen's brother Nicholas is a conductor and his sister Julia a professional musician and peripatetic teacher. Stephen and Nicholas both became choristers at Worcester Cathedral under Douglas Guest. Stephen went to St John's College, Cambridge, where he was an organ student under George Guest. After four years at Cambridge, he went on to assume the post of organist at St Matthew's, Northampton and to teach as director of music at Northampton Grammar School. St Matthew's Church had a flourishing musical tradition. Although Cleobury had a natural desire to teach and share his love of music with his young pupils at school, he was not really cut out to be a class teacher. Douglas Guest encouraged him to apply to be his sub-organist at Westminster Abbey, a post Cleobury took up in 1974. Five years later he moved to Westminster Cathedral as Master of Music, which raised some eyebrows as he was an Anglican taking up an appointment in a Roman Catholic Cathedral. He held the post for three years before taking up his position as director of music at King's College, Cambridge in 1982.

In his 37-year tenure he maintained the high standard of the choir, which he inherited from his illustrious immediate predecessors, David Willcocks (1957–1974) and Philip Ledger (1974–1982). He expanded the repertoire of the choir and enhanced its global reputation through more frequent tours and television broadcasts.

The choir is most famous for the annual *Festival of Nine Lessons and Carols* traditionally transmitted on the radio on Christmas Eve. The first such broadcasts were in 1928 and 1929, and since 1931 it has been broadcast every year. In latter years, the audience for this service has grown to embrace countless millions of listeners across the world. Now, a pre-recorded television programme of Christmas music (*Carols from King's*) has been added to the schedule and is aired during the Christmas season.

A major innovation which Cleobury introduced in 1984 was the annual commission of a carol for the Christmas Service (Lennox Berkely had been commissioned to write a carol the year before). While preserving the traditional format, Cleobury felt that elements of it should reflect the present. At the time there were some rumblings of discontent, but soon it became apparent that the quality of the new music enhanced the service. Composers who have contributed anthems include Thomas Adès, Peter Maxwell Davies, Tansy Davies, James MacMillan and John Rutter, as well as non-British composers Brett Dean, Arvo Pärt and Einojuhani Rautavaara. The commission for 2003 was by Harrison Birtwistle ("The Gleam"). The latter work included foot stamping and shouts from the choir and Cleobury was quietly delighted that contemporary music like this was being broadcast around

the globe. He conducted the 100th anniversary of the event in 2018 (the commission was from the master of the Queen's music, Judith Weir – "O mercy divine" – her second commission for the series). This was Stephen's last Christmas service.

Other innovations included an Easter Festival (*Easter at King's*), which Cleobury introduced to address the perceived imbalance of King's reputation as a choir for Christmas only, and *Concerts at King's*, a series of recitals and concerts given by celebrity performers (some of whom were alumni of King's) and visiting ensembles such as the Monteverdi Choir and the Vienna Boys' Choir. He can also be credited for the King's Voices (an ensemble of female and male singers) and the introduction of the King's own record label.

Cleobury was invited to be the conductor of the Cambridge University Music Society (CUMS) a year after taking up the King's appointment and continued with the society until 2009. Major concerts included Britten's War Requiem in Coventry Cathedral in 2000. It is notable that Cleobury was equally at home conducting large-scale works, as well as working with chamber choirs, large choirs, children and orchestras. His approach was to treat them all equally, but with a sensitivity to their various abilities.

He was the Honorary President and sometime conductor of the East Anglia Chamber Orchestra and in 1995, was made chief conductor of the BBC Singers, with whom he continued until 2007. The repertoire there included a wider range of contemporary works, and Cleobury was admired for his attention to detail, his well-prepared rehearsal style and his critical ear. His calm manner in performance gave confidence to singers and players alike.

Despite his modest demeanour and calm exterior, Cleobury was an energetic musician with a rather heavy work load. He was able to maintain his organ playing to the highest standard and gave recitals across the world, as well as making recordings of music by Bach, Liszt, Reubke and Mendelssohn.

Cleobury received a CBE in 2009 for services to music and was knighted just a few months before his death on St Cecilia's Day (22 November) 2019, at the age of 70.

Recordings by the choir go right back to the early days of 78s, but it was the coincidence of the emergence of the long-playing record and the advent of television in the 1950s that enabled the choir to reach a wider audience and to record repertoire which was often new to the catalogue. The Festival of Nine Lessons and carols ensured a regular point of publicity, but through its recordings, the choir stepped out of its formal ecclesiastical surroundings to embrace orchestral accompanied works as well as occasionally adding more "secular" works to the list.



Under the direction of Stephen Cleobury the King's College Choir has left a wonderful legacy of recordings. Cleobury was aware of the bloom which the generous acoustic of the chapel lends to the singing, and he made a point of training the choir to pay attention to diction. But it is also notable that the rather precious style of singing which had been cultivated in the era of David Willcocks has now been tempered so that words are not just clear, but the vowels are sung to be as near to spoken English as is possible. Cleobury was also keen to preserve clarity of texture, and he took great care that the acoustic did not swamp the inner lines of the music.

Stephen Cleobury was a self-effacing musician and his approach to music making was to let the music speak for itself. These discs are a testament to that.

Ronald Corp

A NOTE FROM THE RECORDING ENGINEER

This collection of Stephen Cleobury's recordings at King's has a particularly personal connection. Not only was I privileged to be Recording Engineer on almost all of them (plus one or two others for EMII!), my two sons also sang on several of them.

Stephen was fastidious in his preparation of the choir. It didn't matter whether it was a chapel service, a concert or a recording project, the same care and research went into the music making. In the companion set of David Willcocks' recordings (Decca Classics 028947889182), I wrote about the wonderful and legendary King's acoustic. Although full in richness and length, the reverberation of the chapel does not cover slips in ensemble or intonation. Stephen was always game for trying out a change in recording technique: on the King's Collection, which was also recorded in "surround sound", we had to have the choir actually walking in procession up to and around the main microphone array to give us, convincingly, the spatial effects we were after. It meant the choristers having to walk sideways at certain points in the procession, in order to keep their heads facing the mics so that there did not appear to be a lapse in the clarity of diction.

Stephen would not mind me telling the story of his first Carols CD. He told us afterwards that he felt the pressure of knowing that listeners would compare this release to those of his predecessors, notably David Willcocks and Boris Ord. He really need not have worried. But we played a trick on him which backfired. One of the carols was Harold Darke's "In the bleak mid-winter". There is a tenor solo which was beautifully sung by one of the Choral Scholars. Unbeknownst to Stephen, when the session had ended, Chris Hazell accompanied me on the King's organ mimicking Peter Pears – about as far away in style as it is possible to go from the King's sound. When Stephen came up to London for the playback of the first edit, he was confronted by our efforts. There was a stony silence from him which made Chris and I giggle even more, like naughty schoolboys. We stopped the playback and Stephen explained why he was not amused: several months earlier he had been recording an organ recital for the BBC, which was rudely interrupted by some noisy building works starting up at an adjacent college. Stephen stopped playing mid-piece and said that they may as well take a break and come back to it when things had quietened down. This announcement by Stephen was never edited out, and the recital was broadcast with it in. Stephen had visions of his very first Carols CD suffering a similar fate, with Chris and me being immortalised on their recording.

Stephen did eventually come to find this prank amusing and joined us in another which we played on the choir. On the Howell's CD, "Take him, earth, for cherishing" is one of the tracks. When the choir came in to listen back to the first takes from the sessions, we actually played back the



Willcocks recording from a decade or two earlier. The Choral Scholars, who start the piece without trebles, were unaware of what was going on. They wrote comments in their scores for correction as the playback continued. The giveaway was when the trebles finally came in. The 1960s sound of the boys under David Willcocks was quite different to that of Stephen's in the 1980s. We then played the real take, and all was well.

Stephen was lovely to work with, although sometimes needlessly anxious. He was ably supported by his first wife, Penny who also engendered a homely atmosphere round the choir. He had a deliciously dry sense of humour, and this remained with him to the end. I cannot think of a musician who was so dedicated to his work with the choir and the promotion of music in general.

Simon Eadon

A NOTE FROM THE PRODUCER

I was already well acquainted with Stephen when he arrived at King's (as indeed I was with the Chapel) and was lucky enough to produce many of his recordings there with my colleague Simon Eadon. Stephen brought a new dimension to the choir, both in technique and colour, and across a wide range of repertoire. He was a strict director – firm but fair (though he could frighten us, let alone the choir) – and brought a keen and dry sense of humour to sessions. Perhaps my most precious memory was recording the disc of Herbert Howells. I was a pupil of Howells for four years at the Royal College of Music. While there I bought an LP of his music (on the Argo label) sung by the King's Choir, which I got him to sign. Little did I know that, some 20 years later, I would be fortunate enough to produce a recording of his music in the same location. Stephen to my mind brought exactly the right interpretation to the music. His recordings are a fitting tribute to a fine musician.

Chris Hazell



The digital copy of this booklet, as well as sung texts and translations,
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