

THE CHOIR OF KING'S COLLEGE

CAMBRIDGE



100 YEARS OF **NINE LESSONS & CAROLS**

David Willcocks
Philip Ledger
Stephen Cleobury



THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

For more than half a millennium, King's College Chapel has been the home to one of the world's most loved and renowned choirs. Since its foundation in 1441 by the 19-year-old King Henry VI, choral services in the Chapel, sung by this choir, have been a fundamental part of life in the College. Through the centuries, people from across Cambridge, the UK and, more recently, the world have listened to the Choir at these services. Today, even people who aren't able to attend services in the Chapel have heard King's Choir, thanks to its many recordings and broadcasts, and the tours that have taken it to leading international concert venues around the world. Despite its deep roots in musical history, the Choir has always been at the forefront of technological innovation, and records exclusively on its "impeccable" own label.

100 YEARS OF **NINE LESSONS & CAROLS**

The Choir of King's College, Cambridge

David Willcocks *conductor* | *Director of Music, 1957–1974*

Philip Ledger *conductor* | *Director of Music, 1974–1982*

Stephen Cleobury *conductor* | *Director of Music, 1982–2019*



CD 1 | Historical recordings from the live BBC broadcasts*Conductor, David Willcocks*

1	Gabriel's Message (1958) <i>Traditional, arr. Edgar Pettman</i>	2:35
2	Adam lay ybounden (1963) <i>Boris Ord</i>	1:15
3	Ding! dong! merrily on high (1963) <i>XVI Century French, arr. Charles Wood</i>	2:03
4	Sussex Carol (1963) <i>English traditional, arr. David Willcocks</i>	1:53
5	O come, all ye faithful (1963) <i>John Francis Wade, arr. David Willcocks</i>	4:37

Conductor, Philip Ledger

6	In dulci jubilo (1980) <i>German trad., arr. Robert L. de Pearsall, ed. Reginald Jacques</i>	3:36
7	Unto us is born a Son (1980) <i>Piae Cantiones, 1582, arr. David Willcocks</i>	2:16
8	Hark! the herald angels sing (1978) <i>Felix Mendelssohn-Bartholdy, arr. Philip Ledger</i>	3:46

Conductor, Stephen Cleobury

9	Illuminare, Jerusalem (1985 – premiere) * <i>Judith Weir</i>	2:31
10	The holly and the ivy (1994) <i>Traditional, arr. Henry Walford Davies</i>	2:35
11	Benedicamus Domino (1994) <i>Peter Warlock</i>	1:12
12	I saw three ships (1994) <i>Traditional, arr. Simon Preston</i>	2:03
13	The Fayrfax Carol (1997 – premiere) * <i>Thomas Adès</i>	4:23
14	Tomorrow shall be my dancing day (1997) <i>John Gardner</i>	2:18
15	I wonder as I wander (2000) <i>Carl Rüttli</i>	1:48
16	The Shepherd's Carol (2001) † <i>Bob Chilcott</i>	2:53
17	Dormi, Jesu (2007) † <i>John Rutter</i>	4:29
18	Bogoróditse Djévo (2007) * <i>Arvo Pärt</i>	1:09
19	This Endernight (2016 – premiere recording) * <i>Michael Berkeley</i>	4:07
20	Carol Eliseus (2017 – premiere recording) * <i>Huw Watkins</i>	2:20
21	Once in royal David's city (2017) <i>H J Gauntlett & A H Mann, desc. Stephen Cleobury</i>	4:23

* Commissioned for *A Festival of Nine Lessons & Carols*† Commissioned for *Carols from King's*

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58:12**CD 2 | New recordings****48:30***Conductor, Stephen Cleobury*

1	O Holy Night <i>Adolphe Adam, arr. John Rutter</i>	5:38
2	The Linden Tree Carol <i>Traditional, arr. Stephen Cleobury</i>	3:04
3	The Lamb <i>John Tavener</i>	3:39
4	God rest you merry, gentlemen <i>English traditional, arr. David Willcocks</i>	3:39
5	The Shepherds' Farewell <i>Hector Berlioz</i>	4:04
6	I saw three ships <i>Traditional, arr. Philip Ledger</i>	1:50
7	We three kings of Orient are <i>John Henry Hopkins, arr. Martin Neary</i>	3:07
8	Can I not syng but hoy? <i>Francis Jackson</i>	3:11
9	The Magi's Dream <i>James Whitbourn</i>	3:30
10	There is no rose <i>John Joubert</i>	2:13
11	Adam's Fall <i>Richard Elfyn Jones</i>	3:15
12	How shall I fitly meet thee? <i>Johann Sebastian Bach</i>	1:07
13	Love came down at Christmas <i>R O Morris, arr. Stephen Cleobury</i>	1:18
14	Break forth, O beauteous heavenly light <i>Johann Sebastian Bach</i>	1:15
15	O come, all ye faithful <i>John Francis Wade, arr. David Willcocks</i>	3:11
16	Hark! the herald angels sing <i>Felix Mendelssohn-Bartholdy, desc. Stephen Cleobury</i>	4:29

This album features new recordings by Stephen Cleobury and the Choir of King's College, Cambridge, and historical recordings taken from the live BBC broadcasts of *A Festival of Nine Lessons and Carols*. These historical recordings, most of which come from the BBC archive, have not been heard since the original broadcasts. The available recordings feature the Choir as directed by Stephen Cleobury from 1982, and his two immediate predecessors: Philip Ledger and David Willcocks.

100 YEARS OF NINE LESSONS & CAROLS

In 1903 a shy, awkward, clever undergraduate arrived at King's College with a scholarship to read History. Eric Milner-White was the son of a lawyer and a businessman. After he graduated he was ordained, rather against the expectations and hopes of his family. He served in parishes in south London and then in 1912 he returned to King's as Chaplain.

Of his distinguished war service as an army padre Milner-White never spoke. It seems that he had led stretcher-bearers over the top again and again to bring back the wounded from no man's land. On his appointment as Dean at King's in 1918 the College asked him to set out his thoughts on the services in the Chapel. As he himself confessed, Milner-White provided the governing body not so much with a discussion paper as with a vision of what the worship at King's might be. This was not merely a college chapel, he reminded them. The architecture, the musical resources and the unending stream of young men passing through the University gave King's 'extraordinary potentialities for the whole religious life of England'. Being a private chapel, and so 'free from the

ecclesiastical authority which governs even the most "live" cathedrals', it could take a lead in liturgical reform and make experiments.

Milner-White was fired by his love for this place; by the horror he had experienced in the trenches; by the disillusion and cynicism of the young men who surrounded him. Among his suggestions to the College were a number of 'occasional services', such as an annual memorial service for College men who had fallen in the war, with a special setting of three sonnets by a Kingsman, Rupert Brooke, who himself had died. He wanted to introduce a short service of admission for each new chorister. He also wished for a 'richer provision for the church seasons'. Milner-White wanted more 'colour, warmth and delight' in the services. He need not burden the members of the governing body with all the details he had in mind; perhaps they would allow him to use his discretion. They did, and before the year was out he had devised a carol service for Christmas Eve.

This would be outside term, of course, so there would be very few students about. But this was part of his wider plan. The carol service would be primarily a gift to the City of Cambridge. He took as his model the service that had been devised by the first Bishop of Truro, E W Benson. It had first been used on Christmas Eve in 1880 in the wooden shed that was used while the Cathedral at Truro was being built. The service consisted of a sequence of nine lessons - as was the custom at the greatest feasts in the Middle Ages - that were read by officers of the church from the most junior (a chorister) to the most senior: at Truro, the

Bishop, at King's, the Provost. Between the readings were sung carols by the choir and congregational hymns. Milner-White invited a member of the Free Churches in Cambridge to read one of the lessons and the Chaplain to the Mayor of Cambridge another at that first Festival of Nine Lessons and Carols in 1926. Money from the collection at the service was not to be retained just for the work of the College and the Chapel, but it was also to be shared with the Church of England Walls and Streets Society and the Cambridge Children's Convalescent Home.

The service quickly became very popular in Cambridge and after the broadcasts began in 1928 it became famous. Soon the College annual report was telling old members that 'our carol service was again broadcast to all parts of the world'. In 1929 that 'we had a larger carol service this year. It was broadcast to every continent'. Not only were carols much loved, but the singing was of a very high standard.

It was not just that the singing was very good, nor even just the astonishing acoustics of the Chapel. There had never been singing quite like this. In 1880 the governing body had agreed to establish choral scholarships and very gradually since then the lay clerks had been replaced by members of the College, nearly all of them undergraduates. The last lay clerk, grey-haired old Mr Collins, had died in office in 1926, just before the first broadcast. So instead of men varying in age from their twenties to their seventies perhaps, such as one found in most cathedral and college choirs in England, the King's singers in the back



The first Choral Scholar James Felt, appointed in 1880.

**Full digital booklet
available with album download.**

row now were all aged between eighteen and twenty-two.

The Director of Music for that first broadcast had been A. H. Mann, 'Daddy' Mann as he was universally known. He had been organist since 1876 - he was seventy-eight at the first broadcast - and was respected and much loved. But by the 1920s his performances, as everyone realised, even the choristers, were old-fashioned in their Dickensian drama and reverence, with pianissimo and fortissimo all over the place and drawn-out rallentandos and long-held dissonances.

Mann, the son of a weaver, had been a chorister at Norwich Cathedral and then an apprentice to the Organist there, Boris Ord, who succeeded him when he died, in office, in November 1929, was

the son of a Kingman, and a former organ scholar at Corpus Christi College. The performances of the choir in the 1930s were anti-Romantic, consistent with a post-war distrust of high-flown rhetoric. (In 1928 Ord had conducted a performance of Stravinsky's *The Soldier's Tale*.) The singing was also of a piece with particular strands emphasised in the education the singers were receiving. The ensemble was extremely disciplined, with TV and 'V' synchronised with unerring precision. For the education received in Cambridge was one that encouraged team spirit and strict discipline; showmanship was distrusted. Owen Chadwick, one of the University's outstanding rugby players in Cambridge in the 1930s - he was to become a clergyman and the most distinguished church historian of his day - explained in *Full digital booklet available with album download.*

So it was with the choir. The timbre of the singing was unforced, even in forte there was no sense of strain nor any emotional outpouring. Expressive gestures were intense but subdued. Tempus were almost invariably steady. Vibrato was avoided. The tuning was immaculate. The sounds shone with an unearthly silvery glitter.

During the Second World War, news reached Cambridge of secret listeners in Belgium, Holland and Czechoslovakia to the Christmas Eve service, and of services of lessons and carols arranged in German and Japanese prisoner-of-war camps.

In one camp in Japan a curtain had risen on a man at a desk reading a script. 'This is the BBC Overseas Broadcasting Service,' he said, 'and we are taking you to a college chapel somewhere in England.' And another curtain rose on two lines of prisoners, dressed in improvised white costumes made out of sheets, meant to look like surplices. They sang carols to the accompaniment of camp-made instruments, and they prayed for peace and goodwill over all the earth.

In a ten-minute film about the Blitz made by the Ministry of Information in London for American audiences - 'Today England stands unbeaten, unconquered, unafraid' - the commentator explained that on Christmas Eve 'England does what England has done for a thousand years: what England, the Prince of Peace' and the film play hooker because the singing 'Come and behold him, born the King of Angels'. The singing at King's had entered the consciousness of the English as no other choir had ever done.

Then, in the 1950s and 1960s, the long-playing disc was able to disseminate the sounds of King's as never before. Boris Ord made the first few, including the first LP of the Christmas carol service released in 1954. The second was released in 1959 and the third in 1965, though the technology of the time required that all these be abbreviated versions. It was only with the fifth recording, released in 1999 on two CDs, that the whole service was included.

Sir David Wilcocks, who succeeded Ord in 1957, introduced new descants and arrangements into the Christmas Eve service that were taken

up enthusiastically by a great many choirs when they appeared in the songbook series *Carols for Choirs*, the first volume of which was published in 1960. His arrangements were deftly written and extremely clever. The descant to the verse beginning 'Sing, choirs of angels', for example, in *O come, all ye faithful*, began with an imitation of the well-known refrain of 'Ding! dong!' merely on high, a delightful concert for all choristers.

Boys and men loved to sing these descants and were able to convey their pleasure, the joyousness of carol singing. With the descants in the matchless acoustic of King's, the trebles were able to ride over a full organ and vast congregation with thrilling effect. Sir Philip Ledger, the Director of Music between 1974 and 1982, and his successor, Stephen Cleobury, *Full digital booklet available with album download.*

The carol in *duo jubilo* was also sung that first year. *God rest ye merry, gentlemen* in 1959. The only original composition by a Director of Music that has been heard over and over again - indeed it was his only published composition - is Boris Ord's *Adem* by yboulder. It was first heard in 1955, Simon Preston, who wrote an arrangement of *I saw three ships*, was Sir David's first organ scholar. Sir David had used a number of carols by living composers. *Can I not sing but huz?* for example, by Francis Jackson, born

in 1917, the Organist of York Minster between 1946 and 1982.

More than half a century after the singing on LP of King's under Ord and Wilcocks, the evolution of the style today is clear. The tone can be just as otherworldly as in the 1950s. But the singing belongs to another age. It need not be so anonymous. In certain works, Stephen Cleobury may encourage greater spontaneity and allow individual voices and timbres to colour the overall texture, to become more assertive, and not to dissolve themselves. Sometimes you hear an expressive group of individuals generating tremendous energy and excitement.

Some of the differences that are perceptible may arise from singing more in different languages. Under Wilcocks the choir sang in English and Brahms would usually be performed in English translation. In recent times music by these composers would nearly always, at least in the usual Chapel services, be sung in German and there would be occasional performances too of the German *Magnificat* and *Nunc Dimittis* by Heinrich Schütz. But crucially it was Latin, with its pure vowels, which has been sung much more under Stephen Cleobury's direction than previously, with regular Latin masses and occasional settings of the evening canticles in Latin. In recent years there have also been carols in German, French, Spanish, Latvian, Welsh, Swedish and Church Slavonic.

The style of some of the carols themselves has been very different from any of those heard in the middle decades of the last century. On his

apartment Clebury began commissioning a new card each year for the service, often from a composer who had earned a reputation as a composer of orchestral works or pieces for other kinds of large instrumental groups or operas, and was not necessarily known at all, or not known exclusively, in the world of Anglican music.

Sometimes these composers had been students at King's, like Judith Weir, Thomas Adès, and Huw Watkins. Bob Chilcott had been a treble as well as a choral scholar at King's. John Rutter was signed up by a publisher to write cards and card arrangements while he was still a student at Clare College, next door to King's. Carl Rice is a Swiss composer who came to England as a post-graduate pianist and organist and was enthralled by the choral singing of the English. Composers recorded for the service, and also a television production, who had come to Music Producer for the TV programme, Cards from King's, every Christmas for twenty years.

Stephen Clebury's card commissions have been full of rhythmic and tuning obstacles of all kinds. The *Figulus Carol* is by no means the most difficult but requires all the parts to divide and includes a top B for a solo treble. The singers in 2018 are certainly more expert musicians than their predecessors in 1918. At that time their main duties, essentially their only duties, were to sing the Chapel services. In the twenty-first century they sing in concerts all over the world and have frequent recording sessions. Each singer now has individual singing lessons.

But just as in 1918, the twenty-first century

men and boys of King's are not standing up there on a platform on Christmas Eve, striving to impress an audience. They are half-hidden in the choir stalls, attempting to voice the thoughts and hopes and aspirations of a community of listeners, losing themselves and sometimes, perhaps, finding themselves, in music-making of unforgettable beauty.

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Timothy Day is the author of *How Stately the other night* (King's College, Cambridge and an English singing style) (Llan Llan, 2018).



The Choir in 1918 – 300 years after the College's foundation in 1618 – with much-debated adult voices. Eric Milner-White (seated with Boris Ord to his left, in uniform, and Harold Clarke, who stood in for Ord during the war

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Back Row :- Mr W.A. HEPNER, Mr A.H. GODLIFFE, Mr E. WALLAM, Mr R. WALTERS
Mr F. METLEY, Mr V.H. P. HOUSE, Mr F.A. GODLIFFE

2nd Row :- J.F. POWELL, C.G. FAIRHURST, W.C. COURAGE, C.E. ILIFFE, Mr C.J. GRAY.

3rd Row :- Rev W.S. BAKER, Mr H. COLLINS, Rev E. MILNER WHITE, Dr A.H. MANN
Mr W. DRINKER, Mr J.E.H. WHITE, Mr F. SMURTHWAITE

Front Row :- K.O. BLUNDEN, J.A. CLOVER, R.P. BLUNT, P.C. MAGGE, R.P. ROBERTSON
F.A. WELLS, M.D.S. PECK, G.A.E. BLUNT, E.R.F. SETMOOR, R.B. FEAD, J.D. BRIGGS

Names ordered by Canon Magge March 1927

O.B.A

The Choir photographed in 1927 – the closest available photograph to the 1928 group that sang on the first broadcast. 'Grey-haired old Mr Collins' is second from the left in the second row back, next to Eric Milner-White and 'Daddy' Mann to the right.

SOME REFLECTIONS BY STEPHEN CLEOBURY

My first awareness of *A Festival of Nine Lessons and Carols* came during one of the Christmas 'stay-overs' during the time that I was a cathedral chorister at Worcester in the early 1960s, when I heard David Willcocks (himself recently translated back to King's from Worcester) interviewed on radio about the forthcoming King's carol service. I would not have imagined then that I myself would ever inherit the privilege and responsibility of directing the music at King's, but his words left a lasting impression upon me, especially one of the exchanges in the interview:

Question: 'When do you start rehearsing for the carol service?'

Answer: 'In a sense we are rehearsing all the time [for our daily services]; the actual music for Christmas Eve we work on in December.'

This has been a very helpful guiding principle for me.

When I was appointed to King's in 1982, and before I took up the reins, I visited Cambridge and spent a day with Philip Ledger. This was for 'briefing', and long before the days of induction processes and mentoring. I remember his saying that 'there will only be two people in the world who will be able to tell you what it's like to direct the music for the Christmas Eve service.' Sadly, neither is still with us, but David and Philip could not have been more supportive of me. I was greatly sustained in my endeavours by both of them.

I have seen myself as being the guardian of a precious tradition and have not sought radically to reform it but, rather, to nourish it. Looking back over the past 35 years or so, I see three strands in this connection. I have written descants to the well-known hymns. Both Philip Ledger and I had interesting experiences in this regard. When Philip handed out copies of his own new descants to the choristers at a rehearsal, one of them said 'we always do the descants by Mr Willcocks'. Another quickly came to the rescue, saying, 'but each new Director of Music writes his own'. In my case, I have received letters asking that I revert to the 'proper' (i.e. Willcocks) descants. In practice I have kept a mixture of descants by all three of us in play. This is certainly not the place for a detailed evaluation of them, but nothing, for me, surpasses the seventh chord supporting 'Word of the Father' in the Willcocks version (though Simon Preston, formerly a chorister and organ scholar at King's, told me that this chord had been in use in the time of Boris Ord). Another Kingsman, the conductor Christopher Seaman, has dared me to bring in

the low pedal D half a bar earlier in the final verse of the Willcocks 'O come, all ye faithful', but I have never summoned up the courage!

I have also sought, as I have done in our service repertoire, to broaden the range of music performed, both in terms of style and period, and of nationality. Indeed, 'early' music provides many of the best examples of the true cant, with its sequence of verses and refrains. Stainer and Bell's *Missa Brevis* is a rich source of these.

In neither of these areas have I done what had not been done before, but it seemed to me that a noble tradition needs to be nourished regularly with new growth. To be sure, music had been specially written for the Christmas Eve service, but I decided that I would commission a new work each year from a leading composer. It was not necessarily known prior to the recording, but whose compositions would add lustre, and, indeed, musical interest, to the sequence of pieces which I was to select annually. The first 25 or so of these have been recorded by the Choir for CD, and most of the rest on our own label. Some of them appear on the historical CD in this release, and in two cases, we hear the actual premiere performance (Julia and Iain, both members of King's). In my early years I received some quite hostile letters about 'naïvely modern music', but I think the annual commission has now become something which people expect, and are, indeed, interested in.

Listening to this archive of carols has been a fascinating experience: the palpable calm and beauty of some of the earlier years giving way to

a greater variety of mood and expression, the improving behaviour of the congregation, now less likely to spoil a recording with coughing and spluttering, and the disappearance of the gathering note at the beginning of each hymn verse, dropped early in the time of David Willcocks, but still heard in some of the early recordings.

Also of note is the changing manner of pronunciation, not only of English (and this is even more apparent in the lessons, some of which we've made available online), but, especially in Judith Wier's *Luminare, Jerusalem*, on which I have done some research over the years, and which is now done differently in this respect than at the premiere.

Finally, taking inspiration from Eric Milner-White's *Wedding Prayer*, which, with the continuing use of the 1562 version of the Bible, has mercifully attracted the attention of the liturgical reformers, I delight to be associated with the Festival over all these years.

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available with album download.**





SNOW TROUBLE

For the cover of *100 Years of Nine Lessons & Carols*, it was clear that a traditional image was required. It would need to look both Christmassy and timeless. It would need to look distinctly King's.

February 2018 saw some of the first sustained periods of snow we've seen in Cambridge for years. The famous back lawn of King's College was covered in immaculate stripes of snow.

As well as being beautiful, it was also an opportunity. This might be our only chance to create something special for the cover of our forthcoming album.

Some quick planning was in order. The choristers would need to be excused from school for an hour or two; a photographer needed to be arranged; and we would need special permission to walk on the grass (snow).

Two days later on the back lawn there are six Choristers in their carcocks, a photographer and - crucially - the snow. It's bitter. "Feels like -13°", says my weather app.

When the time comes to take some shots, all the gloves, hats and scarves come off. We

manage about 15 minutes before the boys have to go inside to warm up again. As his hands warm up, the pine-and-needles feeling worries the youngest boy. I suggest he stays inside. "No!", he told, firmly. "I've just never felt this before," he says, desperate to go back out into the snow again.

One of the photographer's large light-reflection umbrellas blows off its stand in the wind. Before the adults can react, one of the boys has gone off after it. Tourists can't quite believe their eyes as a chorister in his carcock, giggling wildly, speeds through the snow after the shivery UFO bouncing along in the wind.

The boys, of course, are brilliant, and when we look up retreat to the College's coffee shop on back lawn to get some hot chocolate. We get so caught up in the aftermath of the afternoon's results that we are nearly late for choir practice.

It was all worth it. The resulting image isn't just a pretty picture of choristers in the snow. It's a reminder of the professionalism that young choristers have and the pride they take in what they do. The boys on the cover of this album represent not just the current cohort, but the hundreds of choristers at King's that have gone before.

At the end of the day though, they're still just children, and will never turn their noses up at an afternoon in the snow followed by a large hot chocolate.

Benjamin Sheen
Label Manager, King's College Recordings

Full digital booklet
available with album download.

STEPHEN CLEOBURY

Conductor



Stephen Cleobury has for over 35 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 Philharmonia Orchestra, the AAM, Britten Sinfonia, the OAE, 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, broadening considerably 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*.

From 1995 to 2007 he was Chief Conductor of the BBC Singers and since then has been Conductor Laureate. 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. He retired from CUMS in 2016, becoming Conductor Laureate.

Beyond Cambridge he continues to be in demand as a conductor, organist, adjudicator and leader of choral workshops. 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 Friends of Cathedral Music and of the Herbert Howells Society. He was appointed CBE in the 2009 Queen's Birthday Honours. King's College announced in 2018 that Stephen would retire in September 2019 after 37 years in post.

www.stephencleobury.com

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

King's College was founded in 1441 with six "singing men" and 16 choristers, who were to be poor boys "of a strong constitution and an honest conversation". Five centuries later, the Choir comprises 16 boys (Choristers) and 16 men (Choral and Organ Scholars).

The boys, aged between nine and thirteen, are educated across the river at King's College School, a thriving and famously happy school now comprising some 420 girls and boys. The Choristers are selected at audition based on musical potential and, of course, a love of singing. When they join, they spend up to two years in training as 'probationers', after which they join the full Choir.

The men are all undergraduates at the University, who have attained the necessary academic requirements to become undergraduates at Cambridge. Known either as Choral or Organ Scholars, they study many different academic subjects, from music to modern languages to natural sciences. Find out more by searching "King's College Choir".

Choristers

Year 8 (ages 12-13) Thomas Alban *, Joseph Hall, Alfred Hopkins, George Sheldon

Year 7 (ages 11-12) Jack Bowley, Samuel Cates, Lev Godar, George Hill, Samuel Trueman

Year 6 (ages 10-11) Aiken Anderson-Jané, Philip Curtis, Elliot Hasler, Leo McNiff, Charlie Nicholson, Joshua O'Neill, Julius Sirringhaus

Probationers (ages 9-10)

Titus Gleave, Vladimir Pantea

Altos

George Gibbon, Daniel Henderson, Salim Jaffar, Jacob Partington, Joseph Zubier

Tenors

Jack Goulder **, Julius Haswell, Protik Moulik, James Micklethwaite †, Christopher Nehaul ‡

Basses

Zac Moxon, Stephen Whitford †, Charlie Baigent †, Barney Wolstenholme, Trojan Nakade, Will Crane

Organ Scholars

Henry Websdale (*Tracks 1-2, 7, 9, 13*)

Donal McCann (*Tracks 5, 12, 14*)

Director of Music

Stephen Cleobury

CD2 only, excl. tracks 4, 15, 16

* Soloist, track 11 ** Soloist, tracks 2 & 6

† Soloist, tracks 6 & 8 ‡ Soloist, track 7

Full credits listed at www.kingscollegerecordings.com

CD 1, tracks 1-18, 21 recorded by the BBC in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows, Christmas Eve 1958-2017. Released by arrangement with BBC Music.

CD 1, tracks 19 & 20 recorded at 96kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows, December 2016 & 2017.

CD 2 recorded at 96kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows, 20 March 2014, 12 January & 12-13 July 2018.

Producers Benjamin Sheen †, Simon Kiln *
Engineers Benjamin Sheen †, Arne Akselberg *
Mastering Benjamin Sheen

BBC Producers (CD 1) A list of producers is available at www.kingscollegerecordings.com

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Content Layout David Millinger
Booklet Editors David Millinger & Benjamin Sheen
Booklet Photographs Benjamin Sheen (p3);
King's College Archive Centre (pp7-11);
Leon Hargreaves (p14); Kevin Leighton (pp 13, 16, 19)

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Label management Benjamin Sheen

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† CD 1 tracks 19 & 20, CD 2 excl. tracks 4, 15-16

* CD 2 tracks 4, 15-16





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