



LOVE FROM KING'S



The King's Men



THE KING'S MEN

The King's Men is the close harmony group formed of the undergraduate Choral Scholars of the Choir of King's College, Cambridge. As Choral Scholars they sing the daily routine of chapel services throughout the University terms as well as undertaking a busy touring, recording and broadcast schedule, including the Christmas services broadcast around the world. The King's Men functions as a separate entity in addition to these commitments and is run by the Choral Scholars, performing at events and in concerts around the UK and abroad. The group regularly runs workshops and masterclasses in schools, coaching younger singers in choral singing, ensemble skills and close harmony performance. This is the third recording by the King's Men on the King's College label.

CD**47:22**

1	Is You Is or Is You Ain't My Baby? <i>B Austin, L Jordan, arr. James Oxley</i>	4:09
2	Billie Jean† <i>M Jackson, arr. Harry Bradford, Sebastian Johns</i>	3:09
3	When She Loved Me† <i>S McLachlan, R Newman, arr. Benedict Kearns</i>	3:23
4	Wonderful World† <i>L Armstrong, B Thiele, G D Weiss, arr. Harry Bradford, Sebastian Johns</i>	4:06
5	Everything† <i>M Bublé, A Chang, A Foster-Gilles, arr. Ruairi Bowen</i>	3:46
6	Autumn Leaves <i>J Kosma, arr. Roland Robertson</i>	3:29
7	Isn't She Lovely† <i>S Wonder, arr. Harry Bradford</i>	2:40
8	Misty† <i>E Garner, J Burke, arr. Sebastian Johns</i>	2:45
9	Scarborough Fair <i>Folk song, arr. Keith Roberts</i>	3:25
10	Rolling in the Deep† <i>A Adkins, P Epworth, arr. Benedict Kearns</i>	3:56
11	O Waly Waly <i>Folk song, arr. Guy Turner</i>	3:16
12	Quizás, Quizás, Quizás† <i>O Farrés, arr. Toby Young</i>	2:20
13	Fever <i>E Cooley & J Davenport, arr. Peter Foggitt, ed. James Mawson</i>	3:39
14	I Carry Your Heart* <i>Toby Young</i>	3:19

* Commissioned for this recording

† Arranged for this recording

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A typical student spends three years at university; planning a recording can span a large chunk of that time, and this project was no different. The initial challenge was choosing a theme that complimented the group's first two albums on the King's label. We had already explored our more casual side with *After Hours*, and visited very familiar territory to us as King's Choral Scholars in *Twelve Days of Christmas*. We decided a venture was due into an area in which we, as undergraduates, don't have quite as much expertise: love.

In *Love from King's* we present songs exploring love in its many guises. The scope ranges from the heart-rending account of a cheated lover in *O Waly Waly*, through the hot and cold affections described in *Quizás*, to the fury found in Adele's *Rolling in the Deep*. Half of the songs have been arranged specially for this album, including a brand-new composition by Toby Young, a previous member of the group and now a signed Faber composer.

As with our previous two releases, we recorded the majority of the tracks in St. George's Church,

Chesterton, just down the road from our own Chapel, and a venue which lends itself well to close harmony singing. The church has the perfect balance of natural ambient acoustic and clarity to facilitate production of the distinctive elements found in close harmony. As with *After Hours*, three of the tracks were recorded in the studio at King's: a fun, new, and altogether very different experience for each of us. Being a choral scholar is, after all, about new experiences!

As part of the preparation for this recording, we were very lucky to have the opportunity of having a masterclass with the King's Singers, whose origins began in a previous incarnation of the King's Men some 50 years ago now. (It was good to see Pat Dunachie returning too: top alto in *Twelve Days of Christmas* and now David Hurley's successor in the King's Singers.) We have tried to bring to our performances on this album many of the ideas that came out of this session with the world's greatest close harmony group, particularly by focussing on highlighting the colours in the accompaniment to replicate instrumental effects, and creating a rich tapestry against which the solo lines sit.

This album is the culmination of many months of work: choosing the theme, deciding the track-list, organising new arrangements, rehearsing, recording, and reviewing. It's really exciting to be able, finally, to share with you the fruits of our labours. We hope you enjoy it!

Benedict Kearns (Musical Director)

THREE YEARS AS A KING'S CHORAL SCHOLAR

It's tempting to describe being a Choral Scholar at King's as a lifestyle, as opposed to a commitment. This is not to say that these three undergraduate years float by as serenely as a swan on the Cam, but rather that life in the chapel becomes so entwined with the demands of being an undergraduate – talking, thinking, writing, socialising (not necessarily in that order) – that it is hard to tell where one ends and the other begins. It is difficult for me to imagine being at the University without the daily services, the broadcasts, the tours, the recordings and, of course, those wonderful early morning Sunday rehearsals.

These 'everyday' activities appear alongside, and lay the groundwork for, some less traditional performances for which the Choral Scholars specifically are, perhaps, better known. Among the most memorable is the *Singing on the River* concert, during which we perform on punts across the Cam to a 2,000-strong audience, gathered on the College's back lawn. While we sing, we also try our best to stay dry – keeping one eye on the river and the other on the sky.

This concert rounds off the numerous 'May

Week' balls – a time when all the students miraculously transform into nocturnal creatures to celebrate the end of the academic year. Singing at several of the balls is one of our annual commitments, with performances often starting at a time far less godly than we're used to in Chapel. Fortunately, it's also a week during which there are no Chapel services – a welcome relief for those of us who value a lie-in after a 5am sunrise performance at the famous Trinity May Ball!

Another big annual commitment for the Choral Scholars is our UK King's Men tour. Traveling to different venues around the country in two teams of seven feels like a classic student road-trip, and bringing our music and bow ties makes it no less fun. The warm welcomes we receive in the towns we visit give new meaning to the word 'hospitality' and are genuinely the best part of our King's Men tours.

It would be impossible to describe being a Choral Scholar at King's without mentioning Christmas. Taking part in the annual broadcasts of *Carols from King's* and *A Festival of Nine Lessons and Carols* is an unforgettable experience. There's a real buzz when the BBC is in town, save for the moment when the red light flashes in those few seconds before we go live with *Once in royal David's city*, and a hushed silence descends on the 1,200 people in the Chapel.

Before we don our cassocks though, we're out in our Father Christmas hats, offering a few tunes to the eager queue outside the Chapel. Some of these people have queued in tents for

days and flown around the world to get here, and it's a real privilege to be able to share in what will be such a memorable Christmas for them.

Once Christmas is over and we're back after some holiday in January, we have the opportunity to make recordings both with the Choir and as the King's Men. In recent years we've worked on recordings with some amazing orchestras, including the OAE, AAM and the Britten Sinfonia, and we've had the privilege to sing alongside soloists such as Roderick Williams, Ailish Tynan and James Gilchrist. Working with musicians of such calibre is a real highlight of the choral scholar experience.

Three or four times a year we also venture beyond Cambridge itself; in recent years, we've been to the US, China, Australia, and to a host of European countries. The appreciation for the Choir and its music-making we encounter in these far-flung places is truly incredible, especially when you consider its origins. Could Henry VI have predicted that his little band of choristers would one day be heard around the world?

For any Choral Scholar in the 21st century, the core remains unchanged: a tight-knit group of singers, dedicated to filling the vaulted expanse of King's College Chapel, and the ears of those who visit it – either in person or virtually – with music.

Daniel Lewis (Tenor Choral Scholar)

How to apply to become a Choral Scholar at King's

1 Contact King's with any questions you have

If you're considering a Choral Scholarship at King's, you're encouraged to be in touch with the Choir Office, who will be able to help you with any questions you might have:

choir@kings.cam.ac.uk

2 Come to an Open Day

The annual Choral Award Open Days are a useful opportunity to find out more about Choral Awards at Cambridge and to meet with Directors of Music and current Award-holders.

3 Follow a step-by-step guide to applying

King's has on its website a step-by-step guide to applying for a Choral Scholarship, including the different deadlines you'll have to meet and how to tie it in with your academic application.

Search "King's Choral Scholarship" for more information.

THE KING'S MEN

The King's Men has a schedule that is as busy as it's ever been, and all in addition to the Choral Scholars' commitments in King's College Choir. As well as the annual tours of the north and south of England, when the group splits into two groups of seven, the King's Men has performed its own concerts recently in Iceland and East Asia, as well as concerts in the US as part of a King's College Choir tour.

The group's expanding recording catalogue has received critical acclaim, and not all of it is close harmony. Under its previous name, Collegium Regale, the group released two albums promoting under-appreciated composers from the European Renaissance on the Signum label. The 2006 recording of music by Orlando Lassus received five-star reviews from *The Times* and *The Daily Telegraph*, the latter listing it in its top ten discs of the year. In 2008, Collegium Regale recorded music by Giaches de Wert transcribed for the first time by a member of the group, and receiving its first performance since the late 16th century. This release was similarly well received.



More recent recordings by the King's Men have featured contemporary music. *After Hours* and *Twelve Days of Christmas*, both released on the King's College label, feature pop and jazz arrangements, as well as festive favourites and more reflective music. *After Hours* reached No. 1 on the iTunes Classical Charts, and both albums received five-star reviews from the press. (We're possibly most proud of *Gramophone's* review of *Twelve Days of Christmas*, which described the album as having "all the cosiness and geekiness of a garish Christmas jumper".)

These contemporary styles of music include some particular favourites among the Choral Scholars. From spiritual songs to Michael Jackson, they are almost always arranged for close harmony by current or former members of the group and give the singers a chance to perform something a bit different from music sung from the stalls of King's College Chapel.

After leaving King's, many members of the King's Men seek to continue a career in music and the group boasts an impressive array of

alumni. The baritone Gerald Finley and the tenor Andrew Kennedy are both former members, as is the Chief Conductor of the Bergen Philharmonic, Edward Gardner. Perhaps the most famous close harmony group there is, The King's Singers, was set up by a particularly enthusiastic year of Choral Scholars in 1968. Former Choral Scholars grace the ranks of almost every professional choir in the UK today including The Monteverdi Choir, The Sixteen, Polyphony and the Swingle Singers. Not everyone goes into the music industry, though, and this is reflected by the variety of degrees listed in the line-up to the right. Recent leavers have joined Teach First, the Royal Military Academy Sandhurst, and the tech industry, as well as continuing with further education.

Unlike its professional 'competitors', The King's Men faces the ever-present challenge of a membership in a perpetual state of flux. With most students completing their degrees in three years, it only takes two years for the majority of personnel in the King's Men to change. In some respects, though, this can be a tremendous strength, for each year heralds a fresh set of voices and ideas about where the group should go. Indeed, *The Times* once wrote that 'the mystery is how the Choir achieves its gorgeous blend with such transitory, albeit overlapping, personnel'. That it has flourished for so long is testament to its ability to change in new and interesting directions while retaining its high standards of musical integrity.

Steve Whitford (Baritone Choral Scholar)

High Alto

Oliver Finn (English)

John Ash (English)

Alto

*Rupert Scarratt (Theology)

Isaac Jarratt-Barnham (Philosophy)

High Tenor

+Daniel Lewis (English)

Toby Ward (Music)

James Micklethwaite (Philosophy)

Tenor

Harry Bradford (Music)

Julius Haswell (Modern and Medieval Languages)

Baritone

Hugo Herman-Wilson (Theology)

Stephen Whitford (Classics)

Bass

+Benedict Kearns (Music)

Sebastian Johns (Music)

James Jenkins (Music)

Low Bass

Stewart Bates (Modern and Medieval Languages)

James Bartlett (Music)

William Geeson (Law)

+ Musical Directors

* Manager



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and at ‡King's College, Cambridge, 17 July 2017.**

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