

KING'S COLLEGE
CAMBRIDGE



TECCHLER'S CELLO

FROM CAMBRIDGE TO ROME

GUY JOHNSTON



TECCHLER'S CELLO

FROM CAMBRIDGE TO ROME

TRACK LIST

1	Serenity (O Magnum Mysterium) <i>Ola Gjeilo</i>	05:39
2	Ein Celloleben <i>David Matthews</i> [World Premiere Recording]	05:32
Piano Trio in D Major, Op. 70, No. 1 "Ghost" <i>Ludwig van Beethoven</i>		
3	I. Allegro vivace e con brio	10:30
4	II. Largo assai ed espressivo	11:08
5	III. Presto	07:52
6	Un Regalo <i>Mark Simpson</i> [World Premiere Recording]	06:26
Six Cello Sonatas, Book 4, Sonata No. 4 for Two Cellos in G Major <i>Jean-Baptiste Barrière</i>		
7	I. Andante	04:31
8	II. Adagio	02:33
9	III. Allegro prestissimo	02:33
10	Perseus <i>Charlotte Bray</i> [World Premiere Recording]	07:55
11	Adagio con variazioni (P 133) <i>Ottorino Respighi</i>	10:57
Total Time		75:36

Track 1	Guy Johnston, Stephen Cleobury, The Choir of King's College, Cambridge
Tracks 2 & 6	Guy Johnston
Tracks 3-5	Guy Johnston, Magnus Johnston, Tom Poster
Tracks 7-9	Guy Johnston, Sheku Kanneh-Mason (<i>appears courtesy of Decca Classics</i>)
Track 10	Guy Johnston, Tom Poster
Track 11	Guy Johnston, Carlo Rizzari, Orchestra dell'Accademia Nazionale di Santa Cecilia – Roma

Without Prince Jonathan's initial invitation to host friends and supporters for an evening concert in the Palazzo Doria Pamphilj, we would never have embarked on this journey to Rome.

Guy Johnston

King's College and the artists thank the following for their generous support of this recording

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TECCHLER'S CELLO

FROM CAMBRIDGE TO ROME

Guy Johnston introduces the journey

The journey began in 2014 when my cello, made in Rome by David Tecchler, turned 300 years old. It was important to do something special for such a momentous birthday, so I commissioned three new works as gifts for the cello. At the same time, I began to imagine taking the instrument on a journey along my own musical roots back to its birthplace in Rome. This would indeed be a special 300th birthday.

I came to know about Tecchler cellos through my inspirational teacher, Steven Doane, who has played on one for most of his performing career. Many notable cellists, in fact, have played on these instruments over the centuries including Bernhard Romberg, Beatrice Harrison and Emanuel Feuermann.

The Tecchler cello on this recording came to me from a musician in Amsterdam in 2010, thanks to funding raised by the Stradivari

Trust and the Royal Society of Musicians along with some private contributors. I am indebted to all these people who helped to acquire such a beautiful instrument, without whom none of this exciting journey would have been possible. It extends the cause for celebration on this recording!



David Tecchler (c.1666-c.1747)

David Tecchler is considered the most prominent of the Roman cello makers. Originally from the Bavarian town of Füssen on the northern slopes of the Alps, Tecchler journeyed to Rome via Venice and Cremona, undoubtedly familiarising himself with the great schools of making along the way. He arrived in Rome towards the end of the century, when he was in his late twenties.

There had long been a tradition of German makers travelling to Rome. Well over 200 luthiers from the 16th century onwards worked in Rome, often passing on their trade through the generations. Tecchler arrived when a new direction for luthiers was evolving: until then, lutes and guitars were the preferred instruments, but Tecchler seized on an evolving opportunity to create a tremendous output of violins, violas, basses and, primarily, cellos.

Via dei Leutari, the street of the luthiers, is based in the district of Parione where the makers worked for their parish Saint Lorenzo in Damaso. While laying the groundwork for this project, we were fortunate enough to get a foot in the door of number 16, where Tecchler worked for a time.

In the months that followed, we performed a small concert in Tecchler's old workshop (now a garage), opposite where Rossini composed *The Barber of Seville*; this was followed by an evening concert in the historic Doria Pamphilj Palace thanks to the kind permission of Prince Jonathan Doria Pamphilj.

We invited around 50 supporters from the UK to some of these wonderful experiences to help fundraise for this recording. During the visit I stayed above the old workshop, preparing the Respighi for the recording and imagining what it must have been like with Tecchler working downstairs three centuries ago: quite a spiritual and uplifting experience.

In search of a cello

Meeting a new cello is, for me, always an exciting experience. As in any relationship, first impressions are important, and I was immediately drawn to this attractive-looking Tecchler.

During our "engagement" period, it was important to play the instrument in lots of different circumstances: with piano, in a string ensemble, and in concerto with orchestra. It was important for me to sense how the instrument felt and responded in all these different situations. My own instincts

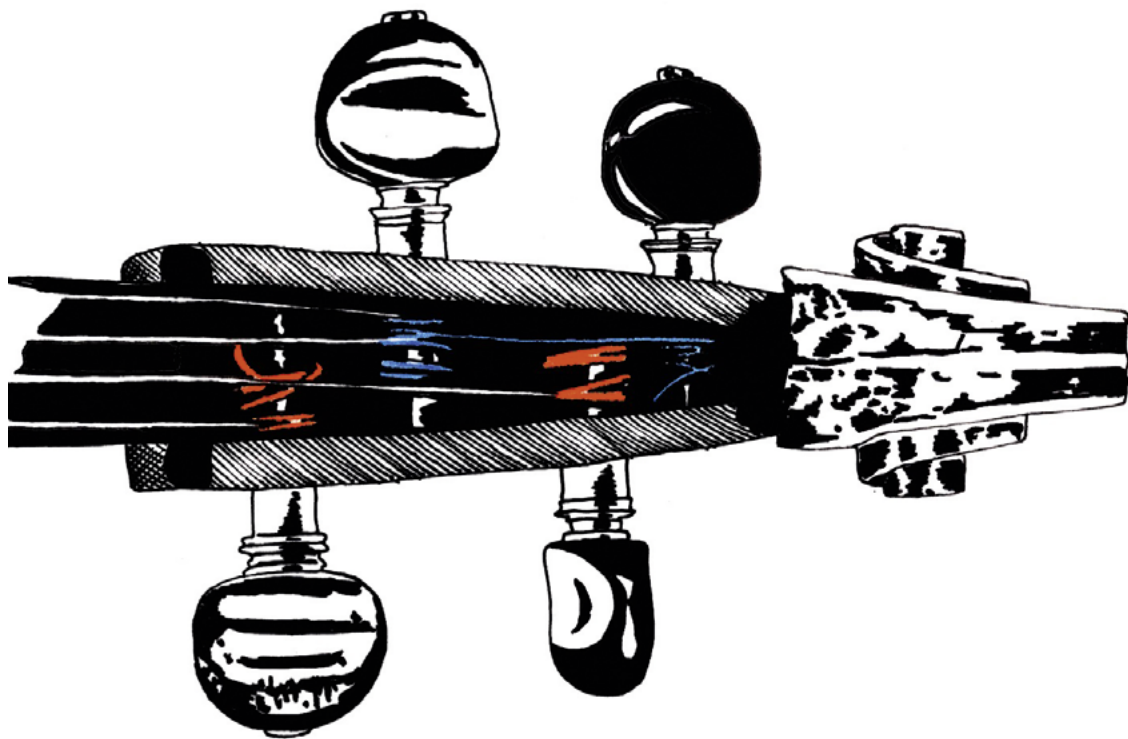
were confirmed by positive feedback from trusted colleagues and friends, and I began to get a good sense that this Tecchler cello might really be 'the one'.

It was, of course, a daunting process – even despite the successful fundraising for its acquisition. Nevertheless, nerves soon turned to joy, as I began to develop my inner voice with this special cello in the knowledge that I wouldn't have to give it back the next day.

The process of developing my sound with the instrument took some time initially. I would take the cello to Eckhard Kopfreiter,

my 'cello doctor', and we would try minor tweaks: changing the bridge, trying different tailpieces and strings, and tweaking the post. It takes time to understand an instrument, but when it's right, you feel as one.

This Tecchler cello has both a wonderful depth and a clarity at the same time. It challenges me to search for the colours that I'm hearing in my ear. Our recording celebrates not only the tercentenary of the cello, but also its soul that continues to live on all these years later. I hope that you'll hear this shining through in the variety of performances on this recording.



THE JOURNEY FROM CAMBRIDGE TO ROME

Chapter 1 – King's College Chapel, Cambridge

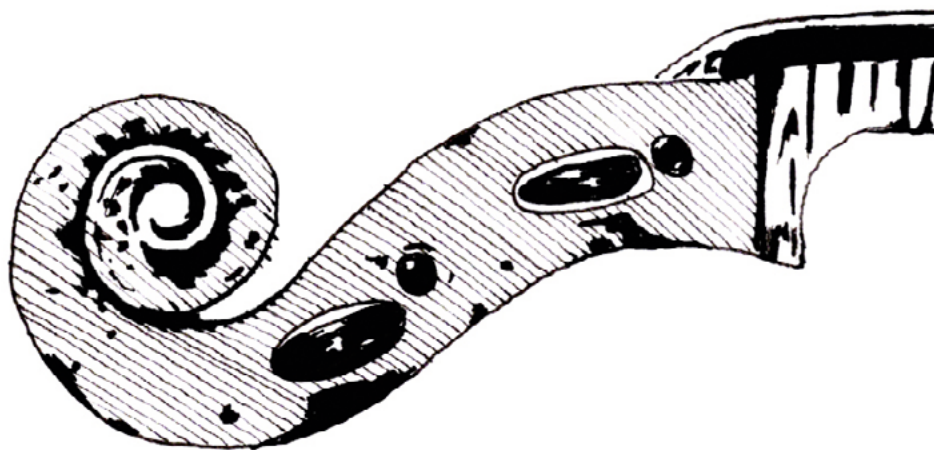
I grew up in a musical family and some of my earliest experiences of serious music-making were as a chorister with my brothers at King's. These formative years continue to have a lasting influence on my musical life and I have been drawn back to this spiritual place ever since.

Ola Gjeilo (b 1978)

Serenity (O Magnum Mysterium)

The Choir of King's College, Cambridge
Stephen Cleobury

I perform regularly with the Choir at Easter and Christmas and recently performed *Serenity* by Ola Gjeilo as part of the BBC *Carols from King's* broadcast. It was a memorable experience performing this deeply moving piece during the procession of the cross towards the altar. King's College Chapel seemed to be the perfect place in which to realise Ola's vision for the work – in his words: "I wanted to write *a cappella* music that has a symphonic, abundant feel. I love a warm, lush sound that can give a feeling of space and evocativeness, but still be intimate, somehow."



Chapter 2 – Marble Hall, Hatfield House

Hatfield House has become a musical home for Tom Poster, Magnus Johnston and me since I founded the Hatfield House Chamber Music Festival in 2012. We have given many performances together as part of the Festival, including the Ghost Trio in the Marble Hall the night before recording it. I feel that the spirit of that performance has been captured here.

Ludwig van Beethoven (1770-1827)
Piano Trio in D Major, Op. 70, No. 1 "Ghost"
Magnus Johnston, violin
Tom Poster, piano

It is somewhat unimaginable today to be offered a piano trio in return for having someone to stay, but this is the story of the Ghost Trio. Beethoven dedicated one of his best-known works, published in 1809, to Countess Marie von Erdödy after staying in her Vienna home. Composed during a time in his life which produced many of his iconic works, the Trio came to be known as the "Ghost", undoubtedly thanks to the eerie slow movement.

Beethoven was also working on his "Macbeth" opera around this time and some of the ideas – for example the opening theme of the

slow movement – found their way into the Trio. Following in the footsteps of Haydn and Mozart, the "Ghost" exemplifies Beethoven's willingness to introduce an equal partnership between the violin and cello on the one hand, and the piano on the other. The three instruments are present together right from the opening unison gesture, which is explored and developed throughout the movement. This energetic rhythmical motive is set in contrast with a beautiful lyrical theme revealed by the cello after an unexpected F-natural already in the fifth bar, stopping this initial outburst in its tracks, and which is then shared in dialogue with the violin and piano. The emotive slow movement is in a world of its own, questioning and searching, and is followed by a celebratory finale with a playfulness not always evident in Beethoven. It was a joy to collaborate with my brother, Magnus, whom I've always looked up to, and great friend, Tom, on this masterpiece.



Chapter 3 – London

Royal Academy of Music

Wigmore Hall

These two venues play a significant part in my musical life. I have the pleasure of teaching a small class of cellists at the Royal Academy of Music and have given many concerts at the Wigmore Hall over the years.

Jean-Baptiste Barrière (1707-1747)
Sonata for two Cellos in G Major
Royal Academy of Music, London
Sheku Kanneh-Mason, cello

Jean-Baptiste Barrière was a composer and cellist living during the first half of the 18th century when the cello was gaining popularity over the viol in France. This vibrant work showcases two cellos in dialogue in the celebratory key of G major.

I couldn't resist asking Sheku, whom I've known since he first started the cello, to join me for this performance. We have a great deal in common, not least the BBC Young Musician, won 16 years apart with the same Shostakovich Concerto. Sheku has been studying at the Junior Academy for a number of years.

For this recording, Sheku was lent another Tecchler cello. Having two cellos made by the same luthier added a special dimension to this collaboration, as if two characters were reunited after all these years. We had great fun during the recording, not least by swapping parts in the repeats, and I'm delighted that Sheku agreed to come on this journey with me.

Three commissions

When I commissioned these three works, I asked the composers to think of the evolving role of the cellist over the last three centuries and to let their imaginations run wild. The results are three wonderful, unique responses to the same brief. We travel through the centuries with David Matthews' work, into Space with Charlotte Bray's, and have been given "a gift" by Mark Simpson.

David Matthews (b 1943) – Ein Celloleben
Wigmore Hall, London

David chose to explore themes from works composed around each centenary year of the cello's life. At the opening there is a rising gesture, right from the bottom to the top range of the cello, as if rising through history from bass line to treble. The themes take us on a musical journey through the

centuries. It's *Ein Heldenleben* with the cello as the hero.

David writes: "I chose the title *Ein Cellobleben* by analogy with Strauss's *Ein Heldenleben*. Within its four-minute duration the music encompasses the whole range of the cello from bottom C to a top high G, and passes through moods of contemplation, intense animation and light-hearted *scherzando*. Towards the end there are three quotations, played very quietly on harmonics: from Corelli's *Christmas Concerto*; Beethoven's E minor Piano Sonata; and Ravel's Piano Trio. There is also a ghostly quotation of the opening of Beethoven's Cello Sonata in C."

We recorded this celebratory work at Wigmore Hall, London, and developed some of the ideas during the process. You'll hear some left hand *pizzicato* during the quotations while I continue to play the upper line with the bow, which was a development made during the recording session itself.



Charlotte Bray (b 1982) – Perseus

Wigmore Hall, London

Tom Poster, piano

Perseus is the result of Charlotte's time spent as Composer in Residence at the Hatfield House Chamber Music Festival. *Perseus* is a black hole, deep in space, and Charlotte conjures up a cosmic atmosphere that creates a remarkable feeling of otherworldliness. Charlotte even uses Tecchler's name within the music, and I wonder if the three-note rhythmic motif was a subconscious response to the 300th anniversary.

Here's what Charlotte has to say: "I decided to take the cello maker's name, David Tecchler, and translate the letters into a musical language to form the harmonic backbone of the work. The first section after the introduction, for example, follows the letters of his name:
D-A-v-i-D t-E-C-C-H(B)-l-E-r.

"The work also takes inspiration from the phenomenon known as a 'supermassive black hole'. Captivating images have recently revealed that the black hole in the centre of the Perseus galaxy, a constellation in the Northern Hemisphere, dominates everything around it by propelling an extraordinary amount of radiation and energy out into the surrounding gas. The strange paradox is that



an explosive black hole is the brightest source of life in the galaxy: greedy and luminous. I am fascinated and motivated creatively by this unseen and unknowable force.

"Exploring various imaginary states, this abstract source found its way into the piece. The introduction contains three contrasting short musical kernels, each of which are explored and expanded-upon in the main body of the piece. The cello line is underpinned by a low piano drone and, in the second and third phrases, a high accented chord. This flows into a delicate section, sparsely written, as if the notes are distant stars in the galaxy far away. Growing out of this is a new section 'White Heat, Luminous'. An intense rhythmic and repetitive bass line thunders away, punctuated by high stabbing clusters. The sustained glowing cello line leads to fast outbursts. A high cello melody sings throughout the third section, the lyrical centre of the piece. It feels intense and gritty above the powerful chordal piano accompaniment. The fourth and final section is deeply calm, a slow reflective end to the piece."

Mark Simpson (b 1988) – Un Regalo (A Gift)
Royal Academy of Music, London

Mark Simpson's *Un Regalo* is virtuosic and extreme, as if a hurricane is brewing and then subsides. The momentum of the piece builds and builds into a frenzy and disappears again into nothing. It uses the full range of the instrument and a variety of effects from *glissandi* to *ponticello* to create a unique soundworld.

Mark writes: "I wanted to showcase not just Guy's brilliant musicianship but also the qualities of the instrument he plays and his innate understanding of it. The fantastic resonance of the instrument is what inspired the opening gesture, with the two lowest open strings dictating the opening chord, harmony and shape of the work.

"The piece is in four sections. The first showcases lyrical extremes of the instrument, while the second is a relentless tarantella-like music with erratic outbursts leading to a third, broader expressive music where intense melodic gestures meld, shift, and fall upon each other. The last section is a quiet, distant recap of the opening which fades to nothing."

Chapter 4 – Rome

Arriving in Rome was such a wonderful moment after all the planning and recordings leading up to this point. Savouring the Italian language, the food, the people, and taking in the extraordinary historic places made an immense impression on me in the build-up to the final recording on this album. Prior to this point I had been given a unique opportunity to work on the Respighi with Sir Antonio Pappano at the Royal Opera House in anticipation of the recording, which would be with his orchestra and their Assistant Conductor, Carlo Rizzari. I couldn't have been more excited to experience this extraordinary opportunity with the Accademia di Santa Cecilia in their own concert hall. We heard Cecilia Bartoli singing a Mozart Birthday celebration concert the evening before, which inspired me greatly the following day for this recording, during which our supporters joined us in the Auditorium.

Ottorino Respighi (1879-1936)

Adagio con variazioni

Auditorium Parco della Musica, Rome
Orchestra dell'Accademia Nazionale
di Santa Cecilia, Roma
Carlo Rizzari, conductor

The young Respighi wrote his Cello Concerto in E minor in 1902, but it was left unpublished until he later returned to this enchanting middle movement, *Adagio con variazioni*, in 1921. This single movement therefore spans much of his life as a composer.

Respighi spent his early years playing violin, viola and piano, as well as teaching, arranging Baroque music and studying composition with Bruch in Berlin and Rimsky-Korsakov in Russia. He moved to Rome in 1913 as a professor of composition, later being made Director of the Conservatory of Santa Cecilia in 1923. This was all during a time when Rome was the centre of orchestral life in Italy and where Respighi was to make his name with works including *Fountains of Rome* (1916) and later *Pines of Rome* (1924).

Adagio con variazioni is dedicated to Antonio Certani, an old Bolognese friend and chamber music colleague. I wished to include a work that captures some of the spirit of Rome on this recording and felt that it would be particularly fitting to conclude the journey with this enchanting offering.



GUY JOHNSTON

Guy Johnston is one of the most exciting and versatile British cellists of his generation. Born into a musical family, Guy joined his brothers in the world-renowned Choir of King's College, Cambridge, where he recorded the famous carol *Once in Royal David's City*, under Stephen Cleobury. He went on to achieve important early successes through the BBC Young Musician of the Year title, the Guilhermina Suggia Gift, the Shell London Symphony Orchestra Gerald MacDonald Award and receiving a Classical Brit Award at the Royal Albert Hall.

His mentors have included Steven Doane, Ralph Kirshbaum, Bernard Greenhouse, Anner Bylsma as well as Steven Isserlis and David Waterman at IMS Prussia Cove. Guy has performed at chamber music festivals and with orchestras around the world and more recently with the NHK Symphony Orchestra in Japan, a premiere performance of the Howells Cello Concerto at the Cheltenham Festival, and a new cello concerto by Charlotte Bray commissioned for the BBC Proms.

He is Artistic Director of the Hatfield House Chamber Music Festival and enjoys teaching a class of young cellists at the Royal Academy of Music as well as being a patron of the Pierre Fournier Award.

Guy plays a 1714 David Tecchler cello, generously on loan from the Godlee-Tecchler Trust, which is administered by The Royal Society of Musicians of Great Britain. He has recently commissioned a number of short new works to celebrate its tercentenary by composers including Charlotte Bray, David Matthews and Mark Simpson.

Guy Johnston is Professor of Cello at the Royal Academy of Music, which provided the recording facilities of the Duke's Hall for this project, as well as funding.



TOM POSTER

Tom Poster studied with Joan Havill at the Guildhall School of Music and Drama, and at King's College, Cambridge. He has been described as "a marvel, [who] can play anything in any style" (*The Herald*), "mercurially brilliant" (*The Strad*), and as having "a beautiful tone that you can sink into like a pile of cushions" (*BBC Music*).

Tom has performed more than 40 concertos ranging from Bach to Ligeti with Aurora Orchestra, BBC Philharmonic, BBC Scottish

Symphony, China National Symphony, Hallé, Royal Philharmonic, and Scottish Chamber Orchestra, under conductors including Vladimir Ashkenazy, Nicholas Collon, James Loughran, En Shao, Robin Ticciati and Yan Pascal Tortelier. He features regularly on BBC Radio 3 as soloist and chamber musician, and has appeared several times at the BBC Proms. Tom's chamber music collaborators include Alison Balsom, Ian Bostridge, Steven Isserlis, Guy Johnston, and Elena Urioste, and as pianist of the Aronowitz Ensemble (former BBC New Generation Artists), he has appeared at the Concertgebouw, Wigmore Hall and the Aldeburgh, Bath and Cheltenham Festivals.

Tom has recorded for Champs Hill Records, Chandos, Decca Classics, Edition Classics, EMI, Sonimage, and Warner Classics. He is also a successful composer and arranger, and a lifelong fan of dugongs.



MAGNUS JOHNSTON

Magnus Johnston began his musical education as a chorister of the Choir of King's College, Cambridge, with which he toured all over the world. He won a scholarship to Chetham's School of Music in Manchester where he studied with professor Wen Zhou Li, and then gained a scholarship to the RNCM where he studied with Dr Christopher Rowland. Magnus is a founder member of the Aronowitz Ensemble. Since joining the BBC's New

Generation Artists scheme in 2006, the Aronowitz Ensemble has featured extensively on BBC Radio 3.

In addition to numerous studio recordings, broadcasts have included performances from the Wigmore and Bridgewater Halls, the Sage Gateshead, and the Aldeburgh, Bath, Cheltenham and City of London Festivals. The Ensemble made its BBC Proms debut in 2008, and returned for two further performances at the Proms in 2009. In 2009 the Ensemble won the prestigious Borletti Buitoni Special Ensemble Scholarship.

Since 2009 Magnus has been a member of the Navarra quartet. He plays a Hieronymus II Amati violin, 1693.



SHEKU KANNEH-MASON

In May 2016, Sheku won the BBC Young Musician competition, performing Shostakovich's Cello Concerto No. 1 with the BBC Symphony Orchestra at London's Barbican Hall. Sheku began learning the cello aged six with Sarah Huson-Whyte, continuing his studies with Ben Davies at the Junior Department of the Royal Academy of Music. He began his undergraduate studies as a full-

time student of the Royal Academy of Music in September 2017.

Sheku has performed widely throughout the UK in venues including London's Queen Elizabeth Hall, Barbican Hall, St John's Smith Square, St Martin-in-the-Fields, Cadogan Hall, and Nottingham's Royal Concert Hall. Sheku appeared as a soloist at the 2016 BBC Proms in the Park in Wales, and has performed Haydn's Concerto in C with Chineke! Orchestra at the Royal Festival Hall.

A keen chamber musician, Sheku performs regularly as part of the Kanneh-Mason Piano Trio and String Quartet, and the Mizuta Trio. Sheku has received masterclass tuition from Guy Johnston, Robert Max, Alexander Baillie, Steven Doane, Rafael Wallfisch, Jo Cole, Melissa Phelps and Julian Lloyd-Webber.

Sheku has performed several times on BBC Radio 3's In Tune show, and has featured on Front Row, Radio 4.

Sheku plays an Antonius and Hieronymus Amati cello c1610, kindly on loan from a private collection.

Sheku Kanneh-Mason appears courtesy of Decca Classics.

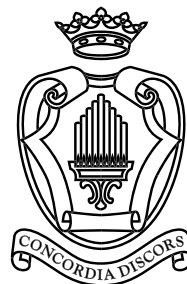
CARLO RIZZARI

The highlight of Carlo Rizzari's training as a conductor began in 2006, when he became Antonio Pappano's Musical Assistant at Accademia Nazionale di Santa Cecilia in Rome. While he was in this role, he was invited by Claudio Abbado for a concert series in Bologna and Lucerne with the Orchestra Mozart. He now regularly conducts the Orchestra dell'Accademia Nazionale di Santa Cecilia – Roma, working with great soloists such as John Osborn, Barry Banks, Celso Albelo, Sonia Ganassi, and Lang Lang.

Carlo has had the pleasure of conducting many other distinguished orchestras, including the Montreal Symphony Orchestra, the Suisse Romande Orchestra, Graz Symphony Orchestra, the Orchestra of San Carlo Theatre in Naples, Orchestra di Padova e del Veneto, the Orchestra Regionale Toscana, the Orchestra of the Bellini Theatre in Catania, the Italian Swiss Orchestra and Pomeriggi Musicali Orchestra in Milan.

In May 2016 he had his debut at the Hamburg Staatsoper with *La traviata*.

ORCHESTRA DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA



ACCADEMIA NAZIONALE
DI SANTA CECILIA
Fondazione

The Orchestra dell'Accademia Nazionale di Santa Cecilia, Roma, was the first orchestra in Italy to devote itself exclusively to the symphonic repertoire, giving premieres of major masterpieces of the twentieth century, such as Respighi's *Fountains of Rome* and *Pines of Rome*. Founded in 1908, the Orchestra has been conducted by some of the major musical figures of the twentieth and twenty-first centuries: from Mahler, Debussy, Strauss, Stravinsky, Toscanini, Furtwängler, Karajan, Bernstein and Abbado, to the most impressive performers of our day including Gergiev, Thielemann, Temirkanov, Bychkov and Kirill

Petrenko. The most recent Music Directors of the Orchestra have been Sinopoli, Gatti and Chung. With Sir Antonio Pappano in the role of Music Director since 2005, the Orchestra has appeared in major European music festivals including the BBC Proms in London, the Lucerne Festival and the Salzburg Festival,

and has performed in some of the most world's best-known venues, including the Philharmonie in Berlin, Musikverein in Vienna, Concertgebouw in Amsterdam, Philharmonie in Paris, La Scala in Milan, and Semperoper in Dresden.

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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, 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, 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 has recently seen 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 retired from CUMS in 2016, becoming Conductor Laureate, performing *The Dream of Gerontius* at his final concert in Saffron Hall.

Beyond Cambridge he continues to be 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 continued with 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 of the Friends of Cathedral Music. He was appointed CBE in the 2009 Queen's Birthday Honours.

www.stephencleobury.com

THE CHOIR OF KING'S COLLEGE, CAMBRIDGE

For more than half a millennium, King's Chapel has been 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 here, sung by this choir, have been a fundamental part of College life.

Through the centuries, people from across the country and more recently from around the world have listened to the Choir, including many notable historical figures: British monarchs, from Elizabeth I to Victoria, to the present Queen, have come to hear it; political leaders such as Churchill and Gorbachev have made their way to the Chapel to hear the Choir; Wordsworth wrote about the Choir's 'heart-thrilling strains', while Charles Darwin loved the Choir so much that he engaged the choristers to come and sing in his rooms when he was at Cambridge. 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 across Europe,

America, Asia and Australia. Recent tours include a return to North America, and performances in France, Germany, Switzerland, Italy and Greece.

The consistently high standards achieved by the Choir over such a long course of time owe much to the five musicians who have been responsible for nurturing it over the course of the last 140 years: A.H. Mann (1876), Boris Ord (1929); David Willcocks (1957), Philip Ledger (1974) and, since 1982, Stephen Cleobury.

The College was founded with six 'singing men' and 16 choristers, who were to be poor boys 'of a strong constitution and an honest conversation'. Today the Choir comprises 16 boys and 14 men, although nowadays the men are choral scholars who are studying as undergraduates at the College, rather than older lay clerks, as was the case until 1927. From the 1870s the boys have been educated at King's College School, just across the river from the College, a thriving and famously happy school now comprising some 420 girls and boys. Prior to the 1870s, the choristers enjoyed less favourable conditions, often having to supplement their meals with left-overs from the College dinners at which they served!

Today the boys in the Choir, who are aged between 10 and 13, are given generous bursaries from the College for their education. Their Choir commitments are before and after school hours,

and their walk over to the College for evensong wearing top hats, in what they call 'the croc' (crocodile), is a daily feature of Cambridge life. Prior to becoming choristers they spend two years being taught as 'probationers', and they are gradually introduced to performing at services and at concerts, so that once they are full choristers they are familiar with what it feels like to stand up before an audience. By the time they leave King's they are proficient musicians, and take with them invaluable skills that last them a lifetime. A gratifying number of them aspire to return to King's as choral scholars.

The men of the Choir (countertenors, tenors and basses) are students at the University, who have all attained the necessary academic requirements to become undergraduates at Cambridge. They study many different academic subjects, from music to modern languages to natural sciences.

King's Choir has seen many a great musician pass through its ranks over the centuries. Orlando Gibbons was a chorister in the 1590s, when his elder brother was organist, and the 20th century saw many of the country's leading musicians beginning their careers as a chorister, choral scholar or organ scholar at King's, including conductors Sir Andrew Davis, Paul Daniel, Richard Farnes, Edward Gardner, and choral directors John Butt and Simon Halsey;

singers Michael Chance, Gerald Finley, James Gilchrist, Andrew Kennedy, Stephen Varcoe and the late Robert Tear; and organ recitalists Simon Preston, Thomas Trotter, David Briggs and David Goode. Some, like Francis Grier and Bob Chilcott, are composers, whilst others are distinguished instrumentalists, such as the violinist and conductor, Roy Goodman, and Andrew Marriner, clarinettist of the LSO. Cathedral and collegiate choirs which are run by King's Choir's former organ scholars include Durham, Gloucester, Norwich, St George's Chapel Windsor, Trinity College Cambridge, Magdalen College Oxford, and St Thomas Church, New York, while musical groups launched from King's College include The King's Singers, Polyphony, and John Eliot Gardiner's Monteverdi Choir.

Despite its deep roots in musical history, the Choir has always been at the forefront of technological innovation. The Festival of Nine Lessons and Carols, inaugurated at King's in 1918, was first broadcast by the BBC in 1928, making it the longest-established annual broadcast in history; meanwhile, the televised Christmas service, *Carols from King's*, celebrated its 60th anniversary in 2014. The Choir now releases four recordings a year on its own label, and broadcasts services on its website from King's College Chapel to a growing worldwide audience.

If you would like to know more about joining King's Choir, either as a chorister or as a choral or organ scholar, search online for 'King's College Choir'.

Choristers

Thomas Alban, Jack Bowley, Henry Butlin, Sam Cates, William Dewhurst, Samuel Ellis, Alexander Finlayson-Brown, Lev Godar, Joseph Hall, George Hill, Alfred Hopkins, Thomas Hopkins, Abrial Jerram, Theo Kennedy, Marcus McDevitt, Sung-Joon Park, Oliver Thomas, Sam Trueman

Altos

John Ash, Oliver Finn, Isaac Jarratt-Barnham, Rupert Scarratt

Tenors

Harry Bradford, Julius Haswell, Daniel Lewis, Toby Ward

Basses

Hugo Herman-Wilson, James Jenkins, Sebastian Johns, Benedict Kearns, Robin Mackworth-Young, Stephen Whitford





Beethoven – “Ghost” Trio recorded at 96kHz 24-bit PCM in the Marble Hall, Hatfield House, 10 May 2016.
Producer Andrew Keener. Recording Engineer Simon Eadon.

Ola Gjeilo – Serenity (O Magnum Mysterium) recorded at 96kHz 24-bit PCM in the Chapel of King’s College, Cambridge, by kind permission of the Provost and Fellows, 22 June 2016. *Producer Benjamin Sheen. Recording Engineer Simon Eadon.*

Barrière – Sonata for Two Cellos / Mark Simpson – Un Regalo recorded at 96kHz 24-bit PCM in the Duke’s Hall, Royal Academy of Music, London, 22 January 2017. *Producer Andrew Keener. Recording Engineer Simon Eadon.*

Respighi – Adagio con variazioni recorded at 48kHz 24-bit PCM in the Auditorium Parco della Musica, Rome, 28 January 2017.
Producer Andrew Keener. Recording Engineer Simon Eadon. Assistant Engineers Luca Padovana, Giacomo De Caterini.

David Matthews – Ein Celloleben / Charlotte Bray – Perseus recorded at 96kHz 24-bit PCM at Wigmore Hall, London, 1 February 2017. *Producer Andrew Keener. Recording Engineer Simon Eadon. Assistant Engineer Robin Hawkins.*

Editing Phil Rowlands (all except Gjeilo – Serenity); Benjamin Sheen (Gjeilo – Serenity)
Mixing Phil Rowlands, Andrew Keener (all except Gjeilo – Serenity); Benjamin Sheen (Gjeilo – Serenity)
CD mastering Phil Rowlands

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Booklet design & layout David Millinger

Booklet editors Rebecca Johns, David Millinger, Benjamin Sheen

Project management Andy Doe, Rebecca Johns, Claire Long, Benjamin Sheen, Nicky Thomas

Inside back cover image (above) Guy Johnston’s Tecchler cello © Tarisio

Label management Benjamin Sheen

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