

KING'S COLLEGE
CAMBRIDGE



AFTER HOURS

THE KING'S MEN
CAMBRIDGE

AFTER HOURS

A cappella from Cambridge

1	Get Around <i>The Beach Boys, arr. Keith Roberts</i>	02:05
2	Swing Low, Sweet Chariot <i>Traditional Spiritual, arr. Ed Rex</i>	03:06
3	Wonderwall <i>Oasis, arr. Tom Recknell</i>	02:30
4	A Nightingale Sang in Berkeley Square <i>Manning Sherwin and Eric Maschwitz, arr. Ruari Bowen</i>	03:36
5	Forget You <i>Cee Lo Green, arr. Ed Rex</i>	02:45
6	Never Had a Dream Come True <i>S Club 7, arr. Peter Lindsay and Joe Adams</i>	03:07
7	September <i>Earth, Wind and Fire, arr. Ed Rex</i>	04:04
8	Tears in Heaven <i>Eric Clapton, arr. Tom Recknell</i>	03:59
9	I Want It That Way <i>Backstreet Boys, arr. Tom Recknell</i> <i>Soloist Ben Goble</i>	03:03
10	Minnie the Moocher <i>Cab Calloway, arr. Ed Rex</i> <i>Soloist David Bagnall</i>	02:58
11	Call Me Maybe <i>Carly Rae Jepsen, arr. Ed Rex</i> <i>Soloists David Bagnall, Feargal Mostyn-Williams</i>	03:30
12	Old Man River <i>Jerome Kern and Oscar Hammerstein, arr. Ruairi Bowen</i> <i>Soloist Henry Hawkesworth</i>	04:16
13	Every Time We Say Goodbye <i>Cole Porter, arr. Ed Rex</i>	02:08
14	I Want You Back <i>The Jackson 5, arr. Ed Rex</i> <i>Soloist Mike Hamway</i>	02:29
Total Time		43:36

Tracks 1-4, 6-10, 12 & 13 recorded at St George's Church, Chesterton, 18-19 March and 25-26 June 2013

Tracks 5, 11 & 14 recorded at West Road Studio, 20 March 2013

Producer Benjamin Sheen

Engineers Matthew Dilley (Chesterton) and Daniel Halford (West Road Studio)

Mastering Engineer Nick Watson

Cover Design Andy Doe

Booklet Design & Layout David Millinger

Images © The King's Men

Label management Andy Doe

TRACK LIST

THE KING'S MEN



THE KING'S MEN

The King's Men (formerly known as 'Collegium Regale' – simply Latin for 'King's College') is the close harmony group made up of the choral scholars of the Choir of King's College, Cambridge. As Choral Scholars, our duties include singing the daily services in the Chapel, with busy recording and touring schedules in the vacations, and, of course, the famous Festival of Nine Lessons and Carols on Christmas Eve, broadcast by the BBC all around the world.

But alongside these choir commitments run countless engagements with *The King's Men*, which functions as a separate entity from the Choir itself, run by the choral scholars. We might expect to have as many as sixty *King's Men* engagements each year, and these include concerts in and around Cambridge, entertainment at functions in College, singing at umpteen Cambridge May Balls (often at silly-o'clock in the morning) and our annual tour, for which our fourteen members split into two groups, and pile into four unfortunate cars, to visit venues in the North and South of England. We have also sung at the Hong Kong Club in Hong Kong (funnily enough), in New York, and at Princeton University. As the Beach Boys so aptly put it, we do *Get Around*.

We have also had the pleasure of performing independently with such stars as trumpeter, Alison Balsom, and the world's premier operatic countertenor, Andreas Scholl. There was

also a now-fabled appearance as backing vocalists with Dizzee Rascal at the Electric Proms. The group has sung for such luminaries as Lord Sainsbury (under the direction of Stephen Cleobury), Stephen Hawking, and Daniel Craig. We were also engaged to sing at the Greenwich Royal Naval College at an official dinner celebrating the 2012 Olympics.

All this is absolutely brilliant fun, but it requires quite a deal of hard work to keep standards up – there are frequent rehearsals in term-time led by our appointed musical directors, and our business manager has the colossal task of organising every event for the group. As if this were not enough, each year the most experienced third-year singers leave the choir and a new crop of wide-eyed freshers arrives. If you were to leave the group and come back three years later, it would be a completely different set of singers from the one you started with.

In some ways, of course, this presents difficulties (note learning, for one), but in others it is a source of strength, as new generations bring new ideas and keep the group constantly on its toes – things cannot stagnate, because there is simply not enough time for them to.

kingsmencambridge.co.uk
facebook.com/the kingsmen

The King's Men

High Alto
 Mike Hamway
 Feargal Mostyn-Williams

Alto
 Patrick Dunachie
 Colm Talbot

High Tenor
 David Bagnall
 Joel Williams

Tenor
 Philip Barrett
 Ruairi Bowen *

Baritone
 Ben Goble
 Rob Stephen *

Bass
 Daniel d'Souza
 Sam Landman

Low Bass
 Henry Hawkesworth
 Ben Oakley

(* Musical Directors)



A YEAR WITH THE KING'S MEN



A YEAR WITH *THE KING'S MEN*

As Michaelmas Term begins, freshers arrive and leavers empty their rooms after their final summer concerts as members of the Choir. Despite the balmy overhang of the previous summer, our eyes are already set on Christmas, three months away. The first annual engagement every year is a large (free) concert in King's Hall of Christmas repertoire at the end of term, but the main priority to start with is to teach the freshers as much of the standard concert music as possible. That way, they can start participating in performances as soon as possible. As we stay in Cambridge after term ends to record *Carols from King's* for BBC television anyway, this allows us to do our annual carol concert at the Eagle pub in return for a healthy (or unhealthy, perhaps) tab behind the bar and to sing to the patients at Addenbrookes Hospital who cannot get back to their homes at Christmas – always a rewarding experience. On Christmas Eve, we often have a BBC radio broadcast in the morning, with just the men of the Choir, on top of the more famous *Festival of Nine Lessons and Carols* later in the day. After a two hour rehearsal for that, we go out and serenade the queue (some members of which have been braving the elements for a couple of days to ensure good seats!) with our close-harmony Christmas fare, before a hearty brunch.

The real climax of the King's Men's year comes when we go on our annual national tour (usually in the Easter holidays) and perform nine or ten concerts over the course of about as many days. The sequence of music in our concerts is in

a tried and tested format of four quarters (interspersed with an interval and some light contributions from our organ scholars), covering the whole range of our repertoire. We start off with early sacred music and madrigals of the 16th and 17th centuries, moving to arrangements of folk-songs in the second quarter. After the interval we have traditional spirituals and jazz before moving onto the more popular repertoire to close. It's an eclectic mix, but it does work. Each piece is preceded by a short spoken introduction by one of our number and we endeavour to make these humorous, although our comic expertise, it must be admitted, is somewhat limited. This CD, mercifully, is presented without these interjections, and includes music that you might hear us singing in the third and fourth quarters of a concert.

After exams comes the onslaught of May Balls – a week or so where all semblance of a decent sleeping pattern goes out the window. We perform as seven man groups, and sometimes we might have to sing at three different balls in one night, ending at about 5:00am. We always have an outrageously good time, and there is often the option to get a coveted ticket to the ball you are performing at – it's a fine deal. On the Sunday at the end of May Week we perform a concert called *Singing on the River*, where the audience sits on one side of the river Cam and we perform (with microphones) across the river from the other, on punts. The weather nearly always, miraculously, holds out and we usually present the same programme that we toured,

meaning that we know the music well enough not to be put off by ducks, high winds, and the ever-present possibility of falling in. It never fails to draw in a great audience – sometimes well over 1,000.

To find out more about becoming a member of *The King's Men*, visit the King's College Choir website: www.kings.cam.ac.uk/choir

RECORDING AFTER HOURS



RECORDING AFTER HOURS

It would be fair to say that this disc has been a time long in production. *The King's Men* have recorded CDs of Folk Songs and Spirituals, Christmas close-harmony music and two very successful albums of early renaissance music on the Signum label (directed by Stephen Cleobury), but for some reason or other the more 'popular' side of what we do was not documented. Talking to older members of the group, it seems that plans were always in the pipeline, but the project never quite materialised.

One thing so enjoyable about this project was just how much this was a 'home team' endeavour, all of the arrangers were members of *The King's Men* at some point, and our producer, Ben, was himself a Countertenor Lay-Clerk at King's at the time this record was made. It was great that he could actually attend our rehearsals to offer his thoughts well in advance of the sessions. Drawing on his experience of having produced a disc of similar repertoire whilst at New College, Oxford, his contribution was invaluable, as was the determination of our two musical directors, Rob and Ruairi.

We also greatly benefited from working with Ben Parry, sometime member of King's College Choir, a musical director of the Swingle Singers, founder of the Dunedin Consort and now director of the National Youth Choir. Our work with Ben focused on creating an authentic close-harmony sound, distinct from the more full-blooded singing which we do as soloists or members of the Chapel

Choir. Rogers Covey-Crump (tuning expert and tenor of the Hilliard Ensemble) also gave us some important advice about tackling the more complex harmonies in some of the arrangements.

Fairly early on in the planning of the project, our musical directors and producer decided, with common consent from the group, that we wanted the recorded sound to be a faithful representation of the sound of the group in concert, so apart from three tracks (*Call Me Maybe*, *Forget You* and *I Want You Back*), the recordings on this CD were made live, standing as we would for a concert, in a semi circle, and without any digital manipulation. The three tracks which weren't recorded live, we felt would work best recorded in a studio, as they were recent pop hits, and to make the arrangements come across at their best, the close and immediate sound that comes from multi-track recording in a studio was preferable. As most of our performing is done in seven man groups, we thought it appropriate to include this style of performance on the recording, and the finished product includes tracks with all fourteen of us singing together (such as *Get Around* and *Minnie the Moocher*), a reduced complement of about ten of us (*September*), all the way down to one-to-a-part seven man singing (*Old Man River* and *A Nightingale Sang in Berkeley Square*).

Notes © Henry Hawkesworth, 2014

THE ARRANGERS



THE ARRANGERS

Ed Rex has had ties with King's since joining as a chorister when he was eight years old. It was on tour with the Choir that he first heard the King's choral scholars singing close harmony; one particularly fine rendition of *Stormy Weather* was enough to set him on course for a long love affair with the genre. Going on to The King's School, Canterbury, he wrote several of the arrangements on this disc for the *a cappella* group there, which cheekily also performed under the moniker *The King's Men*. In 2007 he decided he could stay away from King's no longer and returned to the Choir as a choral scholar. Over his three years at Cambridge he played flute in the University Jazz Orchestra, wrote music for the ADC Theatre, and did a spell as musical director of *The King's Men*, writing a number of arrangements for the group to sing at various events in Cambridge (at the same time as getting the top starred first in music in the University).

Since leaving Cambridge, Ed has had a number of choral pieces published by Novello, and Boosey & Hawkes, and was commissioned to write the Introit for the BBC Radio 3 broadcast from the Edington Festival in 2012. He has arranged for the *King's Singers*, has composed music for various plays, and writes about technology and the arts for *The Spectator*. He has now found his way into the tech world, and is currently to be found running a music start-up out of Google Campus in London.

www.edrex.co.uk

Tom Recknell, like Ed, cut his teeth in choral music by being a chorister at King's as a young boy and clearly loved it so much that he returned in 2007 to have another go as a choral scholar, after a spell at Eton.

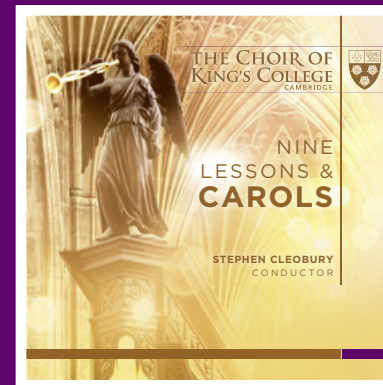
During his university years, Tom spent significantly more time writing songs, music for theatre, and arrangements for *The King's Men* than concentrating on his academic work, and has continued to follow that pattern of work into his professional life. Now working in London as a composer and songwriter, Tom has written music which has been heard on Channel 4 television, at Latitude Music Festival, on BBC Radio and at the Cannes Film Festival.

In 2010, Tom shared the responsibility of being musical director of *The King's Men* with fellow arranger Ed Rex, and is delighted to see this disc, which has been discussed for so many years, finally released.

www.tomrecknell.co.uk



ALSO AVAILABLE FROM KING'S



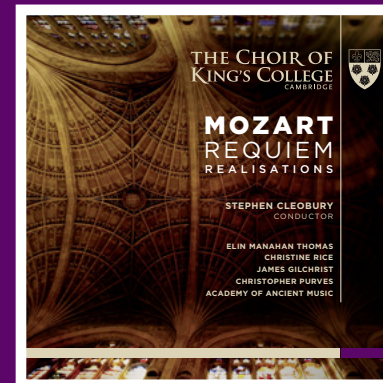
NINE LESSONS & CAROLS

STEPHEN CLEOBURY CONDUCTOR
KGS0001 (2CD)

PERFORMANCE / RECORDING ****

'the level of achievement reached in these live performances is enviable'

BBC Music Magazine (UK)



MOZART REQUIEM REALISATIONS

STEPHEN CLEOBURY CONDUCTOR

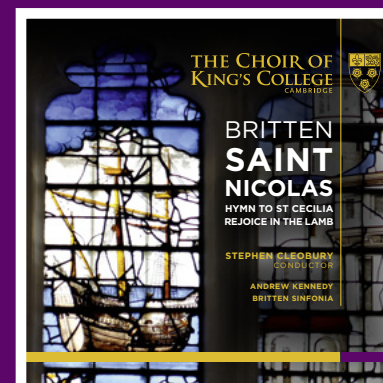
Elin Manahan Thomas, Christine Rice, James Gilchrist,
Christopher Purves, Academy of Ancient Music
KGS0002 (1SACD & 1CD)

'a performance that holds one's attention throughout ... The excellent line-up of soloists (Gilchrist and Purves are former King's choristers) could hardly be bettered, and Cleobury steers his forces through a most moving account. Highly recommended.'

Choir & Organ (UK)

'a suitably scholarly project from the Choir of King's College ... the soloists are excellent'

The Times (UK)



BRITTEN SAINT NICOLAS

STEPHEN CLEOBURY CONDUCTOR

Andrew Kennedy, Britten Sinfonia
KGS0003 (1CD & 1SACD)

***** RECORDING / ***** PERFORMANCE

'Andrew Kennedy is a gripping Nicolas ... All three works have been superbly recorded ... I'm not sure I've ever heard the resonant King's College acoustic captured better'

BBC Music Magazine (UK)

***** *The Financial Times* (UK)

'The contribution of all the choirs involved ... is pretty much beyond praise. The playing of the Britten Sinfonia is alert, rhythmical and purposeful. The tenor soloist Andrew Kennedy is magnificent here. The whole performance is utterly convincing and very moving, all captured in magnificent sound.'

International Record Review (UK)