

THE CHOIR OF
KING'S COLLEGE
CAMBRIDGE



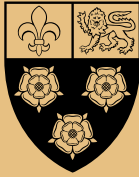
VAUGHAN WILLIAMS

DONA NOBIS PACEM

BERNSTEIN

CHICHESTER PSALMS

Stephen Cleobury
Britten Sinfonia



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.

VAUGHAN WILLIAMS

DONA NOBIS PACEM

Ailish Tynan *soprano*
Roderick Williams *baritone*
Henry Websdale *organ*

The Choir of King's College, Cambridge
Britten Sinfonia
Stephen Cleobury *conductor*

BERNSTEIN

CHICHESTER PSALMS

George Hill *treble*
Helen Sharp *harp*
Joby Burgess *percussion*
Richard Gowers *organ*

The Choir of King's College, Cambridge
Stephen Cleobury *conductor*

CD

51:20

VAUGHAN WILLIAMS

DONA NOBIS PACEM

1	I Agnus Dei	3:11
2	II Beat! beat! drums!	3:46
3	III Reconciliation	5:48
4	IV Dirge for Two Veterans	9:47
5	V The Angel of Death has been abroad	3:12
6	VI O man greatly beloved	7:05

BERNSTEIN

CHICHESTER PSALMS

7	I Psalm 108, 2 - Psalm 100	4:08
8	II Psalm 23 - Psalm 2, 1-4	5:07
9	III Psalm 131 - Psalm 133, 1	9:16

PAULUS

10	The Road Home	3:31
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PEACE WORKS

Dona Nobis Pacem* and the *Chichester Psalms

On 27 October 1952, Ralph Vaughan Williams penned a short letter to the pianist and lifelong conscientious objector Frank Merrick. The elderly composer (just turned 80) was prompted to do so by a contact at the Oxford University Press, which had received from the Musicians' Organisation for Peace an application to reproduce a fragment of his music on its forthcoming Christmas card. 'I thoroughly mistrust these so-called "Peace" movements', RVW remarked to Merrick, shooting – it would appear – from the hip. 'I know that your "Peace" organisation is run by honest and single-minded people: (indeed in early days I think I joined it myself) but I think there is a great danger that you are *too* simple minded and will become dupes of the nefarious designs of the kremlinists.' No-one, of course, likes to be dubbed a dupe; but neither, under these circumstances, would you want to appear a Scrooge. So, having aired his doubts and sounded a note of caution, RVW silenced his inner Ebenezer just long enough to give Merrick's greeting card the go-ahead, and to outline succinctly what his statement 'in favour of peace' would be. Though more complicated,

to his mind, than procuring a bit of plainsong or a snippet from Bach's *B Minor Mass*, printing the statement in question could not but pacify the most conflicted of listeners:



The exchange between RVW and Merrick may seem little more than a footnote to the history of *Dona Nobis Pacem*, the cantata from which this phrase is taken, yet the appropriation of the lilting fragment by the Musicians' Organisation for Peace tells us something important about RVW's principles, intentions, and popular allure. Composed in 1936 to mark the centenary of the Huddersfield Choral Society, *Dona Nobis Pacem* has often been thought to have exceeded the terms of its commission, garnering admiration for the ways in which it sets its sights further afield, and thereby prompts listeners to regard it as 'a commentary on the state of Europe'. Attractive though it may be to think of the cantata in these terms – as a piece of musical 'propaganda', or, in one recent account, as 'a manifesto for world peace' – RVW's response in 1952 to 'simple minded' pacifists should encourage us to return to his work in the mid-1930s, and to think again about its motivation as a form of political testimony.

For rather than opting to enlist material from the English literary tradition, as Benjamin Britten would in the case of *The War Requiem* some twenty-five years later, RVW strove in 1936 to

piece together a choral work that would speak in curiously distant ways to the matter of peace-making. After all, he too might have taken up the poetry of Wilfred Owen, or indeed followed the example of Gerald Finzi's *Requiem da Camera* (1924), which had incorporated texts by Thomas Hardy, John Masefield, and Wilfrid Gibson, each of them alert to the ethical problems of writing pastoral verse in the light of regime change and military upheaval. Instead, RVW elected to borrow the words of a New Yorker – Walt Whitman (1819-92) – whose poetry had long tantalised and tested him, trying the limits of his taste, both as a reader and as a song-writer. Whitman, he once remarked, “‘was too fond of the smell of his own armpits’” – a sniffy bit of criticism, to be sure, but one that also demonstrates an intimacy with the very curves and crevices of the poet's work. A letter to Gustav Holst in 1898 reveals an early, playful fascination with the American's style, and in the years leading up to the First World War, RVW had applied himself seriously to the task of setting portions of Whitman's lifework, *Leaves of Grass* (1855-92), culminating in 1909 with the completion of *A Sea Symphony*. In a lecture of 1912, RVW had been swift to acknowledge the poet's 'cosmopolitan' appeal, but it is clear from such accounts that he had come to see Whitman as a model folklorist, first and foremost, precisely because he'd reaped his 'inspiration' from the soil beneath his feet, and not from the 'incompatible conditions' of a 'foreign culture'.

It is all the more surprising, then, that Whitman remained such an important figure for RVW, who

could see no hypocrisy at all in his wanting to transplant the poet's lyrics. He carried with him a volume of *Leaves of Grass* as he went about his duties as a stretcher-bearer in the war, no doubt alive to the fact that he was following vicariously in Whitman's footsteps. As a volunteer nurse in the American Civil War (1861-65), Whitman too had witnessed the stark, scattered effects of modern artillery, and had written about them at length in a series of poems called *Drum-Taps* (later to be included in an expanded version of *Leaves of Grass*). One of these poems, 'Dirge for Two Veterans', had set RVW sketching before the outbreak of war in Europe, and it is easy to guess what piqued his curiosity. Extending to nine four-line stanzas, the poem tells a familiar story – the passing of a funeral party, the sounding of bugles and drums – yet there is a strangeness about these proceedings, and it has something to do with the 'new-made double grave' that opens like a wound at the end of the first verse. In time, we learn that the grave has been dug to accommodate blood relations – 'two veterans, son and father, dropped together' – and in the wake of that twofold bereavement, the witness to this burial allows himself to be carried away by the 'immense' procession. This is a poem, oddly, that purports to rejoice in the rhythms and phantom rhymes of the dirge, and to wax lyrical about the ways a procession of this sort 'enwraps' and seems to 'please' those who live to fight another day.

By returning to this ghoulish piece in 1936, RVW began to compose a cantata that would appear,

crucially, to be in two minds about the struggle for peace. We sense this mood of indecision too in the settings of Whitman that precede the 'Dirge', first in the manic call to arms of 'Beat! beat! drums!', and then, more sweetly, but no less irresistibly, in 'Reconciliation'. In this short, confessional poem – written shortly after the Civil War – Whitman finds himself at once preoccupied and elated by the spectacle of an enemy corpse. He gazes lovingly upon the 'white face', and feels inclined to 'touch lightly', not with his hands, but with his 'lips', rather, in a necrophiliac gesture that bespeaks a chilling kind of intimacy. RVW's setting gives nothing away, and simply allows the baritone soloist to hover uncertainly in the moment of his stolen kiss, sensitive perhaps to the reality that this 'reconciliation' is nothing more or less than wish-fulfilment. *Dona Nobis Pacem* is a work that subtly dramatizes the acts of joining and dividing forces – chorus and orchestra, percussion and strings – yet it is one that also allows for the possibility of hushed soliloquy: occasionally, as in 'Reconciliation', voices seem to strike out alone, as though encouraged to explore on their own terms the limits of expression and the thrill of melodic singularity. It would be easy to overlook, even to pardon, these flights of fancy; and indeed, the sixth and final part of the cantata may well be the movement RVW expected listeners to take to heart, with its festive turn, fanfares, and renewed attempt to interweave biblical lesson and aphorism. This, of course, was the finale that appealed to the sensibilities of the Musicians' Organisation for Peace in 1952. And yet, when all

is said and done – and sung – it will be clear that there *are* no greeting-card conclusions, or 'simple minded' mottos, to be drawn from this fitful work. A fair hearing of the cantata, on the contrary, might account for its lingering interest in the grim and sensual aspects of combat. Only then, perhaps, could we reasonably say that *Dona Nobis Pacem* is greater than the sum of its parts.

The other piece featured on this CD, Leonard Bernstein's *Chichester Psalms* (1965), would seem to require little by way of introduction. It has been noted many times before that the three dense movements of this work amount to a belated sign of peace, and an intimation of the ways Bernstein had come to doubt the dissonant effects of his third symphony, *Kaddish* (1963). Writing in 2004, in the spirit of synopsis and conciliation, Jamie Bernstein confessed that he had long since resolved to think of his father's symphony and the *Chichester Psalms* as 'one work, for the latter piece is really a resolution of the conflicts so passionately articulated in the former'. It is certainly tempting to imagine Bernstein Sr. might have had a grand scheme in mind – that in composing the *Chichester Psalms* he was also putting something more considerable to rest – yet there's ample evidence to suggest that his new choral work had nothing to do with peace at all:

Since June of nineteen-sixty-four
I've been officially free of chore
And duty to the N. Y. Phil. –
Fifteen beautiful months to kill!

This couple of couplets comes from a short, mock-epic poem, '...And What I Did', penned by Bernstein for *The New York Times* in October 1965. The poem tells of Bernstein's 'late Sabbatical' from orchestral duties in a rough mixture of tones and measures, revealing in the process a restlessly creative mind, which has been set spinning by the idea of writing another *West Side Story* (1957). As it turns out, his plan in the autumn of 1964 to turn Thornton Wilder's *The Skin of Our Teeth* (1942) into a musical had to be shelved, yet it did not quite come to nothing. In late 1963, Bernstein had received a letter from the Very Reverend Walter Hussey, Dean of Chichester Cathedral, entreating him to compose a new work for the 1965 Southern Cathedrals Festival. Bernstein had agreed, and he received a further note in August 1964 from Hussey, who wished to impress on him, ahead of the commission's delivery, how pleased he would be 'if there was a hint of *West Side Story* about the music'.

Little did Hussey know how literally his correspondent would respond to this mischievous request. A few months later, and at just about the time Bernstein could see that *The Skin of Our Teeth* project had ground to a halt, Hussey wrote again to New York, fearful that he'd become 'an arch nuisance':

May I say again that I hope you will feel entirely free to write your setting exactly as you wish to. I hope you would not, at any rate on our behalf, feel any restrictions from the point

of view of tradition or convention. The work would not be performed during any sort of religious service and I firmly believe that any work which is sincere can suitably be given in a cathedral and to the glory of God.

We might wonder what Hussey was hoping for exactly. A revamp of 'Maria'? The Nicene Creed set to 'Something's Coming'? Hussey had evidently decided that what the festival needed was an injection of energy, and that it would do it no harm at all 'to have a sharp and vigorous push into the middle of the 20th century'. Bernstein duly obliged. On 10 June 1965, his piece arrived finally on the cleric's desk, fully scored and replete with a typewritten copy of the Hebrew text. The work 'has an old-fashioned sweetness along with its more violent moments', Bernstein remarked to Hussey, before going on to explain that 'each movement contains one complete psalm plus one or more versions from another complementary psalm, by way of contrast or amplification'. Only one thing needed to be cleared up, and that was the untimely demise of the piece's working title, *Psalms of Youth*. 'The title has now been changed to *Chichester Psalms*', Bernstein reported: ("Youth" was a wrong steer; the piece is far too difficult).'

In practice, the piece was to prove plenty difficult for the combined male forces of Salisbury, Winchester, and Chichester Cathedrals, who delivered its UK première on 31 July 1965. Following an unruly invocation to psaltery and harp – '*Urah, hanevel, v'chinor!*' – the first movement plunges

into a quick, angular dance in 'the Davidic spirit', revelling at every turn in its own commotion: '*Hariu l'Adonai kol haarets*' ('Make a joyful noise unto the Lord all ye lands'). The problems and pleasures of this psalm-setting have to do with the way Bernstein plays fast and loose with the syntax of his Hebraic source – delaying and repeating phrases – whilst seeming to push on at the end of every bar, as though skipping half a beat, in a temper of irrepressible thanksgiving. Bernstein had warned Hussey of the new work's demands, and had been sure to include in the score 'exact notes' on the text's pronunciation. Nowhere would this act of charity be felt more keenly than at the heart of the second movement, which appears to burst forth after a schmaltzy setting of psalm 23. '[T]he Hebrew words of Ps. 2 are a tongue-breaker!', Bernstein confessed, perhaps a little tickled to think of the festival's back row getting to grips with '*Lamah rag'shu goyim / Ul'umim yeh'gu rik?*' ('Why do the nations rage, / And the people imagine a vain thing?'). The clever thing about such writing, as Hussey and others could see, is that the meaning of the derisive psalm has inveigled its way right into Bernstein's sense of rhythm, lending the sequence a fierce, interrogative edge.

Tongue-breaking, the psalm may be, but toe-tapping too, surely? For it is this second movement of the *Chichester Psalms* that reveals most conspicuously the residue of *West Side Story*. We might recall the layering effect of the 'Tonight Quintet' when we hear psalm 23 drift back in and over the pointed disquiet of the tenors and

basses: it is a moment of startling counterpoint, in which the upper parts are instructed by the composer to sing on, 'blissfully unaware' of the threat that stirs beneath them. Those who longed in 1965 to glimpse a hint of musical theatre in the new work can hardly have been disappointed, yet few could have imagined the scope or liberality of Bernstein's self-borrowing. The theme that surfaces in the second movement derives from a number that never made it into *West Side Story*, 'Mix!', a gangland song Bernstein and Stephen Sondheim had written to announce the Jets' violent intentions in Act I:

Mix! Make a mess of 'em.
Pay the Puerto Ricans back,
Make a mess of 'em.
If you let us take a crack,
There'll be less of 'em,
There'll be less of 'em.

Try singing these words to the tune of psalm 2 ('*Lamah! Lamah rag'shu? Lamah rag'shu goyim, Lamah rag'shu?...?*'), and you'll begin to apprehend the mood in which Bernstein undertook the festival commission. Some critics have considered it nothing more than a form of recycling, a lazy attempt to salvage a song that had simply not made the cut. It will be clear, even so, that passages of this kind, taken together with a few scraps from *The Skin of Our Teeth*, bear witness to a serious attempt on Bernstein's part to meet Hussey's expectations, and so to compose a work that not only appears to push and shove, but also to

dance and flirt, with the conventions of cathedral repertoire. Sometimes, as in the third movement, this locomotive dynamic slows and fades to permit a different sort of tempo and emotional temperature, yet even the limping pace of psalms 131 and 133 betrays a touch of the romantic. This is ‘almost a popular song’, Bernstein advised Hussey, shortly before its première; ‘it is something like a love-duet between the men and the boys’. This, assuredly, would get tongues wagging in Chichester; but lest this love-duet prove even too much for the likes of the Very Reverend Hussey, Bernstein ended his summary on a conciliatory note. ‘In this atmosphere of humility, there is a final chorale coda [...] – a prayer for peace’. And so indeed it remains, a prayer for peace, and the sign of a sabbatical well spent.

Edward Allen (Christ’s College, Cambridge)

Further Reading

Bernstein, Jamie, ‘The Revised Narration’, *Leonard Bernstein: Kaddish, Chichester Psalms, Missa Brevis*, featuring the London Oratory School Schola, BBC Singers, BBC Symphony Chorus and Orchestra, and Leonard Slatkin (Chandos [CHAN 10172] 2004)

Bernstein, Leonard, *The Leonard Bernstein Letters*, ed. Nigel Simeone (New Haven: Yale University Press, 2014)

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Kramer, Lawrence (ed.), *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood* (New York: Garland, 2000)

Simeone, Nigel, *Leonard Bernstein: West Side Story* (Farnham: Ashgate, 2009)

Vaughan Williams, Ralph, *Letters of Ralph Vaughan Williams*, ed. Hugh Cobbe (Oxford: Oxford University Press, 2008)

Vaughan Williams, Ursula, *R. V. W. : A Biography of Ralph Vaughan Williams* (Oxford: Oxford University Press, 1992 [1964])

Whitman, Walt, *Leaves of Grass: The Complete 1855 and 1891-92 Editions* (New York: Library of America, 1992)

NOTES ON THE RE-ORCHESTRATION

When I was first approached by King's about re-orchestrating this work, a version for strings and harp was envisaged. Vaughan Williams' original setting for full orchestra is better suited to a large choral society than to a small chapel choir. There exists already a version for strings and piano, but, on closer inspection, this version keeps the string parts exactly the same as the original, and simply reduces all the woodwind, brass, percussion, harp and organ to just piano. We felt that this would lose too much of the excitement of the original and, although there are many beautiful moments which would sound every bit as beautiful, there are many dramatic sections that could be disappointing, and we wanted to keep them as exciting as was originally intended.

We therefore settled on the idea of keeping the *intention* of the original, but cutting the number of players down to match the Choir's forces. I came up with various combinations – one of which used the splendid organ in the Chapel. This was the combination that was finally agreed upon. The reduction is quite considerable – twelve woodwind down to two, twelve brass down to three, and

string numbers reduced to match. Reducing the percussion numbers wasn't so simple – a timpani roll and a cymbal crash is a roll and a crash, and needs two players. Nothing, using only one player, can quite make up for it! So, although there has been a slight reduction in percussion activity, it has not been to the detriment of the work. It so easily could have been if we had cut those instruments as well.

String numbers too can make quite a big difference to the way a section is scored. I remember once being given this impossible brief: "We'd like this to sound like the soundtrack to the film *Titanic*... and we've enough money for a string quartet." On that occasion, I did write string parts that would have sounded good with the numbers of strings employed in the film, but I also wrote a second version, written especially for string quartet, which had a lot more flow and movement. I implored them to consider both versions. They rang me to say (with a certain degree of surprise in their voices) that they had gone with the 'non-*Titanic*' version. I wasn't surprised. Held notes in a large section sound wonderful, but with a smaller section they often need supporting below (or above). We had two celli on this RVW recording, which meant that the word *divisi* in the score effectively meant *solì*; likewise with the violas (we had three). This meant quite a few of the *divisi* sections required careful re-voicing in order to keep them well balanced.

Although Vaughan Williams' scoring of this work has both organ and harp, he uses them very sparingly. The reduction in the other forces

allowed me (and, in many ways, compelled me) to use these a little more often. The harp only appears half-way through in the original, but here I have employed it throughout. Use of the harp also serves to give the work a slightly lighter feel in places. Likewise, the organ part as written by Vaughan Williams only appears in the biggest moments – but I have been able to incorporate some far more delicate registrations. And, of course, the sound of King's College Choir singing with the organ is well-known and well-loved for good reason! Another unexpected, but very welcome, consequence of this re-orchestration is the amount of clarity the work has been given. With such a richly orchestrated work, one can lose detail, simply because of the numbers of instruments playing. However, paring it all back allows the original lines and thoughts to re-appear.

One of the hardest things with the reduction of an orchestration is to keep everything in proportion. For example, if Vaughan Williams had written a particular section for exactly all the orchestra we were using, and I transcribed it exactly, I would effectively be writing for full orchestra, whilst he would still have had a battalion of players waiting in the wings! These are all the instruments I have at my disposal though. So, a sense of scale – throughout the work – is enormously important. I find that, because of this, it is best to take myself away. For this project I stayed at a friend's cottage in Walberswick for a couple of weeks and worked with no distractions, from dawn to dusk (and beyond) for many days to see this through. It's not the sort of project one would want to do in bits!

It sounds like a lot of work – and in many ways it is, but these projects are always so enjoyable. It is fascinating as an orchestrator to get so deep into the original score: one always learns so much from the masters. And, for me, as a Vaughan Williams fan, this project has been a particular pleasure.

Jonathan Rathbone

I was delighted with the 'reduced' orchestration of *Dona Nobis Pacem* which Jonathan Rathbone created for this recording. There are places where the saying 'less is more' comes to mind, and I feel that he has achieved clarity where it is needed, but has not sacrificed dramatic effect at the climactic moments. The material for organ and harp is especially effective. These instruments, of course, together with the prominent percussion, form the basis for the 'reduced' version of *Chichester Psalms*, and thus these two works, brought together here as being great choral expressions of 20th century themes, are also linked in terms of the instrumental sound-world they inhabit.

I should write at this point that another important contributor to the project overall was Amos Paran, whose academic knowledge of biblical Hebrew and experience as a choral singer brought valuable insights to the Choir as it engaged with the texts of the *Chichester Psalms*. I am immensely grateful to him for his expertise.

Stephen Cleobury

DONA NOBIS PACEM

Music by **Ralph Vaughan Williams (1872-1958)**

Re-orchestrated by **Jonathan Rathbone (b1957)**

Published by **Oxford University Press**

① I

Agnus Dei
qui tollis peccata mundi
Dona nobis pacem.

*O Lamb of God,
that takest away the sins of the world
grant us peace.*

② II

Beat! beat! drums! – blow! bugles! blow!
Through the windows – through doors – burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying,
Leave not the bridegroom quiet – no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – blow! bugles! blow!
Over the traffic of cities – over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers' bargains by day – would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – blow! bugles! blow!
Make no parley – stop for no expostulation,
Mind not the timid – mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums – so loud you bugles blow.

Walt Whitman

③ III Reconciliation

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again
and ever again, this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

Walt Whitman

④ IV Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumin'd,
('Tis some mother's large transparent face,
In heaven brighter growing.)

O strong dead-march, you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

Walt Whitman

⑤ V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one, as of old, to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

John Bright

Dona nobis pacem.

Grant us peace.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan: the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land, and those that dwell therein;
The harvest is past, the summer is ended, and we are not saved.
Is there no balm in Gilead? is there no physician there?
Why then is not the health of the daughter of my people recovered?

Jeremiah 8: 15-16, 20, 22

⑥ VI

O man greatly beloved, fear not: peace be unto thee, be strong, yea, be strong.

Daniel 10:19

The glory of this latter house shall be greater than of the former [...] and in this place will I give peace.

Haggai 2:9

Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled;

and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory.

And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me,

so shall your seed and your name remain for ever.

Glory to God in the highest, and on earth, peace, good-will toward men.

Adapted from Micah 4: 3; Leviticus 26: 6; Psalms 85: 10 and 118: 19;

Isaiah 43: 9 and 66: 18-22, and Luke 2: 14

Dona nobis pacem.

Grant us peace.

CHICHESTER PSALMS

Music by **Leonard Bernstein (1918-1990)**

Published by **Boosey & Hawkes**

Music Publishers Ltd

⑦ I

Ps. 108, vs. 2:

Urah, hānevel, v'chinor!

A-irah shaḥar!

Ps. 100, entire:

Hariu l'Adonai kol haarets.

Iv'du et Adonai b'simḥa.

Bo-u l'fanav bir'nanah.

D'u ki Adonai Hu Elohim.

Hu asanu, v'lo anaḥnu.

Amo v'tson mar'ito.

Bo-u sh'arav b'todah,

Ḥatseirotav bit'bilah,

Hodu lo, bar'chu sh'mo.

Ki tov Adonai, l'olam ḥas'do,

V'ad dor vador emunato.

Awake, psaltery and harp:

I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.

Serve the Lord with gladness.

Come before His presence with singing.

Know ye that the Lord, He is God.

It is He that hath made us, and not we ourselves.

We are His people and the sheep of His pasture.

Enter into His gates with thanksgiving,

And into His courts with praise.

Be thankful unto Him, and bless His name.

For the Lord is good, His mercy is everlasting,

And His truth endureth to all generations.

Ps. 23, entire:

Adonai ro-i, lo eḥsar.
 Bin'ot deshe yarbitseini,
 Al mei m'nuḥot y'naḥaleini,
 Nafshi y'shovev,
 Yan'ḥeini b'ma'aglei tsedek,
 L'ma'an sh'mo.
 Gam ki eilech
 B'gei tsalmavet,
 Lo ira ra,
 Ki Atah imadi.
 Shiv't'cha umishan'tecba
 Hemah y'naḥamuni.
 Ta'arocho l'fanai shulchan
 Neged tsor'rai
 Dishanta vashemen roshi
 Cosi r'vayah.
 Ach tov vahesed
 Yird'funi kōl y'mei ḥayai,
 V'shav'ti b'veit Adonai
 L'orech yamim.

Ps. 2, vs. 1-4:

Lamah rag'shu goyim
 Ul'umim yeh'gu rik?
 Yit'yats'vu malchei erets,
 V'roznim nos'du yaḥad
 Al Adonai v'al m'shiḥo.
 N'natkah et mos'roteimo,
 V'nashlichah mimenu avoteimo.

The Lord is my shepherd, I shall not want.
 He maketh me to lie down in green pastures,
 He leadeth me beside the still waters,
 He restoreth my soul,
 He leadeth me in the paths of righteousness,
 For His name's sake.
 Yea, though I walk
 Through the valley of the shadow of death,
 I will fear no evil,
 For Thou art with me.
 Thy rod and Thy staff
 They comfort me.
 Thou preparest a table before me
 In the presence of mine enemies,
 Thou anointest my head with oil,
 My cup runneth over.
 Surely goodness and mercy
 Shall follow me all the days of my life,
 And I will dwell in the house of the Lord.

Why do the nations rage,
 And the people imagine a vain thing?
 The kings of the earth set themselves,
 And the rulers take counsel together
 Against the Lord and against His anointed.
 Saying, let us break their bands asunder,
 And cast away their cords from us.

Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!

9 III

Ps. 131, entire:

Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Ya'el Yis'rael el Ad onai
Me'atah v'ad olam.

Ps. 133, vs. 1:

Hineh mah tov,
Umah nayim,
Shevet a'him
Gam ya'ad.

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He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.



STEPHEN CLEOBURY

Conductor



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 Philharmonia Orchestra, the Academy of Ancient Music, 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 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



AILISH TYNAN

Soprano



Ailish Tynan trained at Trinity College, the Royal Irish Academy of Music in Dublin and the Guildhall School of Music and Drama, London. She was a Vilar Young Artist at the Royal Opera House, Covent Garden and a BBC New Generation Artist. In 2003, representing Ireland, Ailish won the Rosenblatt Recital Prize at BBC Cardiff Singer of the World.

Operatic engagements include Gretel *Hänsel und Gretel*, Podtotschina's daughter *The Nose*, and Madame Cortese *Il viaggio a Reims* (Royal Opera House, Covent Garden), and Vixen *The Cunning Little Vixen* (Grange Park Opera). Among her notable concert appearances are Mahler Symphony No. 8 (Accademia Nazionale di Santa Cecilia, Philharmonia, Frankfurt Radio Symphony Orchestra, and Dresdner Philharmonie), Mahler Symphony No. 4 (Prague Symphony Orchestra and the Hallé), and Vaughan Williams *Hodie* (Royal Concertgebouw, Amsterdam). She performs regularly at the BBC Proms where she has performed Bella in Tippett's *A Midsummer Marriage* (BBC Symphony Orchestra) and Gliere's

Concerto for Coloratura Soprano (Bournemouth Symphony Orchestra).

In recital Ailish performs at venues and festivals including Wigmore Hall, Edinburgh, City of London, Gregynog, St. Magnus, Brighton and West Cork Music Festivals, and the Vinterfespill in Norway.

Her discography includes Fauré *Mélodies* (Opus Arte), *Nacht und Träume* (Delphian), *From a City Window: Songs by Hubert Parry* (Delphian) and *An Irish Songbook* (Signum Classics) all with pianist Iain Burnside; *Messiah* with the Academy of Ancient Music (EMI) and Mahler Symphony No. 8 with the London Symphony Orchestra under Valery Gergiev (LSO Live), and the Philharmonia Orchestra under Lorin Maazel (Signum Classics). She has also appeared as a guest commentator and jury member at BBC Cardiff Singer of the World.

www.ssartists.co.uk/artist/ailish-tynan

RODERICK WILLIAMS

Baritone



Roderick Williams encompasses a wide repertoire, from baroque to contemporary music, in the opera house, on the concert platform and in recital. He enjoys relationships with all the major UK opera houses. He has also sung world premieres of operas by, among others, David Sawer, Sally Beamish, Michael van der Aa, Robert Saxton and Alexander Knaifel.

Roderick Williams has sung concert repertoire with all the BBC orchestras, and many other ensembles including the Royal Scottish National Orchestra, the Berlin Philharmonic, Accademia Nazionale di Santa Cecilia, New York Philharmonic and Bach Collegium Japan. His many festival appearances include the BBC Proms (including the Last Night in 2014), Edinburgh, Cheltenham, Aldeburgh and Melbourne.

Recent opera engagements include *Oronte* in Charpentier's *Medée*, Don Alfonso *Così fan Tutte*, Pollux *Castor and Pollux* for English National Opera, Papageno *Die Zauberflöte* for the Royal Opera House, and the title roles of *Eugene Onegin* for Garsington Opera, and *Billy Budd* for Opera

North. Recent and future concert engagements include concerts with the Tonkünstler Orchester at the Musikverein, Berlin Philharmonic, Cincinnati Symphony, Orchestra of the Age of Enlightenment and Music of the Baroque Chicago.

He is also an accomplished recitalist and appears regularly on Radio 3 both as a performer and a presenter.

His numerous recordings include Vaughan Williams, Berkeley and Britten operas for Chandos and an extensive repertoire of English song with pianist Iain Burnside for Naxos.

Roderick Williams is also a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio.

He was Artistic Director of Leeds Lieder in April 2016 and won the RPS Singer Award in May 2016. He was awarded an OBE in June 2017.

www.grovesartists.com/artist/roderick-williams

BRITTEN SINFONIA

Britten Sinfonia is one of the world's most celebrated and pioneering ensembles. The orchestra is acclaimed for its virtuoso musicianship, an inspired approach to concert programming which makes bold, intelligent connections across 400 years of repertoire, and a versatility that is second to none. Britten Sinfonia breaks the mould by not having a principal conductor or director, instead choosing to collaborate with a range of the finest international guest artists from across the musical spectrum, resulting in performances of rare insight and energy.

Britten Sinfonia is an Associate Ensemble at the Barbican in London and is an Ensemble-in-Residence at Cambridge University. The orchestra's growing international profile includes regular touring to North and South America and Europe.

Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world-class performances, illuminating and distinctive programmes where old meets new, and a deep commitment to bringing outstanding music to both the world's finest concert halls and the local



community. Britten Sinfonia is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion.

Central to Britten Sinfonia's artistic programmes is a wide range of creative learning projects within both schools and the community including the talented youth ensemble Britten Sinfonia Academy and annual composition competition, OPUS2017.

In 2013 Britten Sinfonia was awarded the Royal Philharmonic Society Music Award for Ensemble having previously won the Chamber Music Award in 2009 and the Ensemble Award in 2007. Britten Sinfonia recordings have been Grammy nominated, received a *Gramophone* Award and an *ECHO/Klassik Recording Award*, and most recently it was awarded a *BBC Music Magazine* Award for its recording of James MacMillan's Oboe Concerto. In 2014 Britten Sinfonia was nominated for an Olivier Award for its collaboration with the Richard Alston Dance Company.

www.brittensinfonia.com

Violin 1

Jacqueline Shave *Leader*
Marcus Barcham Stevens
Charlotte Maclet
Martin Gwilym-Jones
Katherine Shave

Violin 2

Miranda Dale
Nicola Goldscheider
Alexandra Caldon

Violas

Clare Finnimore
Daisy Spiers
Bridget Carey

Cellos

Caroline Dearnley
Ben Chappell

Double Bass

Stephen Williams

Flute

Charlotte Ashton

Oboe & Cor Anglais

Jenny Brittlebank

Horns

Alex Wide
Tim Anderson

Trumpet

Bruce Nockles

Timpani

Scott Bywater

Percussion

Toby Kearney
Jeremy Cornes
Tim Gunnell
Joby Burgess †

Harps

Sally Pryce
Helen Sharp †

† Bernstein *Chichester Psalms* only. All other players on Vaughan Williams *Dona Nobis Pacem* only.



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 all 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) Henry Butlin ***,
Alexander Finlayson-Brown, Abrial Jerram *,
Marcus McDevitt, Sung-Joon Park *

Year 7 (ages 11-12) Thomas Alban †, Joseph Hall,
Alfred Hopkins, Jack Bowley, George Sheldon *

Year 6 (ages 10-11) Samuel Cates, Lev Godar,
George Hill **, Samuel Trueman

Probationers (ages 9-10) Philip Curtis,
Elliot Hasler, Joshua O'Neill, Julius Sirringhaus

Altos

Rupert Scarratt †, Isaac Jarratt-Barnham,
George Gibbon, Daniel Henderson

Tenors

Harry Bradford †, Jack Goulder,
James Micklethwaite, Christopher Nehaul

Basses

James Jenkins, Sebastian Johns †,
Stephen Whitford, Charlie Baigent, Zac Moxon,
Trojan Nakade, Barney Wolstenholme

Organ Scholars

Richard Gowers, Henry Websdale

Director of Music

Stephen Cleobury

* Not 16-17 January

*** Not 26-27 June

** Not 17 January

† Soloists: Tracks 7 & 9

This album includes a track by American composer Stephen Paulus, who passed away in 2014. Paulus co-founded the Minnesota Composers Forum, now known as the American Composers Forum, and won posthumous Grammy Awards for Best Contemporary Classical Composition and Best Classical Compendium. *The Road Home* has been performed by King's College Choir on its two most recent tours to the USA, and has become a favourite for the performers and audience members alike.

Paulus *The Road Home* recorded at 96kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows, 25 April 2017.

Producer, Engineer, Editor & Mastering Benjamin Sheen

Album recorded at 192kHz 24-bit PCM in the Chapel of King's College, Cambridge, by kind permission of the Provost and Fellows, †16-17 January & *26-27 June 2017.

Producer, Editor & Mastering Simon Kiln
Recording Engineers †Arne Akselberg, *Jonathan Allen
Mixing Engineers †Arne Akselberg, *Jonathan Allen
Assistant Engineers †Can Aykal, *Stefano Civetta
Language Coach †Amos Paran

† *Chichester Psalms*
* *Dona Nobis Pacem*

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Photograph of Britten Sinfonia (p26) © Harry Rankin
Photograph of Choir of King's College, Cambridge (inside back cover, opposite) © Kevin Leighton / King's College, Cambridge

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www.kingscollegerecordings.com
www.kings.cam.ac.uk

