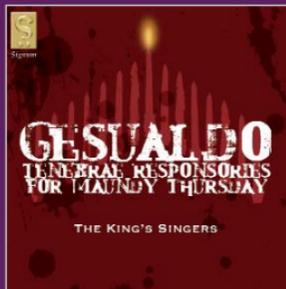


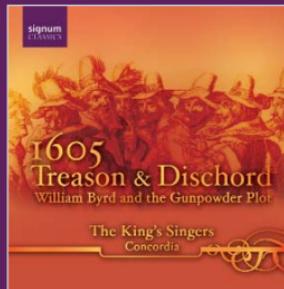
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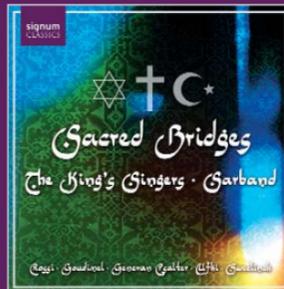


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THE KING'S SINGERS

THE TRIUMPHS OF ORIANA

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THE TRIUMPHS OF ORIANA

1.	Hence, stars, too dim of light	Michael East (c. 1580 – 1648)	[1.40]
2.	With angel's face and brightness	Daniel Norcombe (1576 – before 1626)	[2.05]
3.	Lightly she whipped o'er the dales	John Mundy (c. 1529 - ?1591)	[2.57]
4.	Long live fair Oriana	Ellis Gibbons (1573 - ?1603)	[2.40]
5.	All creatures now are merry-minded	John Bennet (c. 1575 – 1614)	[1.54]
6.	Fair Oriana, beauty's queen	John Hilton (? - ?1608)	[2.02]
7.	The nymphs and shepherds danced	George Marson (c. 1573 – 1632)	[2.39]
8.	Calm was the air and clear the sky	Richard Carlton (c. 1558 - ?1638)	[3.43]
9.	Thus Bonny-boots the birthday celebrated	John Holmes (? – 1629)	[2.29]
10.	Sing, shepherds all, and in your roundelays	Richard Nicolson (c. 1570 – 1639)	[3.27]
11.	The fauns and satyrs tripping	Thomas Tomkins (1572 – 1656)	[4.23]
12.	Come, gentle swains	Michael Cavendish (c. 1565 – 1628)	[3.04]
13.	With wreaths of rose and laurel	William Cobbold (1560 – 1639)	[2.08]
14.	Arise, awake, awake	Thomas Morley (1557 – 1602)	[2.10]
15.	Fair nymphs I heard one telling	John Farmer (c. 1570 – fl. 1592 – 1599)	[2.23]
16.	The lady Oriana	John Wilbye (1574 – 1638)	[2.23]
17.	Hark! Did ye ever hear so sweet a singing?	Thomas Hunt (1st half of 17th cent.)	[3.01]
18.	As Vesta was from Latmos hill descending	Thomas Weelkes (1575 – 1623)	[3.02]
19.	Fair Orion, in the morn	John Milton (c.1563 – 1647)	[2.13]
20.	Round about her charret	Ellis Gibbons (1573 - 1603)	[2.27]
21.	Bright Phoebus greets most clearly	George Kirbye (? – 1634)	[2.14]
22.	Fair Oriana, seeming to wink at folly	Robert Jones (c. 1577 – after 1615)	[2.54]
23.	Fair Cytherea presents her doves	John Lislely (?)	[3.38]
24.	Hard by a crystal fountain	Thomas Morley (c. 1557 - 1602)	[3.05]
25.	Come, blessed Byrd	Edward Johnson (end of 16th cent. beginning of 17th cent.)	[2.30]
	Total time		[67.13]

THE KING'S SINGERS

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THE TRIUMPHS OF ORIANA

The Triumphs of Oriana is an Elizabethan curiosity, the swan song of an age in which Elizabeth, as Oriana, remained the eternally bountiful Queen of a pastoral Arcadia. Published by Thomas Morley in 1601, the 25 madrigals could be the music for a court entertainment, a masque in which Elizabeth was crowned the Virgin Queen to the music of the nymphs of the goddess Diana.

But by the time the madrigals were printed in 1601, the refrain 'Long Live fair Oriana' must have been sung more in pious hope than realistic expectation. Elizabeth was nearing 70, in poor health and worse spirits. Her favourite, the Earl of Essex, had been executed for treason, Parliament was challenging her prerogatives, and her beauty was preserved only in portraits. Thomas Morley, a gentleman of the Chapel Royal, tried to revive her by repaying a debt, and repaying it in extravagant style.

Three years earlier, Elizabeth had granted Morley a monopoly to print music. In return he set out not only to charm her and flatter her person, but to add to the lustre of her reign. Music in England had long been overshadowed by music on the continent. Morley aimed to demonstrate that English musicians could match Italian ones by imitating *Il Trionfo di Dori*, an elaborate collection of 29 madrigals by 29 different composers published in 1592 in praise of a Venetian bride.

Morley's aim was ambitious and he very nearly succeeded. The 23 composers of the *Triumphs* are a combination of the young and enthusiastic, the old and the staid, and truly famous and the nearly famous – John Milton, father of the poet, was a

contributor. Together they produced a fine collection of madrigals which demonstrated the assured talents of English composers. The words of the *Triumphs* depicted an idealised England which never existed, but their music reflected the rising cultural confidence of the Elizabethan age: whatever other nations did, England could match or excel.

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THE TRIUMPHS OF ORIANA

The Triumphs of Oriana is an extravagant musical compliment paid to Elizabeth I by Thomas Morley, Gentleman of the Chapel Royal. Published in 1601, it consists of 25 madrigals by 23 different composers. Each madrigal, moreover, concludes with the refrain, 'Then sang the shepherds and nymphs of Diana: Long live fair Oriana'.

The compliment would have been immediately apparent. Elizabeth had long been equated with Oriana, the heroine of the chivalric romance *Amadis de Gaul*. It was also fitting that the nymphs of Diana, goddess of chastity, should attend on Elizabeth, the Virgin Queen. The idealised, pastoral setting presents Elizabeth as the eternally beautiful Queen presiding over Arcadia, the justly revered ruler of an idyllic land.

But the *Triumphs* is much more than a piece of passing flattery. Many of the madrigals are excellent, and those by Bennet, Weekles, Cavendish and Morley are well known. Others languish in a possibly justified obscurity. But the collection as a whole captured the musical imagination of the time and continues to intrigue. Where did the idea of such a collection come from? Why was the set not dedicated to Elizabeth? Who is the mysterious 'Bonny-boots'? And why are so many composers so obscure?

Just as the *Triumphs* continue to inspire imitations, it was itself inspired by a madrigal collection published in Venice in 1592, *Il Trionfo di Dori*. Commissioned for the wedding of Leonardo Sanudo, a Venetian nobleman, the set consisted of 29 madrigals by 29 different composers, all of which ended 'Viva la bella Dori', in honour of the bride. Nicholas Yonge, a singing man from St Paul's, translated the contribution by Giovanni Croce, 'Ove tra l'herb' ei fiori', and included it in his second anthology of Italian madrigals, the *Musica Transalpina* of 1597. Morley's own contribution to the *Triumphs*, 'Hard by a Crystal Fountain', also took its inspiration from Croce: it is an imaginative rewrite of Croce's music to Yonge's words.

Morley was not, however, the first to think of using this refrain. Michael Cavendish included it in the beautifully delicate 'Come gentle swains', published in 1598, and John Holmes' contribution, 'Thus Bonny-boots', was written in 1597. Morley did not instigate the idea of 'Oriana' madrigals but took those which were already in circulation and commissioned several more to create the collection.

The *Triumphs* may have been written for an actual pageant or masque performed in front of the Queen herself. A commonly

repeated possibility is that they were written for the May Day celebrations at the house of William Cornwallis at Highgate. The *Triumphs*, however, were printed at some point between July and December. Thomas Hunt, described in the copy as 'Batcheler of Musick', only took his degree from Corpus Christi College, Cambridge, on the 4th July 1601, while in December of that year the Cornwallis family accounts show the purchase, for 'four shillings and sixpence, of Morley's Orianas in six parts'. If the set really was written for a particular performance, the Accession Day celebrations on November 17th seem a more likely occasion.

However, the set was not carefully ordered for performance. The madrigals do not form a narrative sequence, but are arranged for the convenience of the printer. The 5-part songs are printed together before those in 6-parts, and even within each section the order is determined by clef and key signature. One madrigal, by Michael East, arrives so late that it was printed not in the body of each part-book but in the preliminary pages (which, peculiarly, were always printed last). Another madrigal by Bateson was not included in the set at all (and does appear on this recording), but it was printed in Bateson's own set of 1604 with the admission, "This song should have been printed in the set of *Orianas*".

Morley, along with Ellis Gibbons (elder brother of Orlando), compensated for these omissions by each writing an extra madrigal in addition to the ones they had already contributed. Morley reworked 'Adieu you kind and cruel', which he had already published in 1597, and transformed it into, 'Arise, awake'. The haste of the reworking is apparent. Unusually for Morley, the words and music do not always sit comfortably together. Gibbons too seems not to have had time to find a new

lyric. The text of his first madrigal is identical to that set by Thomas Hunt, although a new first line was added so that the lyric would appear to be different on the title page. Similarly, Kirbye originally wrote his madrigal to the same text as that set by Norcombe, 'With angel's face'. To avoid repetition, for the first edition Morley changed the text of Kirbye's madrigal to 'Bright Phoebus', the text performed on this recording.

The *Triumphs*, far from being carefully planned for a performance, were completed in haste. The collection needed to be finished with whatever madrigals were to hand, probably in order to be presented as a gift. In 1598, Elizabeth had granted Morley a monopoly to print music. It seems likely that Morley was attempting to repay this generosity by presenting the Queen with a present of printed music books composed in her honour.

However Morley dedicated the *Triumphs of Oriana* not to the Queen herself, but to her cousin, Charles Howard, Earl of Nottingham. The reason for this was financial. Dedications were a polite way of asking for money, and Morley could scarcely ask Elizabeth for further favours. Elizabeth in any case was notoriously parsimonious. Howard, moreover, was caught. He could scarcely refuse to pay the patron, as any refusal could be interpreted as a slight on Elizabeth. By dedicating the set to Howard, Morley could hope for further rewards and still repay his debt to the Queen.

Elizabeth's presence permeates the collection, but another, less obvious figure haunts the *Triumphs of Oriana*: references to 'Bonny-boots' appear in two madrigals. The piece by Edward Johnson, placed last as was customary for memorial pieces, laments the death of bonny-boots in a sombre tone more akin

to a motet than a madrigal. Both William Holborne and Thomas Morley had printed music lamenting his death as early as 1597. The madrigal by John Holmes, in which Bonny-boots is very much alive, was therefore also written by 1597, and is probably the earliest piece in the *Triumphs*.

The text of the madrigals suggests that Bonny-boots was a musical, terpsichorean courtier, a favourite of Elizabeth who died in 1597. Explanations as to his true identity are numerous. One suggestion is that Bonny-boots is a corruption of the French, 'bon et beau', and that it refers to a generic courtier. Another is that he is the minor poet, Christopher Morley (possibly the brother of Thomas Morley). Certainly, there is a sonnet by one 'Ch. M.' (only extant in the manuscript) which begins with 'Come blessed bird' – exactly the same words as open Edward Johnson's madrigal of the *Triumphs* which laments Bonny-boots' death. Johnson's madrigal also capitalises 'Byrd', so that it can also be seen as a plea to William Byrd, then in semi-retirement in Essex, to return to court. The most likely explanation however is that Bonny-boots was Henry Noel, a figure much loved by musicians – Weekles, Dowland and Morley all wrote him elegies.

Bonny-boots was a figure at court, where Italian madrigals were very much in vogue. The two 'Bonny-boots' madrigals, together with some of the better madrigals such as 'All creatures now' by Bennet, copy the 7 and 11 syllable lines of Italian madrigal verse. The refrain itself, of course, consists of one line of 11, and one of 7 syllables. Morley, however, was trying to demonstrate that English music could rival anything produced on the continent. The *Triumphs* deliberately draws on an Italian model, as Morley drew on Croce's madrigal for his own contribution, in order that a direct comparison could

be drawn between the English and Italian versions – and Morley intended that the comparison would reflect favourably on England.

Certainly, the composers of the *Triumphs* use word-painting in the Italianate manner to great effect. Thomas Weelkes takes the tendency to extremes in 'A Vesta was from Latmos hill descending': the music on 'ascending' and 'descending' rises and falls appropriately, he sets the words 'two by two', 'three by three' and 'all alone' to the appropriate number of voices and gives the bass the word 'long' to the old 'long' note value. Most of the composers similarly cannot resist the obvious play on words on the 'long' of 'Long live fair Oriana'.

In search of the best music, Morley drew upon England's richest source of musicians, the organists and singing men of the chapels and cathedrals. Although many of the composers now seem obscure, in the 17th century the list of contributors to the *Triumphs* would have read like a list of the great and the good of English church music.

Michael East was organist of Lichfield Cathedral, John Mundy organist of St George's Windsor, and Cobbold organist at Norwich where Carlton was master of the choristers. Tomkins was at Worcester, while Weelkes was at Winchester then Chichester. Nicolson was organist of Christ Church Cathedral, Oxford and Marson was organist and master of the choristers at Canterbury, where Thomas Hunt was also a singing man. Bateson was organist of Chester, Hilton was at Trinity College, Cambridge, and Ellis Gibbons came from a family of Cambridge waits and was organist of Salisbury Cathedral. John Holmes succeeded Ellis Gibbons at Salisbury in 1602 having previously been at Winchester, and John Farmer was technically the

organist of Christ Church Cathedral, Dublin, although he had more or less deserted his post after 1599.

Of the others, most were highly respected musicians. Daniel Norcombe was lutenist to Christian IV of Denmark. Kirbye, Wilbye and Johnson were employed in private houses around East Anglia, part of the extensive network of musical households in which William Byrd also participated. Robert Jones has graduated Bachelor of Music from Oxford in 1597, Bennet had contributed to Barley's *Psalter* in 1596, and Cavendish had published his own set of music in 1598. Only John Milton, the father of the poet, seemed to have no obvious musical connections, and was earning his living in London as a scrivener. The only composer who remains truly unknown is John Lisley. It has been suggested that he is John Lyly the dramatist, especially as two of the lyrics in the collection, those set by East and Milton, are ascribed to the initials, 'L.L'. One 'John Lillie of the Cittie of London' is also found in company with 'Thomas Thomkins' in the records of Christmas revels at Gray's Inn in 1594. It is tempting to conclude that Lisley was a London minstrel – his madrigal is certainly not particularly distinguished.

Despite all the private references, missing madrigals and complex dedications, Morley created a fine collection of madrigals whose appeal makes them instantly accessible. Though founded on an Italian model, Morley uses the *Triumphs* to demonstrate the vitality of English music and praise the inspiration behind England's cultural renaissance, Elizabeth I.

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TEXTS

1. Hence, stars, too dim of light

Hence stars, too dim of light,
You dazzle but the sight,
You teach to grope by night.
See here the shepherds' star,
Excelling you so far,
Then Phoebus wiped his eyes,
And Zephyr cleared the skies,
In sweet accented cries.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

2. With angel's face and brightness

With angel's face and brightness
And orient hue fair Oriana shining,
With nimble foot she tripped o'er the hill and mountains.
At last in dales she rested
Hard by Diana's fountains.
This is that maiden Queen of fairyland
With sceptre in her hand.
The fauns and satyrs dancing
Did show their nimble lightness.
Fair Nais and the nymphs did leave their bowers,
And brought their baskets full of herbs and flowers.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

3. Lightly she whipped o'er the dales

Lightly she whipped o'er the dales,
Making the woods proud with her presence,
Gently she trod the flowers;
And as they gently kissed her tender feet
The birds in their best language bade her welcome,
Being proud that Oriana heard their song.
The clove-foot satyrs singing
Made music to the fauns a-dancing,
And both together with an emphasis
Sang Oriana's praises;
Whilst the adjoining woods with melody
Did entertain their sweet sweet harmony.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

4. Long live fair Oriana

Long live fair Oriana.
Hark, did you ever hear so sweet a singing?
They sing young Love to waken.
The nymphs unto the woods their Queen are bringing.
There was a note well taken!
O good! Hark, how joyfully 'tis dittied,
A Queen and song most excellently fitted!
I never heard a rarer
I never saw a fairer.

Then sing ye shepherds and nymphs of Diana:
Long live fair Oriana.

5. All creatures now are merry-minded

All creatures now are merry-minded,
The shepherds' daughters playing,
The nymphs are fa-la-la-ing.
Yond bugle was well winded.
At Oriana's presence each thing smileth.
The flowers themselves discover,
Birds over her do hover,
Music the time beguileth,
See where she comes,
With flowery garlands crowned,
Queen of all queens renowned.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

6. Fair Oriana, beauty's queen

Fair Oriana, beauty's queen,
Tripped along the verdant green.
The fauns and satyrs running out
Skipped and danced round about.
Flora forsook her painted bowers,
And made a coronet of flowers.
Then sang the nymphs of chaste Diana:
Long live fair Oriana.

7. The nymphs and shepherds danced

The Nymphs and shepherds danced
Lavalots in a daisy-tap'stried valley.
Love from their face-lamps glanced,
Till wantonly they dally.
Then in a rose-banked alley
Bright Majesty advanced,
A crown-graced virgin whom all people honour.
They leave their sport amazed,
Run all to look upon her.
A moment scarce they gazed
Ere beauty's splendour all their eyes had dazed,
Desire to see yet ever fixed on her.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

8. Calm was the air and clear the sky

Calm was the air and clear the sky,
Fair Oriana passing by
Over the downs to Ida plains,
Where heaven-born sisters with their trains
Did all attend her sacred beauty,
Striving to excel in duty.
Satyrs and nymphs dancing together,
Shepherds triumphing flocking thither,
Seeing their sovereign mistress there,
That kept their flocks and them from fear,
With high-strained voice
And hearts rejoice.
Thus sang the shepherds and nymphs of Diana:
Long live fair Oriana.

9. Thus Bonny-boots the birthday celebrated

Thus Bonny-Boots the birthday celebrated
Of her his lady dearest,
Fair Orian, which to his heart was nearest.
The nymphs and shepherds feasted
With clotted cream, and were to sing requested.
Lo, here the fair created,
Quoth he, the world's chief goddess,
Then sing, for she is Bonny-boots' sweet mistress.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

10. Sing, shepherds all, and in your roundelays

Sing, shepherds all, and in your roundelays.
Sing only of fair Oriana's praise
The gods above will help to bear a part,
And men below will try their greatest art,
Though neither gods nor men can well apply
Fit song or tune to praise her worthily.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

11. The fauns and satyrs tripping

The fauns and satyrs tripping
With lively nymphs of fresh cool brooks and fountains
And those of woods and mountains,
Like roes came nimbly skipping,
By signs their mirth unripping,
My fair Queen they presented
In Peace's arms with Amaltheas twenty,

Brimful of wealthy plenty;
And still to give frequented,
With bare gifts not contented.
The demi-gods pray to the gods supernal
Her life, her wealth, her fame may be eternal.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

12. Come, gentle swains

Come, gentle swains,
And shepherds' dainty daughters,
Adorned with courtesy and comely duties,
Come sing and joy and grace with lovely laughers,
The birthday of the beautiest of beauties.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

13. With wreaths of rose and laurel

With leaves of rose and laurel
Withdraw yourselves, ye shepherds, from your bowers
And strew the path with flowers.
The nymphs are coming;
Sweetly the birds are chirping, the swift beasts running
As all amazed they stand still gazing
To see such bright stars blazing.
Lo, Dian bravely treading,
Her dainty daughter leading.
The powers divine to her do veil their bonnets.
Prepare yourselves to sound your pastoral sonnets.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

14. Arise, awake, awake

Arise, awake, awake,
You silly shepherds sleeping;
Devise some honour for her sake
By mirth to banish weeping.
See where she comes, lo where,
In gaudy green arraying,
A pince of beauty rich and rare
Pretends to go a-maying.
You stately nymphs draw near
And strew your paths with roses;
In you her trust reposes.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

15. Fair nymphs I heard one telling

Fair nymphs I heard one telling
Diana's train are hunting in this chase.
To beautify the place
The fauns are running,
The shepherds their pipes tuning
To show their cunning.
The lambs amazed leave off their grazing,
And blind their eyes with gazing,
Whilst the earth's goddess doth draw near your places
Attended by the Muses and the Graces.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

16. The Lady Oriana

The lady Oriana
Was dight all in the treasures of Guiana.
And on her Grace a thousand Graces tended.
And thus sang they – Fair Queen of peace and plenty
The fairest Queen of twenty.
Then with an olive wreath for peace renowned,
Her virgin head they crowned.
Which ceremony ended
Unto her Grace the thousand Graces bended.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

17. Hark! Did ye ever hear so sweet a singing?

Hark, did ye ever hear so sweet a singing?
They sing young Love to waken.
The nymphs unto the woods their Queen are bringing.
There was a note well taken!
Hark! O good! O most divinely dittied!
A Queen and song most excellently fitted!
I never heard a fairer
I never saw a rarer.
Then sang the nymphs and shepherds of Diana:
Long live fair Oriana.

18. As Vesta was from Latmos hill descending

As Vesta was from Latmos hill descending,
She spied a maiden queen the same ascending,
Attended on by all the shepherds swain,
To whom Diana's darlings came running down amain,

First two by two, then three by three together,
Leaving their goddess all alone, hasted thither;
And mingling with the shepherds of her train,
With mirthful tunes her presence entertain.
Then sang the shepherds and nymphs of Diana,
Long live fair Oriana.

19. Fair Orion, in the morn

Fair Orion, in the morn
Before the day was born,
With velvet steps on the ground,
Which made nor print nor sound,
Would see her nymphs abed.
What lives those ladies led!
The roses blushing said:
O stay, thou shepherds' maid.
And on a sudden all
They rose and heard her call.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

20. Round about her charret

Round about her charret, with all-admiring strains,
The Hyades and Dryades gives sweetest entertains.
Lo! How the gods in revels do accord,
Whilst doth each goddess melodies accord.
Now Bacchus is consorting,
Sylvanus falls to sporting,
Amphion's harp reporting,
To the shepherds' pipes sing the nymphs of Diana:
Long live fair Oriana.

21. Bright Phoebus greets most clearly

Bright Phoebus greets most clearly
With radiant beams fair Oriana sitting,
Her apple Venus yields as best befitting
A Queen beloved most dearly.
Rich Pluto leaves his treasures
And Prosperine glad runs in her best array;
Nymphs deck her crown with bay;
Her feet are lions kissing;
No joy can there be missing.
Now Thetis leaves the mermaids' tunes admired
And swells with pride to see this Queen desired.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

22. Fair Oriana, seeming to wink at folly

Fair Oriana, seeming to wink at folly,
Lay softly down to sleeping.
But, hearing that the world was grown unholy,
Her rest was turned to weeping.
So waked, she sighed, and with crossed arms
Sat drinking tears for others' harms.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

23. Fair Cytherea presents her doves

Fair Cytherea presents her doves;
Minerva sweetly singeth;
Jove gives a crown; a garland Juno bringeth.
Fame summons each celestial power

To bring their gifts to Oriana's bower.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

24. **Hard by a crystal fountain**

Hard by a crystal fountain,
Oriana the Bright lay down asleeping.
The birds they finely chirped,
The winds were stilled;
Sweetly with these accenting the air was filled.
This is that Fair, whose head a crown deserueth,
Which Heav'n for her reserveth.
Leave, shepherds, your lambs keeping,
Upon the barren mountain,
And nymphs attend on her and leave your bowers,
For she the shepherds' life maintains and yours.
Then sang the shepherds and nymphs of Diana:
Long live fair Oriana.

25. **Come, blessed bird**

Come, blessed bird, and with thy sugared relish
Help our declining choir now to embellish,
For Bonny-boots, that so aloft would fetch it,
O he is dead, and none of us can reach it.
Then tune to us, sweet bird, thy shrill recorder.
Elpin and I and Dorus, for fault of better,
Will serve in the chorus.
Begin, and we will follow thee in order.
Then sang the wood-born minstrel
Of Dian: Long live fair Oriana.

BIOGRAPHIES

THE KING'S SINGERS

From mediaeval to renaissance, romantic to contemporary, folk and pop, the King's Singers repertoire is all encompassing. As well as performing in many of the world's major concert halls the list of venues at which they have appeared is equally diverse, including many European cathedrals, the Hollywood Bowl, Shea Stadium (home of the New York Mets), and Windsor Castle (a private concert for the Royal Family). They have joined forces with many famous orchestras, including the LSO, the BBC Concert Orchestra, the Chicago Symphony Orchestra, and the Cincinnati Pops, with whom they have released a Beatles album on the Telarc label featuring arrangements by one of their original producers, George Martin. In addition there have been collaborations with many solo musicians, most notably Kiri te Kanawa, George Shearing, Evelyn Glennie, Dudley Moore, Emanuel Ax and even Bruce Johnston of the Beach Boys. These have often resulted in recordings to add to the group's large discography of over 70 albums. Their collaboration with Signum Records has so far produced rave reviews for 'King's Singers Christmas', 'Gesualdo: Tenebrae Responsories for Maundy Thursday', '1605: Treason and Dischord – William Byrd and the Gunpowder Plot', 'Sacred Bridges' with the instrumental group Sarband, a concert performance DVD, and a CD single of Tallis's 'Spem in Alium'. Future recording plans include an a cappella album exploring Landscape and Time, a crossover album, and a survey of American folksongs, amongst others. Started in 1968 by six Choral Scholars from King's College Cambridge, the King's Singers quickly became a prominent musical force in the UK. The rest of the world soon followed so that today the group's

engagements are spread throughout the four corners of the globe. Since their debut concert the King's Singers have commissioned works from many well-known composers including Krystof Penderecki, Luciano Berio, Peter Maxwell Davies, Ned Rorem and Gyorgy Ligeti. This branch of their repertoire now comprises well over 200 pieces.

Renowned for their commitment to blend, balance and intonation in their own performances, they are keen to pass on their knowledge through educational work. They regularly conduct masterclass courses at the Schleswig Holstein Music Festival and since 1996 have been Prince Consort Ensemble-in-Residence at the Royal College of Music. But above all it is their simple enjoyment of what they do that has captured the imagination of the public all over the world and kept the King's Singers at the top of their game for three and a half decades. As The London Times put it, they are "still unmatched for their musicality and sheer ability to entertain."

www.kingssingers.com



DAVID STARKEY

David Starkey is a historian and broadcaster, and Fellow of Fitzwilliam College Cambridge. As well as writing several books, mostly on the Tudor period, he has presented acclaimed television series on both Elizabeth I and Henry VIII. A contributor to newspapers, history journals and radio, he undertakes international lecture tours.

David Hurley – Countertenor
Nigel Short – Countertenor
Paul Phoenix – Tenor
Philip Lawson – Baritone
Gabriel Crouch – Baritone
Stephen Connolly – Bass



The King's Singers would like to thank Erika Esslinger for her hard work in realising this project.

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