VAUGHAN WILLIAMS

MASS IN G MINOR

NETSINGHA
## VAUGHAN WILLIAMS: MASS IN G MINOR

Vaughan Williams wrote of music as a means of ‘stretching out to the ultimate realities through the medium of beauty’, enabling an experience of transcendence both for creator and receiver. Yet – even at its most personal and remote, as often on this disc – his church music also stands as a public testament to his belief in the role of art within the earthly realm of a community’s everyday life. He embraced the church as a place in which a broad populace might regularly encounter a shared cultural heritage, participating actively, whether by singing or listening, in practical music-making. Such social concerns help us to fathom why the ‘confirmed atheist’ described by philosopher Bertrand Russell devoted so much attention to the composition not simply of liturgical music, but of a host of works associated in some way with the Judeo-Christian tradition.

It is surely no coincidence, though, that it was only after active service during the First World War that Vaughan Williams turned in earnest to the cultivation of liturgical music. Following his demobilization in 1919, a string of works broadly appropriate to worship appeared in quick succession (more than half of the music recorded here emerged during this period). Some pieces were commissioned for specific events, or were inspired by particular performers. But the role of the War in prompting the intensified devotional fervour apparent in many of the works he composed in its wake should not be overlooked. As a wagon orderly, one of Vaughan Williams’s more harrowing duties was the recovery of bodies wounded in battle. Ursula Vaughan Williams, his second wife and biographer, wrote that such work ‘gave Ralph vivid awareness of how men died’. It is perhaps unsurprising that in many of the texts to which he turned after the 1918 Armistice, the fragility and weakness of humanity becomes a recurrent theme.

Although Vaughan Williams supposedly drifted toward agnosticism as the inter-war years progressed, he was never a practicing Christian, and recognized the validity of all religious faiths. His heightened exploration of Christian texts, symbols, and images after the War might rather be understood both as an attempt to grapple anew with what might lie, as he put it, ‘beyond sense and knowledge’.

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**THE CHOIR OF ST JOHN’s COLLEGE, CAMBRIDGE**

**JOSEPH WICKS ORGAN**

**ANDREW NETHSINGHA DIRECTOR**

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David Blackadder trumpet

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**Total timings:** [67.32]
sung by upper voices, punctuated by a solo alto’s expressive declamations. With ‘Jerusalem, convertere ad Dominum’ tenors and basses are heard, darkly, for the first time. It is both a consoling and a disquieting entry.

Antiphon (1911) brings the ardent George Herbert settings, Five Mystical Songs, to their conclusion, shifting to a more immediate, present, joyous realm than that traversed earlier. The organ’s introduction mounts from a pregnant murmur into an energetic pealing of bells. The musical evocation of bells is often heard in Vaughan Williams’s works, especially at moments of conclusion. As in real life, they issue a call to act – to gather, to respond. They function here to underscore the choral culmination (where in previous songs the choir is limited to supporting a baritone’s solos). Voices and bells thus work self-consciously to enact the demands of the text – ‘Let all the world in every corner sing’.

From Three Preludes Founded on Welsh Hymn Tunes, Rhosymedre (1920) was dedicated to Alan Gray, Vaughan Williams’s erstwhile organ teacher. Perhaps Gray had encouraged a student for whom the instrument inspired limited interest, prompting the beneficent celebration of musical craftsmanship conveyed as this prelude unfolds. The tune upon which it is based was composed by John David Edwards (1805–85), vicar of Rhosymedre, North Wales, and had appeared in The English Hymnal, a project to which Vaughan Williams devoted considerable time as editor between 1904 and 1906. After a simple introduction, the hymn tune enters in the tenor voice, thereafter singing more roundly in an upper register. A quiet repeat of the opening communicates a sense of endurance and security in cyclical return.

O Taste and See (1952) was composed for the Coronation of Elizabeth II in 1953. The fragile, angelic treble solo with which it begins is a poignant reinterpretation of a melodic fragment present in many of Vaughan Williams’s early works, where it often appears in a more robust and jubilant guise. It is derived, in turn, from the hymn tune ‘Sine Nomine’, composed by Vaughan Williams for The English Hymnal.

Prayer to the Father of Heaven (1948) sets the texts of John Skelton (c. 1463–1529), to whose earthy, ribald poems Vaughan Williams had earlier been drawn in his 1935 choral suite

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and to search for consolation in religious and other inherited traditions amid a world irrevocably changed.

The influence of sixteenth-century English church music has long been heard in the searing, luminous Mass in G minor (1920–21). Doubtless its association with Richard Terry’s choir at Westminster Cathedral (who gave the work its first liturgical performance in 1923) has reinforced such assessments. Terry had garnered a reputation during the first two decades of the century as a pioneering presence in the revival of music by Tallis and Byrd, among others. Yet, Vaughan Williams’s Mass is stylistically more eclectic than has generally been acknowledged, as recent scholarship suggests. If its imitative textures and contrasts between soloists and full choir betray a debt to Renaissance traditions, its peculiar modal harmony takes inspiration from Debussy’s music. But the Mass is above all a major landmark in the emergence of a new direction in Vaughan Williams’s own, increasingly individualistic style, already apparent in such works as the Four Hymns for viola, tenor, and, piano (1914). The timeless oscillations heard at the beginning of the Sanctus recall the opening of A Pastoral Symphony (1916–21), which casts a long shadow over much of the interwar music. Extreme dynamics, such as the pppp found in the Credo, tell of a heightened search for expressive intensity. The Agnus Dei brings the work to a close with a suddenly impassioned, urgent plea for peace.

The Te Deum in G (1928) adopts an altogether more public tone, suitable to its composition for the enthronement of Cosmo Lang as Archbishop of Canterbury. The choir sings first in celebratory unison, after which antiphonal writing displays a characteristic play with space and resonance. A flowing 6/4 section brings contrast (with ‘Heaven and earth are full of the Majesty of thy glory’). In noisier moments, this music prefigures the slightly later Benedictus (1929), especially in its almost strident attempts to muster exuberance. Muted prayers form a reticent and rather ambivalent conclusion, of a kind often found in Vaughan Williams’s post-War works.

The pale, mysterious motet O vos omnes (1922) is frequently heard as a companion piece to the Mass. A setting of words from the Book of Lamentations, it was first performed during Holy Week in 1922. The verses are sung by upper voices, punctuated by a solo alto’s expressive declamations. With ‘Jerusalem, convertere ad Dominum’ tenors and basses are heard, darkly, for the first time. It is both a consoling and a disquieting entry.

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Prayer to the Father of Heaven (1948) sets the texts of John Skelton (c. 1463–1529), to whose earthy, ribald poems Vaughan Williams had earlier been drawn in his 1935 choral suite
Five Tudor Portraits. This work is different both in scale and tone, however. Composed to mark the centenary of Hubert Parry's birth, the eloquent dedication pays homage to 'the memory of my master, Hubert Parry, not as an attempt palely to reflect his incomparable art, but in the hope that he would have found in this motet (to use his own words) “something characteristic”’. It is indeed difficult to discern the influence of Parry's music here. But in the beautiful, strange harmonic shifts, enlisted in the service of a nuanced and individual response to the text, it becomes a fitting tribute.

O clap your hands (1920) is the first of the two large motets composed by Vaughan Williams immediately after the War (the other forms a conclusion to this disc). Its clarity and simplicity mark the turn toward a new economy of means that characterized much of his music at this time. More ambitious both in design and in expressive intensity, Lord, thou hast been our Refuge (1921) combines a setting of Psalm 90 (in the prayer-book version) with the first verse of Isaac Watts's poetic paraphrase of the same psalm. To the prose text Vaughan Williams devotes a dark, modal plainchant; to Watts's poem he assigns the lighter, diatonic ‘St Anne’ hymn tune (which, as combined with Watts's words, had been included in Hymns Ancient & Modern in 1861). The quotation of a popular hymn tune is a familiar trope in Vaughan Williams's work, and points to his participatory ethos: he would almost certainly have expected listeners to recognize the tune and to follow its progression toward the final, blazing apotheosis (reminiscent of a similar ‘breakthrough’ moment in the earlier choral work, Toward the Unknown Region (1905–6)).

The hymn tune's first iteration, in response to the opening chant, appears pianissimo, as though at a distance. An organ interlude later ushers in a more determined repetition of the opening chant, the choir now united. A climactic restatement of the hymn, reinforced by the trumpet, is almost unbearably dignified, and leads to the choir's final, celebratory counterpoint – an aptly fecund musical response to the text's pleas 'O prosper Thou the work of our hands'. In its trajectory from darkness into light, this motet conveys a sense both of strength in the shared endurance of adversity, and, as so often in Vaughan Williams's work, of salvation in the very act of making music.

Ceri Owen

CONDUCTOR'S REFLECTIONS

No bombs can rob us of the human voice.

The voice can be made the medium of the best and deepest human emotion.

These quotations from Vaughan Williams date from the Second World War and from 40 years earlier. Of the eight friends who volunteered together for the First World War, six were killed (including his friend and fellow composer, George Butterworth.) Much of the music on this disc dates from the years immediately after the 1918 Armistice; the recording is released as we commemorate the centenary of that event. I hope the music will resonate with listeners of many nationalities. One thinks of the words of Eric Milner-White, written for the first King's College Christmas Eve service in 1918, just weeks after Armistice Day: Let us remember before God all those who rejoice with us, but upon another shore and in a greater light, that multitude which no man can number. Vaughan Williams returned from the war a different man – profoundly damaged and altered by the horror, desolation and futility of what he had witnessed. For me it was a revelation to learn of the way in which the composer may have actively sought to create music that was not goal-directed, at least not in a conventional sense. Far from the oft-quoted Warlock description of Vaughan Williams's style as being like a cow looking over a gate, in fact the meandering phrases can conjure up a profound sense of the mental state of a person with shell-shock. In his orchestral music, Vaughan Williams invests solo viola lines with personal significance; could the solitary altos at the start and end of Kyrie represent the composer himself, lost in a destroyed landscape, such as those where he had to collect up body-parts after battle? Many have written of the bleakness in Vaughan Williams's music; at times there is almost no hope. I find the ending of O vos omnes especially emotive; after much searching and meandering, the startling harmonies and silences create both a sense of utter desolation and also an intense, unfilled longing for stability. The author of Lamentations bewails the destruction of Jerusalem by the Babylonians, and the desertion of the city by God. These sentiments prove singularly appropriate to the composer striving for meaning after the Great War. The music is left hanging, as at the end of

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A Pastoral Symphony. William Byrd had set a similar text some 300 years earlier in *Civitas sancti tui*, with comparable effect and personal significance. The Israelites’ yearning for their holy city served as a metaphor for Byrd’s longing for a return to Catholicism.

At the end of 1907 and the beginning of 1908 Vaughan Williams spent three months in Paris studying orchestration with Ravel, after Elgar had declined to find the time to teach Vaughan Williams. It was far-sighted of Vaughan Williams to have gone to Ravel at a time when Ravel was considered by British composers to be a controversial, avant-garde figure. Vaughan Williams’s former teacher, Parry, would have been astonished and disapproving! Of his study with Ravel, Vaughan Williams wrote: he showed me how to orchestrate in points of colour rather than in lines. Manuel Rosenthal quoted Ravel as saying orchestration is when you give the feeling of the two pedals at the piano; that means that you are building an atmosphere of sound around the written notes - that’s orchestration. It is also a felicitous description of what one is trying to achieve as a conductor of choral music within the liturgy, though one is not just seeking to build an atmosphere of sound around the notes but also a sense of the divine. I feel sure that what he learnt from Ravel later helped the composer to create the extraordinarily imaginative and numinous choral textures of *Mass in G minor*. As an extension of orchestration Vaughan Williams loved the acoustical, atmospheric possibilities in buildings like Gloucester Cathedral and utilised them in such works as *Fantasia on a Theme of Thomas Tallis*. I have sought to make use of spatial effects in our Chapel during the Mass, with soloists’ positions ranging from close to very distant. For instance the treble and tenor solos near the end of *Agnus Dei* are sung from the far end of the Chapel - the sound of souls floating over the battlefield. When *Mass in G minor* received its German premiere in 1923, the Leipzig audience thought the expressive intensity of the music to be extraordinary. Vaughan Williams must have been pleased by this acceptance in such a place, not least because of his admiration for the Lutheran choral tradition.

*Te Deum* in *G*, written for an Archbishop’s Enthronement, conveys not only the pomp and ceremony of the post but also the prayerfulness. In the final section (*O Lord, save thy people*) the text looks forwards but the music sounds nostalgic – perhaps a reminder to the new Primate of the long succession, past and future, of which he was becoming a part. The change from plural to singular in the final words of the ancient hymn - *keep us this day without sin...let me never be confounded* – seem to suit the public and personal nature of the Episcopal role. In contrast to the ending of Stanford’s *Te Deum in B flat*, Vaughan Williams allows us, in his closing bars, to hear the new Archbishop’s innermost thoughts swirling around.

A few years ago we recorded a disc of Jonathan Harvey’s works. At the time I wrote that I felt commentators tended to downplay the significance of his liturgical works compared to his instrumental music. I have similar feelings with Vaughan Williams – during my background reading I have been struck by how much less has been written about the Mass than about various orchestral works. The same critical neglect used to beset Vaughan Williams’s songs. It is my belief that the *Mass in G minor* is one of the great British liturgical masterpieces of the twentieth century, just as significant and innovative in the choral canon as the symphonies are in twentieth-century symphonic repertoire. I know of nothing remotely like it in previous British *a capella* music. I hope that musicologists will come to share this view at some point in the future! As for the end of *Lord, thou hast been our refuge*, I struggle to think of any moment in the Anglican repertoire that has greater inner strength, visceral energy and sheer ecstasy.

Andrew Nethsingha
Letter from Ralph Vaughan Williams to the then Master of St John's, John Sandwith Boys Smith. Owing to financial difficulties, the College was considering the possibility of closing the Choir School in the early 1950s. With the support of such an influential public figure, the decision was made that the school would remain open, preserving the Choir in its current form to the present day. Published by permission of the Master and Fellows of St John's College, Cambridge.
Quoniam tu solus sanctus,
  tu solus Dominus,
  tu solus altissimus, Jesu Christe,
  cum Sancto Spiritu
in gloria Dei Patris. Amen.

CREDO
Craft in unum Deum,
  Patrem omnipotentem,
  factorem caeli et terrae,
  visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
  Filium Dei unigenitum;
  et ex Patre natum ante omnia saecula,
  Deum de Deo, lumen de lumine,
  et homo factus est.

Sanctus – Osanna I –

Benedictus – Osanna II

SACREDUS – OSANNA I –

SANCTUS – OSANNA II

Sanctus, Sanctus, Sanctus,
  Dominus Deus Sabaoth:
  pleni sunt caeli
et tera Gloria tua.

Holy, holy, holy,
  Lord God of hosts,
  heaven and earth
are full of thy glory.
Te Deum
We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud, the Heavens and all the Powers therein.
To thee Cherubin, and Seraphin continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy Glory.
The glorious company of the Apostles: praise thee.
The goodly fellowship of the Prophets: praise thee.
The noble army of Martyrs: praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true and only Son;
Also the Holy Ghost the Comforter.
Thou art the King of Glory O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:

Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.
O Lord, save thy people and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee; And we worship thy Name ever world without end.
Vouchsafe, O Lord to keep us this day without sin.
O Lord, have mercy upon us: have mercy upon us.
O Lord, let thy mercy lighten upon us as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Prayer c. 4th Century,
translation from Book of Common Prayer
O vos omnes, qui transitis per viam, attendite, et videte si est dolor sicut dolor meus: quoniam vindemiavit me, ut locutus est Dominus in die irae furoris sui.

De excelsis misit ignem in ossibus meis, et erudivit me: expandit rete pedibus meis, convertit me retrorsum; posuit me desolatam, tota die moerore confectam.

Vigilavit jugum iniquitatum meorum: in manu ejus convolutae sunt et impositae collo meo: infirmata est virtus mea: dedit me Dominus in manu, de qua non potero surgere.

Jerusalem, convertere ad Dominum Deum tuum.

Is it nothing to you, all ye that pass by? behold, and see if there be any sorrow [like] unto my sorrow, which is done unto me, wherewith the Lord hath afflicted me in the day of his fierce anger.

From above hath he sent fire into my bones, and it prevaileth against them: he hath spread a net for my feet, he hath turned me back: he hath made me desolate and faint all the day.

The yoke of my transgressions is bound by his hand: they are wreathed, and come up upon my neck: he hath made my strength to fall, the Lord hath delivered me into their hands, from whom I am not able to rise up.

Jerusalem, turn back to the Lord your God.

Let all the world in every corner sing, My God and King.

The heavens are not too high, His praise may thither fly:
The earth is not too low, His praises there may grow.

Let all the world in every corner sing, My God and King.

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Jerusalem, turn back to the Lord your God.

O Taste and see how gracious the Lord is: blest is the man that trusteth in him.

Psalm 34 v. 8

O radiant Luminary of light interminable,
Celestial Father, potential God of might.
Of heaven and earth, O Lord incomparable,
Of all perfections the Essential most Perfite!

O Maker of mankind, that formed day and night,
Whose power imperial comprehendeth every place!
Mine heart, my mind, my thought, my whole delight
Is, after this life, to see Thy glorious Face.

Whose magnificence is incomprehensible,
All arguments of reason which far doth exceed;
Whose Deity doubtless is indivisible,

O, clap your hands, all ye people;
shout unto God with the voice of triumph.

For the Lord most high is terrible;
He is a great King over all the earth.

God is gone up with a shout,
The Lord with the sound of a trumpet.

Sing praises to God, sing praises;
sing praises unto our King, sing praises;

For God is the King of all the earth;
Sing ye praises, every one that hath understanding.

God reigneth over the heathen,
God sitteth upon the throne of His holiness.
Sing praises unto our King, sing praises.

Psalm 47

From whom all goodness and virtue doth proceed:

Of thy support all creatures have need;
Assist me, good Lord, and grant me of thy grace
To live to thy pleasure in word, thought and deed,
And, after this life, to see thy glorious Face.

O, clap your hands, all ye people;
shout unto God with the voice of triumph.

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Psalm 47
Psalm 90

First two lines metrical version by Isaac Watts


For we consume away in Thy displeasure, and are afraid at Thy wrathful indignation. For when Thou art angry all our days are gone; we bring our years to an end as a tale that is told:
so passeth it away and we are gone. The years of our age are three score years and ten, and though men be so strong that they come to four score years, yet is their strength but labour and sorrow. Turn Thee again O Lord at the last. Be gracious unto Thy servants.
O satisfy us with Thy mercy and that soon. So shall we rejoice and be glad all the days of our life.

Lord, Thou hast been our refuge from one generation to another. Before the mountains were brought forth, or ever the earth and the world were made, Thou art God from everlasting and world without end.
Thou turnest man to destruction; again Thou sayest
Come again ye children of men
For a thousand years in Thy sight are but as yesterday, seeing that is past as a watch in the night.

As soon as Thou scatterest them they are even as a sleep and fade away suddenly like the grass.
In the morning it is green and groweth up, but in the evening it is cut down, dried up and withered.

Psalm 90

First two lines metrical version by Isaac Watts
The Choir of St John's College, Cambridge is one of the finest collegiate choirs in the world, known and loved by millions from its broadcasts, concert tours and over 90 recordings. Founded in the 1670s, the Choir is known for its distinctive rich, warm sound, its expressive interpretations and its breadth of repertoire. Alongside these musical characteristics, the Choir is particularly proud of its happy, relaxed and mutually supportive atmosphere. The Choir is directed by Andrew Nethsingha following a long line of eminent Directors of Music, recently Dr George Guest, Dr Christopher Robinson and Dr David Hill.

The Choir is made up of around 20 Choristers and Probationers from St John's College School and 15 Choral Scholars who are members of St John's College, its primary purpose being to enhance the liturgy and worship at daily services in the College Chapel. The Choir has a diverse repertoire spanning over 500 years of music. It is also renowned for championing contemporary music by commissioning new works, including recent compositions by Joanna Ward, Nico Muhly, James Burton and the College's Composer in Residence Michael Finnissy.

The Choir regularly sings Bach Cantatas liturgically with St John's Sinfonia, its period instrument ensemble.

The Choir brings the 'St John's Sound' to listeners around the world through its weekly webcasts (available at sjcchoir.co.uk). In addition to regular radio broadcasts in this country and abroad, the Choir usually makes two CD recordings each year. In May 2016 the College launched its new 'St John's Cambridge' recording label (in conjunction with Signum Classics) on which the Choir has released the BBC Music Magazine Award winning recording of Jonathan Harvey's music: DEO; Christmas with St John's; and KYRIE (works by Poulenc, Kodály and Janáček).

The Choir also maintains a busy schedule of concerts and tours internationally twice a year. Recent destinations include Denmark, Germany, Hungary, and France, the USA, the Far East and the Netherlands. It also performs regularly in the UK, with venues including Symphony Hall, Birmingham and Royal Festival Hall, London.

Andrew Nethsingha was a chorister at Exeter Cathedral, under his father's direction. He later studied at the Royal College of Music, where he won seven prizes, and at St John's College, Cambridge. He held Organ Scholarships under Christopher Robinson at St George's Windsor, and George Guest at St John's, before becoming Assistant Organist at Wells Cathedral. He was subsequently Director of Music at Truro and Gloucester Cathedrals, and Artistic Director of the Gloucester Three Choirs Festival.

ANDREW NETHSINGHA DIRECTOR OF MUSIC ST JOHN'S COLLEGE, CAMBRIDGE

Performing in North America, South Africa, the Far East, and throughout Europe, Andrew Nethsingha has been Director of Music at St John's College, Cambridge since 2007. He has helped to set up a new recording label, 'St John's Cambridge,' in conjunction with Signum. His first disc on the new label, DEO (music by Jonathan Harvey), was a 2017 BBC Music Magazine Award winner.

Andrew Nethsingha was a chorister at Exeter Cathedral, under his father’s direction. He later studied at the Royal College of Music, where he won seven prizes, and at St John’s College, Cambridge. He held Organ Scholarships under Christopher Robinson at St George’s Windsor, and George Guest at St John’s, before becoming Assistant Organist at Wells Cathedral. He was subsequently Director of Music at Truro and Gloucester Cathedrals, and Artistic Director of the Gloucester Three Choirs Festival.

Andrew’s concerts conducting the Philharmonia Orchestra have included: Mahler’s 8th Symphony, Beethoven’s 9th Symphony, Britten War Requiem, Brahms Requiem, Elgar’s The Dream of Gerontius and The Kingdom, Walton Belshazzar’s Feast, Poulenc Gloria and Durufle Requiem. He has also worked with: Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, London Mozart Players, Britten Sinfonia, Orchestra of St...
Luke's (New York), Aarhus Symfoniorkester, BBC Concert Orchestra. Venues have included the BBC Proms, Amsterdam Concertgebouw, Verbier Festival and Tokyo Suntory Hall.

Concert venues this season include Royal Albert Hall, Konzerthaus Berlin, Müpa Budapest, Royal Festival Hall, Singapore Esplanade, Birmingham Symphony Hall and Hong Kong City Hall.

JOSEPH WICKS
ASSISTANT ORGANIST

Joseph Wicks is now Assistant Director of Music at Truro Cathedral, a post that he took up in September 2017. He is also Musical Director of St Mary's Singers, the cathedral’s voluntary choir, sings tenor in The Gesualdo Six, and has founded his own chamber choir, The Beaufort Singers.

In addition, Joseph maintains a freelance career as a singer. He is a graduate of Genesis Sixteen, a training scheme for young singers run by The Sixteen and its director Harry Christophers. Joseph has sung with groups such as Alamire and Polyphony, and is a founding member of The Gesualdo Six, a vocal ensemble who specialize in both renaissance polyphony and modern works. Having performed several times on BBC Radio 3 and given concerts across the UK and more widely in Europe, the group have released their debut CD recording of English renaissance masterpieces.

Joseph's concerts are advertised at www.organrecitals.com and on his own website at www.joseph-wicks.co.uk

Potter took up the trumpet aged nine following in the footsteps of his grandfather who was a bandmaster in the North East. He joined the Leicestershire Schools Symphony Orchestra and went on to study at the Royal College of Music with Michael Laird.

After a season as guest principal trumpet with Scottish Opera, he joined the English Baroque Soloists and Orchestre Revolutionnaire et Romantique as principal trumpet under Sir John Eliot Gardiner and also became principal trumpet with the Academy of Ancient Music with Christopher Hogwood. During this time he performed extensively at major concert venues throughout the world and took part in numerous recordings for CD, radio, television and video.
In 1993 he formed the groundbreaking group Blackadder Brass which quickly became the resident educational ensemble at Symphony Hall in Birmingham, playing to over 40,000 children in its first three years. He is also a professor at Birmingham Conservatoire.

David is now also principal trumpet with the Orchestra of the Age of Enlightenment and is renowned as a soloist, having performed and recorded many of the great trumpet masterpieces with conductors such as Sir Simon Rattle, Sir Roger Norrington, Franz Brüggen, Vladimir Jurowski and Stephen Cleobury. He has performed the Haydn Trumpet Concerto to great acclaim at major venues across Europe, including at the Edinburgh festival, Kings College Chapel and the Esterhazy Palace in Hungary.

His recordings of Handel arias with singers such as Renée Fleming and Kiri Te Kanawa have received particular critical acclaim.

Acknowledgements

“This recording is dedicated to the former Dean of Chapel, the Revd Duncan Dormor, in recognition of his part in creating the distinctive 'St John's Cambridge' record label in collaboration with Signum Records. The label has been an enormous success, with the first – DEO – winning a BBC Music Magazine Award; it has also enabled outstanding young musicians at St John's to showcase their abilities, as with Julia Hwang and SUBITO.

Duncan’s support of the Choir first as Chaplain (1998-2002) and then as Dean (2002-2017) could not be more greatly appreciated. We wish him every success in his new role as Chief Executive Officer of United Society Partners in the Gospel.”

Prof Christopher Dobson, Master of St John's College, Cambridge, January 2018
The Choir would like to thank the following donors for their continuing support of the ‘St John’s Cambridge’ recording label:
Patron: Miss Julia Combs

The CD Recording Fund, in particular
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O vos omnes (Curwen)
Prayer to the Father of Heaven (Oxford University Press)
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Te Deum in G (Oxford University Press)

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Producer – Chris Hazell
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Editor – Matthew Bennett
Vocal Consultant – David Lowe
Project Manager – James Beddoe
Dean – The Revd Duncan Dormor

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Jonathan Harvey: Deo
Choir of St John’s College, Cambridge
Andrew Nethsingha
Director
SIGCD456

“ecstatic…the Choir tackles it all with confidence and clarity” The Observer

Christmas with St John’s
Choir of St John’s College, Cambridge
Andrew Nethsingha
Director
SIGCD458

“Under Nethsingha, St John’s Choir rides high among the Cambridge colleges…Nethsingha’s programming is eclectic while retaining a traditional core.” The Guardian
Subito!

Julia Hwang Violin
Charles Matthews Piano
SIGCD486

“The appeal here, quite aside from some excellent playing, is in the way the programme has been planned”
Gramophone Magazine

Kyrie

Choir of St John’s College, Cambridge
Andrew Nethsingha Director
SIGCD489

“The treble voices of St John’s bring an ineffably poised gravity... a signal virtue of this new recording is the moulded caress of every luscious harmony in what are predominantly homophonic works”
Gramophone Magazine
VAUGHAN WILLIAMS

Mass in G Minor

1. Kyrie [4.42]
2. Gloria in excelsis [4.18]
3. Credo [6.53]
5. Agnus Dei [4.41]
6. Te Deum in G [7.44]
7. O vos omnes [5.59]
8. Antiphon (from Five Mystical Songs) [3.15]
9. Rhosymedre [4.40]
10. O taste and see [1.46]
11. Prayer to the Father of Heaven [5.39]
12. O, clap your hands [3.20]
13. Lord, thou hast been our refuge [9.17]

David Blackadder trumpet

Total timings: [67.32]

THE CHOIR OF ST JOHN’S COLLEGE, CAMBRIDGE
JOSEPH WICKS ORGAN
ANDREW NETHSINGHA DIRECTOR