

KYRIE

POULENC | KODÁLY | JANÁČEK
NETHSINGHA

THE CHOIR OF



**ST JOHN'S
CAMBRIDGE**



KYRIE

Mass in G, FP 89

Francis Poulenc (1899-1963)

1	I. Kyrie	[3.09]
2	II. Gloria	[3.45]
3	III. Sanctus	[2.18]
4	IV. Benedictus	[3.32]
5	V. Agnus Dei	[4.58]

Missa Brevis

Zoltán Kodály (1882-1967)

6	I. Introitus	[2.49]
7	II. Kyrie	[2.26]
8	III. Gloria	[4.12]
9	IV. Credo	[6.21]
10	V. Sanctus	[2.30]
11	VI. Benedictus	[3.36]
12	VII. Agnus Dei	[5.37]
13	VIII. Ite, Missa Est	[3.16]

Otčenáš, JW IV/29

Leoš Janáček (1854-1928)

14	I. Otce náš	[4.39]
15	II. Bud' vule tvá	[3.25]
16	III. Chléb náš	[1.42]
17	IV. A odpusť nám	[3.19]
18	V. Neuvod' nás	[1.55]

Total timings: [63.32]

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE
ANDREW NETHSINGHA DIRECTOR

Francis Poulenc (1899-1963)

Mass in G

Kyrie

Gloria

Sanctus

Benedictus

Agnus Dei

“May God keep me away from gloomy saints!” prayed Saint Teresa: and Francis Poulenc, characteristically, inscribed those words on the title page of his opera *Dialogues des Carmélites*. The critic Charles Rostand described Poulenc as “moine ou voyou”: part monk, part...well, there’s no precise translation, though something between “rascal and “hooligan” comes close. Poulenc happily accepted the description. He saw no contradiction between sincere religious belief, and the carefree, sexy frivolity of the music that had made his name in 1920s Paris. But by the mid-1930s he was looking for something more. He found it one afternoon in 1936 at the shrine of the Black Virgin of Rocamadour, in an instant of revelation that, he said, “had the effect of restoring me to the faith of my childhood”.

He began his *Litanies à la Vierge Noire* that same night; the Mass in G followed the next summer. It was written during August 1937 at a rented apartment in the village of Avost, near Autun in Burgundy. He intended it for the “marvellous” *Choeurs de Lyon*, who’d premiered his *Sept chansons*, but as his renewed faith intensified, he started to apply it retrospectively to his whole life: he dedicated the Mass “to the memory of my father”, who had died in 1917. But while the voice he found in the Mass is unmistakably more spare, more clear, and more technically complex than any vocal music he’d written up to that time, it’s equally unmistakably the work of the witty, sensuous master-craftsman we know as Francis Poulenc. “My religion is that of Bernanos, of St John of the Cross or of St Teresa of Avila” he explained to Rostand “I like an austerity that smells of orange-blossom or jasmine”.

And those are the terms in which he described his Mass. “As my ancestors are from Aveyron, that’s to say mountain and Mediterranean people, the Romanesque style has naturally been my favourite. So I tried to compose this act of faith, which is the essence of the Mass, in this rough, direct style. The roughness

is particularly striking in the opening *Kyrie*, but don't forget that in the early Church those who had not been baptised were allowed to sing it with the priest. This explains the almost savage side of my Mass".

The *Gloria* bounds upwards (writing of his later orchestral *Gloria*, Poulenc recalled the sight of a group of Benedictine monks playing football). He omits the *Credo*. "In the *Sanctus* I thought of the mingled heads of angels in Gozzoli's fresco in the Riccardi Palace in Florence. It's a vocal carillon". (Poulenc doesn't mention here that one of Gozzoli's angels is sticking its tongue out). The *Benedictus* translates the lush harmonies of a disciple of Debussy into a language of divine grace.

"As for the final *Agnus Dei*, sung by the soprano in the high register, it's the symbol of the Christian soul, confidently looking forward to life in Heaven...Forgive my immodesty, but it's without question one of the pieces in which I've most completely realised my intentions".

Zoltán Kodály (1882-1967)

Missa Brevis

Introitus

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Ite, Missa Est

Although everyone in Hungary knew that the Red Army was coming, few in Budapest at Christmas 1944 seem to have realised just how close it was. A performance of *Aida* went ahead at the Opera as scheduled on the evening of 23rd December, but Soviet tanks were already in the suburbs and the Buda Hills and by 26th December, the city was surrounded. Trams stopped, gas and water ceased, food ran out, and as the German occupying forces blew up the Danube bridges, the entire city became a battlefield whose scars can still be seen today. Amidst savage street-to-street fighting, and under constant bombardment, some 38,000 civilians were killed or starved during the 50-day siege before the city surrendered unconditionally on 13th February 1945.

Two days earlier, in the cloakroom of the Opera House, and with gunfire at times threatening to drown the performance, a choir of surviving company members accompanied by a harmonium had given the world premiere of Kodály's *Missa Brevis*. For several weeks, Kodály and his wife Emma had sheltered from the fighting in the air-raid shelter beneath the Opera. There, he'd completed the *Missa Brevis* while the fighting raged: a reworking of an organ mass (an instrumental accompaniment to the service, without words or singers) that he'd written in 1942 at the resort of Galyatető.

Those origins are still discernable in the imposing *Introitus* for solo organ that begins the work. Kodály also added a postlude for solo organ, *Ite, Missa Est*, in which the work's basic key of D minor finally resolves into a blazing D major. These two movements anchor a monumental musical structure, powerfully unified by a network of thematic connections and incorporating discreet references to composers as varied as Palestrina, Bach and Kodály's Hungarian contemporary Ernő Dohnányi. "If we really desire a new life for our country – and who does not?" Kodály had said in 1940, "then we must seek regeneration from our music as well". You don't need to analyse the *Missa*

Brevis to hear it as an act of powerful affirmation, a shout *de profundis*, in which Kodály's Hungarian accent acquires a universal directness and a towering formal strength.

That's evident in the way the opening *Introit* prepares the way, harmonically, for the *Kyrie*, and the upper voices' haunting cries of *Christe eleison*. The *Gloria* peals out in celebration, but its central *Qui tollis* comes to rest on a repeated, pleading *Miserere*, just as the heart of the *Credo* is the anguished, increasingly awestruck account of Christ's suffering in a sombre E flat minor – followed by the dazzling light of *Et resurrexit* and a mighty *Amen*. *Sanctus* and *Benedictus*, too, each find their own path from quiet prayer to resounding *Hosanna*. Revealingly, though, Kodály throws the weightiest emotional burden of the piece onto the *Agnus Dei*, with its closing imprecation *Dona nobis pacem* – which resounds, with increasing power, through the closing *Ite, Missa Est*. Few 20th century sacred works represent a greater act of faith. Kodály dedicated the *Missa Brevis* to Emma in celebration of their 35th wedding anniversary, which fell in September 1945, and which – on the day that this music was first sung – neither of them can have been certain they would live to see.

Leoš Janáček (1854-1928)

Otčenáš (Our Father)

When, in his 70s, Leoš Janáček composed his *Glagolitic Mass*, the reaction appalled him. “You know what they wrote about me? ‘The pious old man’. I got angry then, and said, look here young man, firstly I am not old, and as for being a believer, well, I am certainly not that – certainly not! Only when I am convinced”. Janáček’s childhood Catholic faith had ceased to convince him long before he wrote this setting of the Lord’s Prayer in the summer of 1901. What did convince him was faith as an expression of the life of a nation, a community; the product of a shared Slavic heritage and spirit.

Otčenáš (Our Father) served exactly that purpose. He wrote it not for use in a church but in response to a request from the trustees of a Women’s Shelter in Brno. The inspiration was a set of religious paintings by the Polish nationalist painter Józef Męcina-Krzesz (1860-1934), which showed Russian peasants in devotional attitudes suggested by the lines of the Lord’s Prayer, and which had been reprinted in an illustrated weekly. The idea was that amateur actors from the Brno theatre

club “Tyl” would act out a series of scenes of *tableaux-vivants* resembling the pictures, while Janáček’s music – scored for the available forces of piano, harmonium, mixed choir and solo tenor – served as an accompaniment. Janáček wrote the piece in little more than a month prior to the fundraising performance at the Brno Theatre on 15th June 1901. But he revised it, rescored it for organ and harp, and authorised a Prague performance in November 1906 – to mixed reviews. “Perhaps having the pictures in the programme would have helped” he commented.

The paintings vanished during the Second World War, but even so, this comment hardly seems necessary. This is Janáček responding to the associations and sonorities of the words before him, and speaking directly and frankly to his community. The six sections flow together, linked by instrumental interludes to allow time for the necessary rearrangements on stage. The choir intones the opening lines in a gentle canon, before the tenor’s heroic entry on *Thy kingdom come* (it’s possible to read patriotic symbolism into Janáček’s vaulting lines) and the chorus’s stirring response. The tenor leads off again, on *Thy will be done*; Janáček repeats the verse, and a pensive interlude suddenly

bursts into a boisterous choral plea – *Give us this day our daily bread* – before, to *dolcissimo* chords, the tenor sings *And forgive us our trespasses*. The tempo leaps to *energico moderato* and a bustling ostinato for *And lead us not into*

temptation, as this non-devotional devotional work by a fiercely spiritual agnostic speeds to a decisive *Amen*.

Richard Bratby



Conductor's Reflections

I am fascinated by the way in which ancient liturgical texts can become contemporary and speak to us afresh. Additional layers of meaning and expression are created by the backgrounds and circumstances of the composers, the performers and the listener. Indeed, this recording may stimulate different emotions in the future depending on who is listening and when they are listening. As we sing the psalms each day in Chapel I try to help singers and listeners to experience how the annoyances, hopes and fears of the psalmist are equally relevant and meaningful some three millennia later. As a liturgical musician, whose role includes articulating the same words day after day, I am always searching for ways to create fresh illumination. The genesis of Janáček's *Lord's Prayer* is particularly striking and original in this regard; his use of visual images, and the influence of contemporary social issues, bring vividness and immediacy to *Otčenáš*. The penultimate phrase (*And lead us not into temptation*) is inspired by a painting of a man with an axe on the point of murdering a mother and her child. That image has an additional degree of poignancy as I write in a week when many people, including an 8-year-old girl, have been

murdered by a terrorist in Manchester. Janáček himself never recovered from the death of his two year-old son, Vladimir. One hears Janáček's anger with God, just as the opening of Poulenc's *Kyrie* also seems to express a supplicant's anger at the Lord for not yet having had mercy. Absolution is eventually granted in Poulenc's closing bars. For the final tableau of the Lord's Prayer (*But deliver us from evil*), Krzesz painted a catastrophic flood which sweeps away a house and all its possessions. The occupants float on a raft and Christ protects them, though I am not convinced that Janáček sought to portray any sense of rescue in his music. *Chléb náš* (*Give us this day our daily bread*) portrayed villagers crying in anger to heaven after their harvest had been destroyed in a storm. A hundred and ten years later, as we recorded the work, there was a new resonance for me as our television screens were dominated by pictures of migrants drowning as they tried to reach our shores.

Why Kodály, Poulenc and Janáček? These are three European composers with utterly distinctive individual voices, but linked by their continued use of tonality (at times when tonality was becoming less fashionable!). I wanted to record Kodály's *Missa Brevis* for release in

his 50th anniversary year, contrasting it with Poulenc's mass, written only a few years earlier. Kodály and Janáček form a natural pairing; they both fell under the spell of folk music, shared a passion for music education, and had the desire to create new musical languages emancipated from the grip of the Austro-Germanic tradition. As it happens, both the Janáček and Kodály works were first heard with harmonium rather than organ, though we employ the latter on this recording.

The disc's title, KYRIE – 'Lord', links the opening word of the Mass with the Lord's Prayer. Another title I considered was 'Chléb'; I have already mentioned the significance in *Otčenáš* of this Old Church Slavonic word, 'Bread.' The Broken Bread of Communion on our cover image brings to mind not only the central moment of the Eucharist, but also Kodály's subtitle "Mass in time of War", provoking thoughts of a broken world. The sound of the initial consonant of KYRIE seems to me to evoke a sense of fracture. Poulenc's *Mass in G* was also influenced by a sense of loss and brokenness, after an acquaintance of his was killed in a horrific car crash. This fellow composer who died was not a friend, but – even worse – it was someone with whom Poulenc had fallen out.

Kodály's *Missa Brevis* belies its title by being symphonic in range and scale. To give but one example: delicate second-inversion chords (i.e. without the conventional bass note) give a heavenly sense of weightlessness in the *Hosannas* and *Christe eleison*. By contrast, the preceding, cowering *Kyrie eleison* is intensely human. Walter Susskind wrote of Janáček that "he was the synthesis of an awesome temperament and tender dreamfulness, of stormy energy and gentle sensibility." Poulenc was also full of contrasts. His great collaborator, Pierre Bernac, wrote of the need for a great variety of colours in singing Poulenc's songs - "light, clear, transparent, suspended or very dark, warm, rich, weighty." In addition, Poulenc seems to me to call for an orchestral palette of textures in the Mass - shimmering muted strings, dry Stravinskian astringency, dancing woodwind in the Sanctus, sometimes great clarity, at other times much use of a piano's sustaining pedal. We have made an attempt to evoke that ever-changing soundscape. Passages such as *Domine Deus* in *Gloria* call to mind the words of the great French poet and philosopher Paul Valéry, much admired by Poulenc: "He who would write his dream must be completely awake." Such dreams are what enable music to open a window into the world beyond. *Dona nobis pacem*.

Andrew Nethsingha

TEXTS AND TRANSLATIONS

KYRIE

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

GLORIA

Gloria in excelsis Deo,
et in terra pax
hominibus bonae voluntatis.

*Glory to God on high,
and in earth peace,
good will towards men.*

Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, rex caelestis,
Deus Pater omnipotens.

*We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee
for thy great glory,
O Lord God, heavenly King,
God the Father almighty.*

Domine Fili unigenite, Iesu Christe,
Domine Deus, agnus Dei,
Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,

miserere nobis.

*O Lord, the only begotten Son Jesu Christ;
O Lord God, Lamb of God,
Son of the Father,
that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand
of God the Father,
have mercy upon us.*

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Iesu Christe,
cum Sancto Spiritu
in gloria Dei Patris. Amen.

*For thou only art holy,
thou only art the Lord;
thou only [art most high, Jesus] Christ
with the Holy Ghost,
in the glory of God the Father. Amen.*

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.

*I believe in one God
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible:*

Et in unum Dominum Iesum Christum,
Filius Dei unigenitum;
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de caelis,
et incarnatus est de Spiritu Sancto
ex Maria Virgine
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est,
et resurrexit tertia die
secundum Scripturas

*And in one Lord Jesus Christ,
the only-begotten Son of God,
begotten of his Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
who for us men and for our salvation
came down from heaven,
and was incarnate by the Holy Ghost
of the Virgin Mary,
and was made man,
and was crucified also for us
under Pontius Pilate.
He suffered and was buried,
and the third day he rose again
according to the Scriptures,*

et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis.

Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per prophetas.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth:
pleni sunt caeli
et terra gloria tua.
Hosanna in excelsis.

BENEDICTUS

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

*and ascended into heaven,
and sitteth on the right hand of the Father.
And he shall come again with glory
to judge both the quick and the dead:
whose kingdom shall have no end.*

*And I believe in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son,
who with the Father and the Son
together is worshipped and glorified,
who spake by the prophets.*

*And I believe one [holy] catholic and
apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead,
and the life of the world to come. Amen.*

*Holy, holy, holy,
Lord God of hosts,
heaven and earth
are full of thy glory.
[Hosanna in the highest].*

*Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.*

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

OTČE NÁŠ

Otče náš, jenž jsi na nebesích,
posvět se jméno tvé,
Ó přijď nám království tvé,
buď vůle tvá
jako v nebi, tak i na zemi.
Chléb náš vezdejší dej nám dnes
a odpusť nám naše viny,
jako i my odpouštíme našim viníkům
Neuvoď nás v pokušení,
ale zbav nás všeho zlého.
Amen.

*English translations taken from the Book of Common Prayer
and the Order of Holy Communion of the Church of England
(in traditional language). Any alterations made to these texts
(delineated in square brackets) are made in order to provide a
more literal translation of the Latin text.*

*Lamb of God,
that takest away the sins of the world,
have mercy upon us.*

*Lamb of God,
that takest away the sins of the world,
have mercy upon us.*

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

*Our Father, which art in Heaven,
Hallowed be thy name.
Thy kingdom come.
Thy will be done in earth,
as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those
who trespass against us.
And lead us not into temptation,
but deliver us from evil:
Amen.*

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE

Trebles

George Balfour ^{7, 12}
Joel Branston ⁵
Matthew Brown
David Bryson
James Buttery
William Buttery
Alan Chen
Blake Chen ⁵
Jaylen Cheng
Adam Chillingworth
Charles Cobb
Lewis Cobb
Alfred Harrison
James Lewis
Alexander Tomkinson
Philip Tomkinson
Thomas Watkin
Samuel Williams

Counter Tenors

Hugh Cutting
Jack Hawkins
Thomas Lilburn ⁸
Hamish McLaren ^{5, 12}
Alexander Simpson

Tenors

William Ashford ⁵
Michael Bell ^{5, 14, 15, 17}
Benedict Flinn ^{8, 9}
Xavier Hetherington ^{8, 12}
Gopal Kambo

Basses

James Adams
Peter Lidbetter
Louis Marlowe ⁵
Stephen Matthews
Augustus Perkins Ray
Theodore Platt ⁸

Herbert Howells Organ Scholar

Joseph Wicks ⁶⁻¹³

Organ Scholar

Glen Dempsey ¹⁴⁻¹⁷

Director of Music

Andrew Nethsingha

*Numbers indicate soloist credits
for each CD track*

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 rich, warm and distinctive sound, its expressive interpretations and its ability to sing in a variety of styles. Alongside this discipline, 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 in its commissioning of new works, including recent compositions by the College's first Composer in Residence Michael Finnissy, Nico Muhly, and James Burton.

The Choir also performs a Bach Cantata Evensong once a term with St John's Sinfonia, its period instrument ensemble.

It brings the 'St John's Sound' to listeners around the world through its weekly webcasts. In addition to regular broadcasts in this country and abroad, the Choir usually makes two recordings each year. In May 2016 the College launched its new 'St John's Cambridge' recording label (in conjunction with Signum Records) on which the Choir has released the critically acclaimed and BBC Music Magazine Award winning recording of Jonathan Harvey's music, *Deo*, and in October 2016 'Christmas with St John's'.

The Choir also maintains a busy schedule of concerts and events and it tours internationally twice a year. Recent destinations include Denmark, Germany 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.



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JOSEPH WICKS

Joseph graduated from the University of Cambridge with a degree in Music in 2016. Whilst an undergraduate he gained his FRCO diploma and was awarded the prestigious Limpus Prize. He then served a fourth year at St John's as Assistant Organist following three years as Organ Scholar whilst also directing 'The Gentlemen of St John's'. From September 2017, he became Assistant Director of Music at Truro Cathedral.

He began his musical education as a chorister, later Bishop's (Head) Chorister, at Salisbury Cathedral. He then moved to Lancing College as the Walter Stanton Music Scholar and Sixth Form Organ Scholar, before spending a gap year as Organ Scholar of Hereford Cathedral. He has given recitals in Westminster Abbey, King's, Queens', St John's and Trinity Colleges in Cambridge, Hereford and Truro Cathedrals.

During his time at St John's, Joseph has played a large proportion of the College Choir's daily services, and also accompanied them on their busy broadcast, recording and international tour schedules. In addition,



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Joseph remains as committed as possible to singing. A graduate of the prestigious Genesis Sixteen training scheme, Joseph now sings with The Gesualdo Six, a vocal consort who were St John's Smith Square Young Artists for the 2015-16 season and who are releasing a CD of English renaissance polyphony in 2017.

GLEN DEMPSEY

Organ Scholar Glen Dempsey is studying Music at Cambridge. Glen's formative musical experiences were centered around the English choral tradition, firstly as a chorister at St Mary's, Bury St Edmunds and later in the choirs of St Edmundsbury Cathedral. Organ lessons with Michael Nicholas led to Glen being awarded a scholarship as a répétiteur to study at the Purcell School of Music. During this time, Glen performed in all the major concert halls of London as a soloist and chamber musician on the organ and piano, and also conducted at the Wigmore Hall.

In 2013-14 Glen served as Organ Scholar at St George's Chapel, Windsor Castle. In this role he was responsible for accompanying and directing the choir's daily services and for assisting in the training of the choristers, as well as for playing at many events attended by the British Royal Family. He was accompanist to the Windsor and Eton Choral Society and studied the organ with Ann Elise Smoot.

In 2014-15 he resided in the Netherlands and was the Assistant Organist of St Nicholas's Basilica, Amsterdam. Under the mentorship



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of Michael Hedley, Glen accompanied the majority of the choral services in the Basilica, as well as having had responsibility for conducting the Basilica's various choirs and ensembles. Advanced organ studies with Jacques van Oortmerssen enhanced his understanding of historical performance practice.

In his role at St John's, Glen accompanies the Choir in their busy schedule of services, recordings and international tours. He is in demand as a guest recitalist in the UK and overseas, and continues his organ studies with Gordon Stewart. Outside of music, his interests include languages and gastronomy.

ANNE DENHOLM

Anne Denholm is one of Britain's leading young harpists, and is currently Official Harpist to HRH The Prince of Wales. Anne underwent a British musical upbringing, studying at the Purcell School, Newnham College, Cambridge and the Royal Academy of Music (RAM) in London. She received her master's degree from the RAM with distinction, studying under Karen Vaughan and graduating with the Renata Scheffel-Stein Harp Prize and a Regency Award for notable achievement. Whilst at the RAM, she was the first ever harpist to win the historic RAM Club Prize.

Anne is increasingly in demand as an interpreter and performer of new music; she has been recording and premiering new works for solo harp since 2006, and in 2013-14 worked with Sally Beamish on a video project of her work *Awuya*. She is a founding member of contemporary experimental quartet, The Hermes Experiment and also greatly enjoys working with the Birmingham Contemporary Music Group.



© Timothy Ellis

Anne freelances with orchestras across England, most recently working with the City of Birmingham Symphony Orchestra and Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique. She is also Principal Harpist with Ensemble Cymru, a group championing chamber music throughout Wales. Anne thoroughly enjoys working with choirs: collaborators have included The Choir of St John's College Cambridge, Trinity Boys Choir, The Temple Church Choir and Ely Cathedral Girls' Choir.

www.annedenholm.com

ANDREW NETHSINGHA

Performing in North America, South Africa, the Far East, and throughout Europe, Andrew Nethsingha has been Director of Music at St John's since 2007. He 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



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Belshazzar's Feast, Poulenc Gloria and Duruflé 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.

Concerts this year include Royal Albert Hall, Konzerthaus Berlin, Műpa Budapest, Royal Festival Hall, Singapore Esplanade, Birmingham Symphony Hall and Hong Kong City Hall.

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Mr Archie Burdon-Cooper, The Rt Hon Sir Richard Aikens, Mr Simon Robson Brown, Mr Grayston Burgess, The Revd Peter Cobb, Ms Sian Cobb, The Revd Duncan Dormor, Mr Miguel Faragoso, Mr Edward Jones, Miss Jill MacMahon, Mr Bruce Mathers, Sir Jonathan Philips, Mr Andrew Rupp, Mr Stephen Shorter, Mr John Thompson, and other donors who wish to remain anonymous.

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