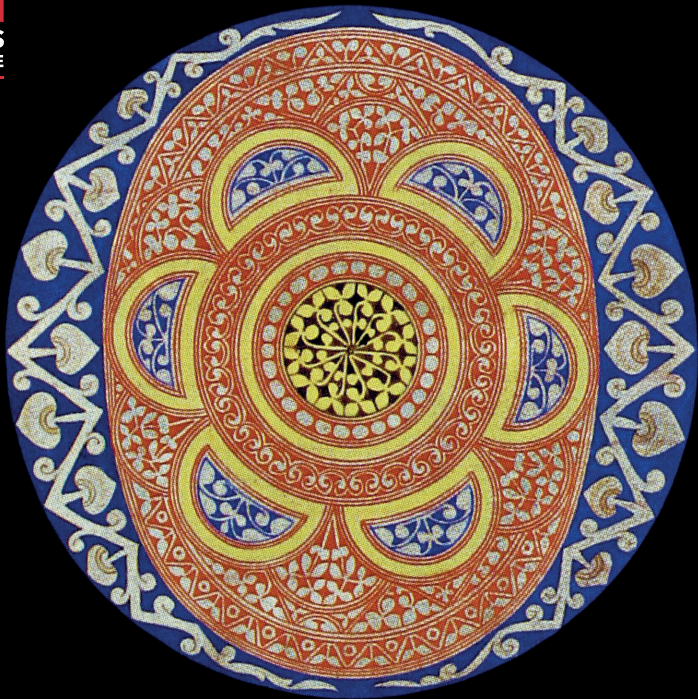


THE CHOIR OF



ST JOHN'S
CAMBRIDGE

THE PSALMS
NETHSINGHA



THE PSALMS

1	18 'I will love thee, O Lord' (vv. 1-19)	Henry Gauntlett (1805-1876) William Hine (1687-1730)	[5.54]
2	99 'The Lord is King'	Percy Whitlock (1903-1946)	[2.48]
3	85 'Lord, thou art become gracious'	Alan Hemmings (1931-2018)	[4.54]
4	76 'In Jewry is God known'	Robert Ashfield (1911-2006)	[3.00]
5	52 'Why boastest thou thyself, thou tyrant'	Charles Hylton Stewart (1884-1932)	[2.48]
6	88 'O Lord God of my salvation'	William Prendergast (1868-1933)	[6.47]
7	29 'Bring unto the Lord, O ye mighty'	Thomas Attwood (1765-1838)	[3.17]
8	2 'Why do the heathen so furiously rage'	Christopher Robinson (b.1936)	[3.36]
9	139 'O Lord, thou hast searched me out' (omit vv. 19-22)	Highmore Skeats Jr. (1787-1835)	[6.53]
10	148 'O praise the Lord of heaven'	Christopher Robinson	[3.38]
11	121 'I will lift up mine eyes unto the hills'	Henry Walford Davies (1869-1941)	[3.04]
12	122 'I was glad when they said unto me'	Ivor Atkins (1869-1953)	[2.42]
13	123 'Unto thee lift I up mine eyes'	William Crotch (1775-1847)	[2.20]
Total timings:			[51.48]

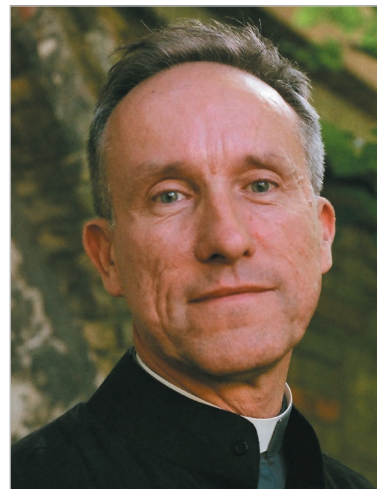
THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE
 JAMES ANDERSON-BESANT ORGAN TRACKS 6, 12 & 13
 GLEN DEMPSEY ORGAN TRACKS 1, 3, 7-10
 GEORGE HERBERT ORGAN TRACKS 2, 4 & 5
 ANDREW NETHSINGHA DIRECTOR

www.signumrecords.com

THE PSALMS: AN INTRODUCTION

For as long as Jews and Christians have been worshipping God, they have sung psalms. Or, more precisely, have sung The Psalms: which is to say the collection of psalms in what we call the Old Testament. Like all the books in the Hebrew scriptures, their origins and authorship have long been the stuff of debate, described by one of the greatest contemporary experts as 'a region of treacherous scholarly quicksand'. For one thing, the tradition that they are 'by' King David (as they are titled in the Book of Common Prayer, for example) has neither historical basis nor even justification within the writings themselves (quite the reverse). But this hardly matters. Perhaps we can simply enjoy the thought that they are the kind of songs that the minstrel king, Israel's most important king, might have sung.

It is most likely that the Book of Psalms was rendered into its final form in the fifth or fourth century BCE. The Jewish people had been released from Babylonian captivity, the Second Temple had been built and the rites and writings of the cult were ordered (re-ordered, redacted). But the texts were old and, in some cases, very



old indeed. Some may have been adapted from pre-existing 'pagan' poetry, especially from Canaanite literature. And the form, the literary form of a psalm, was familiar in the whole of Near Eastern culture right back to Bronze Age times.

The ordering of the book has five divisions: 1-41, 42-72, 73-89, 90-106 and 107-150. Traditionally Biblical scholars have defined a

set of genres: supplication, thanksgiving, royal, praise and others. But the psalms themselves are too magnificent readily to submit to such basic categorization. Similarly, the idea that a psalm's fundamental poetic device is parallelism – of meaning, most often, between the two halves of each line – captures some but by no means all of their poetic richness and variety.

The psalms are not just in the middle of the Christian Bible but at the heart of Christian worship too, for important reasons. One of these is that they sing to God or about God not only with a rich palette of poetic colour, but also in very recognizable human fashion. We can hear real voices. Even when the poetry reaches astonishing heights of imagination or skill, it is founded in the reality of our relationship with God, which can be a messy relationship. When that relationship is real, it is rarely simple. So as well as paeans of praise and thanksgiving to God there are cries for help. 'Supplication' is too polite a word for some of these cries: they can be impassioned but also frustrated, desperate, angry, grief-stricken, earthy, utterly mystified, even sarcastic. And occasionally the psalmists spillover into violent nastiness. Some of these are so unpleasant that they are usually omitted in Anglican worship.

The end of Psalm 137 is the most notorious, especially as it begins so beautifully. We go from *By the waters of Babylon we sat down and wept to Blessed shall he be that taketh thy children and throweth them against the stones.*

The Book of Common Prayer settled in the form we know in 1662 as part of the great Restoration project, which included the restoration of worship to the *status quo ante* (ie *ante* the Commonwealth/Interregnum). It began life under Cranmer just over a century earlier, as he sought to create a simple uniformity in the fledgling Church of England. Fundamental to his project was to hear the Bible and worship in English, and for the psalms he turned to the translation already made in 1535 by Myles Coverdale (1488-1569). Coverdale shared Cranmer's passion for the use of English, along with William Tyndale – although he survived the vicissitudes of English Church politics much longer than Tyndale. This was principally by being abroad when it made sense to be away. Sadly in his final sojourn in England, in old age, his austere views were less appealing to Elizabeth than they had been to her brother and Cranmer, and he died in poverty. But his texts live on, nearly 500 years later. They could be said to form part of the DNA of the English language,

along with Shakespeare and the King James Bible. It was a rich half-century in England's cultural history.

Cranmer took his winnowing fork to the liturgy of the Church. It had been so complicated, he writes in the prologue to the Prayer Book, *many times there was more business to find out what should be read, than to read it when it was found out.* But the daily reading of the psalms survived. He divided them into a sequence which would see them all read during the course of a month. Often today, if you visit a monastic house, you will hear them work through the psalms in a single week: but they worship seven times a day. Still, even Cranmer's scheme is onerous for most of us today. In most college chapels and cathedrals – *in quires and places where they sing* – they sing a selection, often working through them all across a longer period.

To a modern sensibility, Evensong (especially when sung by an accomplished choir) might seem more like spending forty minutes with a venerable ancient relative than with a sparky, spontaneous friend. But often an ancient relative can surprise – even wrong-foot – us with their wisdom and life-lessons. And when sung to Anglican chant, the psalms might seem

especially venerable. But they are kaleidoscopic, sometimes even dizzying, in the range of their passions and prayers and imprecations. They remain the songbook of the Church for very good reason.

For further reading: Robert Alter 'The Book of Psalms', Norton, New York 2007

Andrew Hammond
Chaplain, St John's College

SINGING THE PSALMS

Psalms are at the heart of our choir's musical identity. They inform everything else we perform – technically, musically and emotionally. They are the best medium for a choir to communicate directly with members of a congregation. The Chapel at St John's is a perfect space in which to sing psalms. The narrowness of the building helps to engender a sense of intimacy and personal dialogue between singers and listeners. The great height and length of the Chapel encourage us to sing with spaciousness, seeking to transport worshippers out of normal earthly time into another realm. For those of us involved in daily services of Evensong the psalms become a way of life, a shared activity, providing a quasi-monastic regularity to our days.

Members of the congregation enter the Chapel in various mental and emotional states. They may be stressed about an essay, they may be full of joy, they may have just suffered a bereavement. The Psalms affect listeners in different ways. They can be profound and transformational not only for Christians; some psalms can be entrancing and healing.

I have heard members of the Chamber Orchestra of Europe talk about performing Sibelius symphonies with Paavo Berglund. There was a sense of communion between players and conductor, but the conductor seemed almost oblivious to the audience. I relate to those feelings; in a sense our listeners, our congregation, are eavesdropping on a ritual. Yet there is a paradox because at the same time we want to communicate intimately and clearly with the worshippers in Chapel. Similar considerations apply to a string quartet in a large hall, performing music that was originally intended for private use.

When designing the *Walt Disney Concert Hall* in Los Angeles, Frank Gehry experimented with the best way to create an intimacy between audience and orchestra. He concluded it was not about proximity between players and listeners but about the relationship between the performers themselves. As Martin Cullingford summarised it, *Get their seating, their relationship, right, and the chemistry bursts from stage to stalls*. It is because of the visual communication and rapport between singers, who stand in straight rows facing one another, that my current preference is for psalm verses to

be sung by the full choir, rather than using the equally beautiful tradition of singing in alternation from side to side.

Psalms as chamber music

In *Beethoven for a later age*, Edward Dusinberre writes of one of his first rehearsals with the Takács Quartet, working on the opening statement of Beethoven's first opus 18 quartet. I was struck by the parallels with psalm-singing.

We played the phrase one at a time, striving for the same timbre of sound, articulation and volume. This was a challenge: ask four people to recite a line of poetry and each will emphasise certain words more than others, varying the tone and volume of their voices. By repeating this process while listening and reacting to one another [...] we hoped to unify our musical and technical approach.



Andrew Nethsingha in a recording session, 22nd April 2018

© James Beddoe



The choir in a recording session, 17th July 2019

© James Proctor

In psalms such as 88 and 139 we strive, like Beethoven and Schubert, for *Innigkeit* – inwardness of expression. The mesmeric effect of singing these psalms has some parallels in my mind with Morton Feldman’s music (e.g. the 1987 work *Piano, Violin, Viola, Cello*). I remember hearing Ivan Hewett speaking about him on Radio 3’s Record Review:

To enjoy Feldman’s music you have to let go of the idea that music ought to be dynamic and push forward through time in a bold, dynamic way. Feldman hated that. He said what he wanted was to ‘tint the air’ with his music. [...] He likes to let things float. Feldman is very inspired by, for example, a Turkish rug – a pattern is repeated with small variations as it’s repeated, because it’s a handmade item not a machine-made one.

I want our psalms to seem hand-made, not machine-made. We strive for the slower ones to float in the air, with a sense of time being suspended.

Matching words to music

Myles Coverdale didn’t translate directly from the Hebrew originals. Nevertheless he sought to preserve the structural feature of Hebrew poetry known as ‘parallelism.’ This device is the balancing of the two halves of a verse by reiteration, extension or opposition.

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

In a verse like this one savours the sensation of forming the words in the mouth, like tasting something delicious. If a psalm chant is well-matched with the words then the text becomes even more expressive in its sung form; in the words attributed to St Augustine, *He who sings prays twice*. In the verse above from Psalm 85, notice the relationship of the first two phrases of the Hemmings chant, the second complementing the first whilst adding intensity. The repetitive nature of psalm chants can soothe and console, like waves lapping at the shoreline.

Some psalms stay in one mood for a long time, but others change sentiment quickly from verse to verse. Meanwhile the notes of the chant continue as before; this can set up a brief

tension between music and words, but it must not be too extreme. Matching chants to psalms is an art form in itself.

George Guest directed the choir here from 1951 to 1991. He compiled a chant book for St John’s in 1955, with a 1988 revision. His successor, Christopher Robinson, devised the current excellent selection of chants in 1997. Many of Christopher’s choices continue with magical combinations which George had made, such as Hemmings for Psalm 85 and Skeats for Psalm 139. I enjoy the key relationships which Christopher deploys in sets of consecutive psalms. The short sequence 121-123 on this album gives a good example, with its enharmonic modulation into the third chant – like opening the wardrobe door into Narnia, opening a window into heaven.

Pointing the Psalter

Most of the chants we use are *double chants*, meaning that the music covers two verses before it repeats itself. *Double chants* are made up of four *quarters*, each corresponding to half a verse. The album also includes examples of *single chant* (from verse 16 of Psalm 18) and *triple chant* (Psalms 2 and 76). The first half of a verse is made up of four chords, the second

half uses six chords. *Pointing* is the term given to the allocation of syllables to particular notes of the chant. There are different tastes concerning where the chord changes should be positioned, and how syllabic or melismatic the word underlay should be. I can cite the example of two distinguished former St John’s organ scholars. Sir Stephen Cleobury pointed the psalter for King’s in such a way that the first change of chord came very early in each half-verse. The psalter which John Scott created for St Paul’s adopts a system of missing out chords in certain verses. Neither of these systems appeal to me, but psalm-singing is a very personal thing. My own feeling, shared with Christopher Robinson, is that it is very important for the musical integrity of the chant to remain intact in every verse.

George Guest used to tell the story of Sir Sydney Nicholson, at the end of an Evensong at King’s, complimenting Boris Ord on selecting the Parish Psalter for use there. ‘Yes’, said Boris in his characteristically amiable way, ‘we bought it because it is the easiest to alter!’ George himself also used the Parish Psalter as the basis for his pointing here (marked up with copious instructions in his inimitable red biro!). Christopher Robinson’s St John’s pointing,

devised in 1997, takes the Oxford Psalter as its starting point. The tradition here is to sing Morning Prayer psalms in the first half of term and Evening Prayer psalms in the second half.

The daily singing of Evensong can be a reassuring heartbeat, bringing some stability to our lives in these troubled times. I hope that hearing the poetry of contemplative psalm-singing can help people rebuild themselves, though I realise that these remarks are more applicable to some psalms than to others. I recall Fergus Keane speaking on Radio 4 in 2020:

Poetry was an essential companion, when I was covering war zones, as a relief [...] and then when I came back from the wars and I began to suffer from PTSD and some serious depressions, poetry was essential. I remember sitting in a hospital room feeling incredible isolation and loneliness, as though I was the only person on the world, and reading poetry. It helped me to come back and to realise in isolation, in loneliness, that morning always comes – that the loneliness ends and the light comes back.

The psalms remind us that, whatever our frame of mind, many others have felt the way we do now. The psalmist can somehow still reassure

and empathise with us, even after millennia have passed.

The music of psalm chants

The composition of psalm chants is another sophisticated art form. They need to serve like a blank canvas onto which the words can be written, yet the finest chants lift the words to a higher level of emotion and drama. They should never draw attention to themselves to the detriment of the words. Some chants need to be chameleon-like, able to change colour.

Psalm chants are usually written strictly in four parts, but the two chants by Robinson contain some *divisi*. The psalm texts themselves do not contain rhymes, but the chant often creates a musical equivalent of rhyming couplets; as mentioned above, the first and third musical phrases each contain four chords, while the second and fourth phrases consist of six chords. Moreover, the pitch contours of the different *quarters* contain their own recurring rhetorical devices. When one adds the parallelism and poetic richness of which Andrew Hammond has written so eloquently, the overall effect can be intoxicating if one is in a receptive frame of mind. In her *Poetry Handbook* Mary Oliver writes:

Every poem has a basic measure, and a continual counterpoint of differences playing against that measure. [...] A reader beginning a poem is like someone stepping into a rowboat with a stranger at the oars; the first few draws on the long oars through the deep water tell a lot — is one safe, or is one apt to be soon drowned? A poem is that real a journey. Its felt, reliable rhythms can invite, or can dissuade. A meaningful rhythm will invite. A meaningless rhythm will dissuade.

Anglican chant adds a layer of meaningful rhythm.

A good psalm chant should not draw attention to itself. Rather it weaves its magic in the background. Harmonic progressions must be both beautiful and logical in order to stand up to numerous iterations. Some recently composed chants try to be too clever harmonically, and that detracts from one's focus on the words. The Robinson chants, however, were written for specific psalms and they heighten the vividness of the imagery.

Longer psalms need a sequence of several chants; key relationships are important. The present album doesn't include any of the longest psalms in their entirety. However, the excerpt from Psalm 18 gives an example of how effective a

change of chant can be. The humility of the single chant from verse 16, containing only four melodic pitches, is deeply consoling after the terror of God's anger.

The Skeats chant to Psalm 139 is beautifully poised; a largely upward trajectory in the first half balanced by descent in the second half. The third quarter of a chant sometimes has the same melodic contour as the first, perhaps more emphatic through being higher (e.g. 99) or through deploying larger intervals in each direction (e.g. 122) and/or by employing more intense harmony (e.g. 85).

Chants generally convey a sense of harmonic journey. The modulation to B major in the middle of the chant for Psalm 123 gives a brief sense of longing and optimism, especially well-suited to verses 1 and 2. The second half of the chant, particularly appropriate to the latter verses, cowers in descent. Of the fourteen chants on this recording, only Psalm 121 ends both halves in the home key; this psalm, often used at funerals, is notable for the stability and reassuring confidence of every one of its verses.

Use of the organ

The approach to organ playing in psalms is affected by many things – the acoustic of the building, the specification of the organ, the style and speed of the singing, and the physical relationship between the choir, the organ and the listener.

At its best, psalm playing is a virtuosic art form – highly imaginative and spontaneous, like the best continuo playing. I am fortunate to have made music with the wonderfully sensitive organists playing on this disc. In psalms I dislike hearing long organ chords that are too loud; that can prevent listeners from hearing the words, and it can encourage a choir to over-sing. However, on a recording, the engineering can enable more dramatic organ effects to be used in louder psalms.

George Guest used to ask his organ scholars to play continuously for the whole cycle of a chant (generally two verses), without gaps in between. My own preference in the St John's acoustic is to have the whole psalm glued together by the organ, so that it seems like one entity. When there is an occasional break from this, the effect is particularly powerful. I love to have a few verses unaccompanied and then the

organ shimmering in imperceptibly just before the Gloria – perhaps high up in thirds on the strings (as in Psalm 88). My own organ teacher, Gwilym Isaac, was assistant to Sidney Campbell at Canterbury Cathedral in the 1960s. Campbell often used to play just two notes at a time when accompanying the psalms, at the extremes of the keyboard, one melody above the choir and the other below.

In the late 1980s I used to love the occasions when George Guest came up to the organ loft to play the psalms. The very relaxed speeds allowed George's alluring counter-melodies to sing out. If such a melody is on a solo stop, there can be great beauty in the choice of note held over as the choir breathes between phrases. This is especially effective if the note is in the middle of the texture and thus has not been easily audible until the choir stops singing. If psalms are sung faster then counter-melodies are less effective, but an organist might want to focus on word painting. I tend to point our organ scholars to John Scott's subtle accompaniments on the exquisite 1970s St John's Argo recording *Psalms of Consolation and Hope*, especially that for Psalm 139. We sang that psalm here at our memorial Evensong for John in 2016. The opening words, in William Morgan's Welsh

translation, are inscribed on George Guest's memorial plaque in Chapel:



Memorial Plaque for George Guest in the College Chapel, with the opening words of Psalm 139 in Bishop William Morgan's Welsh translation

Our disc is released in time for the twentieth anniversary of George Guest's death in November 2002. George had a unique ability to communicate the emotion and inner meaning of the text to his singers and, through them, to his listeners.

'From the heart – may it return to the heart'

Beethoven's inscription to Archduke Rudolph, on the score of his *Missa Solemnis*, is in my mind as I contemplate the psalms. For a decade

and a half I have been nervous about releasing an album of this kind, because psalm singing means so much to me and to all of us at St John's. In a way it feels too private and personal to be placed in the public domain and opened up for scrutiny. Removing the singing from its liturgical context, and from the enveloping silence and architecture of the Chapel, means that the listener at home has to use their imagination.

Psalms were not designed to be heard in fifty-minute chunks in one's sitting room, and I certainly don't expect that! I have nevertheless ordered the disc carefully in terms of contrasts and key relationships. We recorded considerably more material than this, but in the end I decided less is more. Listeners wanting more psalms can hear them for free on our regular webcasts.

The sound of the choir and our way of singing psalms are both extensions of our own personalities. So releasing this album feels uncomfortably like baring one's soul. But that is exactly what the psalmists did.

Andrew Nethsingha



© James Beddoe

The choir in a recording session, 13th January 2022



© James Beddoe

The choir in a recording session, 13th January 2022

THE PSALMS

Notes on the text by Andrew Hammond
 Notes on the music by John Challenger
*Assistant Director of Music, Salisbury Cathedral
 (2012-)*



© Ash Mills

John Challenger

1 Psalm 18 (vv. 1-19)

I WILL love thee, O Lord, my strength; the Lord is my stony rock, and my defence : my Saviour, my God, and my might, in whom I will trust, my buckler, the horn also of my salvation, and my refuge.
2 I will call upon the Lord, which is worthy to be praised : so shall I be safe from mine enemies.
3 The sorrows of death compassed me : and the overflowings of ungodliness made me afraid.
4 The pains of hell came about me : the snares of death overtook me.
5 In my trouble I will call upon the Lord : and complain unto my God.
6 So shall he hear my voice out of his holy temple: and my complaint shall come before him, it shall enter even into his ears.
7 The earth trembled and quaked : the very foundations also of the hills shook, and were removed, because he was wroth.
8 There went a smoke out in his presence : and a consuming fire out of his mouth, so that coals were kindled at it.
9 He bowed the heavens also, and came down : and it was dark under his feet.
10 He rode upon the cherubins, and did fly : he came flying upon the wings of the wind.
11 He made darkness his secret place : his pavilion round about him, with dark water and thick clouds to cover him.

12 *At the brightness of his presence his clouds removed : hail-stones, and coals of fire.*

13 *The Lord also thundered out of heaven, and the Highest gave his thunder : hail-stones, and coals of fire.*

14 *He sent out his arrows, and scattered them : he cast forth lightnings, and destroyed them.*

15 *The springs of waters were seen, and the foundations of the round world were discovered, at thy chiding, O Lord : at the blasting of the breath of thy displeasure.*

16 *He shall send down from on high to fetch me : and shall take me out of many waters.*

17 *He shall deliver me from my strongest enemy, and from them which hate me : for they are too mighty for me.*

18 *They prevented me in the day of my trouble : but the Lord was my upholder.*

19 *He brought me forth also into a place of liberty : he brought me forth, even because he had a favour unto me.*

This is the first part of a 51-verse psalm of thanksgiving, a tour-de-force explicitly ascribed to David himself. We know this first from the superscription in the biblical version: many of the psalms have these, usually indicating a musical instruction. Above Psalm 18 we read *A psalm of David the servant of the Lord, who*

addressed the words of this song to the Lord on the day when the Lord delivered him from the hand of all his enemies, and from the hand of Saul. He said... Then we can find pretty much the same text in 2 Samuel 22, in the chronicle of David's life. In its expansive and epic detail this song displays supreme confidence in the idea of God coming to the aid of his anointed king, king over his chosen people. Some of its language quarries ancient imagery: Coverdale's 'Highest' in v.13 in fact translates the Canaanite 'Elyon', for example. And St Paul would have recalled this psalm in that pithiest line, *if God is for us, who is against us?* (Romans 8.31).

Henry John Gauntlett (1805-1876), the son of a Buckinghamshire vicar, displayed musical promise from an early age, becoming Organist at his father's church at the age of nine, and Choirmaster at fourteen. While studying and practising law he was Organist at St Olave's Church in Southwark and Assistant Organist at Christ Church, Newgate Street. Upon leaving the legal profession, Gauntlett served at Union Chapel, Islington, at All Saints' Church, Notting Hill, and finally at St Bartholomew-the-Less, Smithfield. An early reviver of the music of Bach and Beethoven, he also worked with Mendelssohn

and played in the first performance of *Elijah* in Birmingham Town Hall in 1846. Reputed to have composed over 1,000 hymn tunes, Gauntlett's legacy is immortalised in *Irby*, the tune he composed for the carol 'Once in Royal David's City'. In his day he did much to improve the standards of church music editorially, chorally, and in the realm of organ building.

William Hine (1687-1730) became a chorister at Magdalen College, Oxford, in 1694, and a clerk there in 1705. He then moved to London, studying with Jeremiah Clarke. After a period acting as Organist at Gloucester Cathedral, he assumed the role officially around 1712, a post he held until his death in 1730. Hine composed several anthems, plus a substantial Voluntary in F, and a collection of his works was published posthumously by his widow in 1731 under the title *Harmonia Sacra Glocestriensis*.

2 Psalm 99

THE Lord is King, be the people never so impatient : be the earth never so unquiet.

2 *The Lord is great in Sion : and high above all people.*

3 *They shall give thanks unto thy Name : which is*

great, wonderful, and holy.

4 *The King's power loveth judgement; thou hast prepared equity : thou hast executed judgement and righteousness in Jacob.*

5 *O magnify the Lord our God : and fall down before his footstool, for he is holy.*

6 *Moses and Aaron among his priests, and Samuel among such as call upon his Name : these called upon the Lord, and he heard them.*

7 *He spake unto them out of the cloudy pillar : for they kept his testimonies, and the law that he gave them.*

8 *Thou heardest them, O Lord our God : thou forgavest them, O God, and punishedst their own inventions.*

9 *O magnify the Lord our God, and worship him upon his holy hill : for the Lord our God is holy.*

This is a psalm of praise whose liturgical use we can readily imagine, especially as it oscillates between talking about God and talking to him. The first move happens halfway through v.4, and strikingly. The congregation is bidden to remember quite how majestically powerful God is. 'Be never so impatient' is Coverdale's engaging rendition of the more lapidary Hebrew 'tremble!' The images of God's magnitude are potent: he sits between (Hebrew 'upon') the cherubim, who are not the effete angels

of modern sentimental imagination. And the worshippers bow down to his 'footstool': the earth, as Isaiah tells us (66.1). They are literally bidden to prostrate themselves. Then in v.6 the focus closes in on the people of Israel and their salvation history: God had given Moses their cultic and moral law in the pillar of cloud which had led them out of slavery in Egypt. Then v.8 captures in a few words the whole of the forty years in the wilderness: God endured their complaining wilfulness, and indeed punished them, but his mercy triumphed. So, worship!

Percy William Whitlock (1903-1946) began his musical career as a chorister at Rochester Cathedral prior to study at the Royal College of Music with Stanford, Vaughan Williams and Harris. He held various posts as Organist (including at his home cathedral, Rochester) before settling in Bournemouth in 1930 where, in addition to his duties at St Stephen's Church, he became Borough Organist, playing regularly at the Pavilion Theatre. A writer of many musical articles (under the pseudonym Kenneth Lark), Whitlock also composed a wealth of choral and orchestral music, though it is his finely-crafted organ music which is most widely-performed today, thanks in large part to

the work of the Percy Whitlock Trust (in operation between 1983 and 2017) which was responsible for the publication of many of his previously-neglected compositions. Whitlock died of ill health at the early age of forty-two, having suffered with tuberculosis for nearly two decades.

3 Psalm 85

*LORD, thou art become gracious unto thy land:
thou hast turned away the captivity of Jacob.
2 Thou hast forgiven the offence of thy people : and
covered all their sins.
3 Thou hast taken away all thy displeasure : and
turned thyself from thy wrathful indignation.
4 Turn us then, O God our Saviour : and let thine
anger cease from us.
5 Wilt thou be displeased at us for ever : and wilt
thou stretch out thy wrath from one generation to
another?
6 Wilt thou not turn again, and quicken us : that
thy people may rejoice in thee?
7 Shew us thy mercy, O Lord : and grant us thy
salvation.
8 I will hearken what the Lord God will say
concerning me : for he shall speak peace unto his
people, and to his saints, that they turn not again.
9 For his salvation is nigh them that fear him :
that glory may dwell in our land.*

*10 Mercy and truth are met together : righteousness
and peace have kissed each other.*

*11 Truth shall flourish out of the earth : and
righteousness hath looked down from heaven.*

*12 Yea, the Lord shall shew loving-kindness : and
our land shall give her increase.*

*13 Righteousness shall go before him : and he shall
direct his going in the way.*

If the story of the Jewish people is punctuated by totemic triumphs and disasters, perhaps the defining calamity was their exile in Babylon (c.586-457 BCE). This psalm reads as a classic cry for freedom from that period. It captures the essence of their faithful but fallible relationship with God. The psalmist reminds God that he has rescued them before, and forgiven them their misdeeds: there is a powerful sense that whenever terrible things happen, it is divine punishment, which was certainly how they understood the Exile. But he is also a God of forgiveness and mercy: 'you have been kind, please be so again'. Verses 10-12 capture beautifully the conjunction of God's qualities: mercy, truth, righteousness, peace and kindness. The psalm seems to end with a fascinating idea: that righteousness (justice) is a path that God follows. Students of theology have tangled with this idea for centuries!

A former Organ Student of St John's College (1953-1956), **Alan Stephen Hemmings (1931-2018)** studied at the Royal College of Music during the late 1940s and early 1950s before reading Music at St John's and serving in various roles on the committee of the College Music Society. He then pursued a career in teaching, notably at Clifton College where he is remembered as a gifted performer and inspirational teacher. A little-known composer, his understated yet beautiful chant setting to Psalm 85 has been treasured by the Choir of St John's for generations.

4 Psalm 76

*IN Jewry is God known : his Name is great in Israel.
2 At Salem is his tabernacle : and his dwelling
in Sion.
3 There brake he the arrows of the bow : the shield,
the sword, and the battle.
4 Thou art of more honour and might : than the
hills of the robbers.
5 The proud are robbed, they have slept their sleep
: and all the men whose hands were mighty have
found nothing.
6 At thy rebuke, O God of Jacob : both the chariot
and horse are fallen.
7 Thou, even thou art to be feared : and who may*

stand in thy sight when thou art angry?
8 *Thou didst cause thy judgement to be heard from heaven : the earth trembled, and was still;*
9 *When God arose to judgement : and to help all the meek upon earth.*
10 *The fierceness of man shall turn to thy praise : and the fierceness of them shalt thou refrain.*
11 *Promise unto the Lord your God, and keep it, all ye that are round about him : bring presents unto him that ought to be feared.*
12 *He shall refrain the spirit of princes : and is wonderful among the kings of the earth.*

Psalms 76 and 18 sing of God's power, albeit in less cosmic and seismic terms than, for example, Psalm 18. We hear of that power – whose point of intersection with the earth is the city of Zion – as experienced in human affairs, and in contrast to the vaunting, threatening soi-disant powers of this world. If God comes to your aid, you will not be defeated in battle: especially if he becomes angry, when the tremors reach from heaven to earth. And who wins his wrathful protection? – the meek, the lowly, the beleaguered. When they get angry, so does he. Then worldly power is awed into submission: not just 'refrained', as Coverdale demurely puts it, but, in the Hebrew original, plucked off like a grape.

Born in Chipstead, Surrey, **Robert James Ashfield (1911-2006)** studied at the Royal College of Music under Ernest Bullock. Between 1934-1941 he was Organist of St John's, Smith Square. After service in the Army during the latter part of the Second World War, he was appointed Magister and Rector Chori at Southwell Minster (1946-1956) before becoming Organist and Master of the Choristers at Rochester Cathedral (1956-1977). Ashfield composed anthems, services, responses and psalm chants, and in retirement he wrote an opera, *The Bishop's Candlestick*, alongside chamber and instrumental works.

5 Psalm 52

WHY boastest thou thyself, thou tyrant : that thou canst do mischief;
2 *Whereas the goodness of God : endureth yet daily?*
3 *Thy tongue imagineth wickedness : and with lies thou cuttest like a sharp razor.*
4 *Thou hast loved unrighteousness more than goodness : and to talk of lies more than righteousness.*
5 *Thou hast loved to speak all words that may do hurt : O thou false tongue.*
6 *Therefore shall God destroy thee for ever : he shall take thee, and pluck thee out of thy dwelling, and*

root thee out of the land of the living.
7 *The righteous also shall see this, and fear : and shall laugh him to scorn;*
8 *Lo, this is the man that took not God for his strength : but trusted unto the multitude of his riches, and strengthened himself in his wickedness.*
9 *As for me, I am like a green olive-tree in the house of God : my trust is in the tender mercy of God for ever and ever.*
10 *I will always give thanks unto thee for that thou hast done : and I will hope in thy Name, for thy saints like it well.*

It is tempting to wonder whether something or someone very specific provoked this psalm: its anger sounds distinctly *ad hominem*. Its biblical superscription makes it a response to the story of Doeg the Edomite, who attempts to betray David to Saul (1 Samuel 21-22). The fit is not exact, though: Doeg's treacherous words are all too accurate. The psalmist is more livid, even vindictive, than we might expect from an imagined riposte to Doeg: the anger sounds fresh. The sudden use of the first person in the last two verses bears this out. It is as though he takes a deep breath and says 'well I'm just like a humble, dependable, fruitful olive tree. My strength lies not in riches and mendacity, but in God, the God who is faithful and kind.' This is

a classic example of the grounded humanity of the psalms: we do not come to them for ethereal saintliness.

The son of a clergyman and church musician, **Charles Hylton Stewart (1884-1932)** was born in Chester. He was a chorister at Magdalen College, Oxford, before taking up the Organ Scholarship at Peterhouse, Cambridge. Around this time, he acted as Assistant Organist to A. H. Mann at King's College. Subsequently he held positions at Sedbergh School, St Martin's Church, Scarborough, and Blackburn Parish Church, before holding the Organist posts at Rochester and then Chester Cathedral. He became Organist of St George's Chapel, Windsor, in September 1932, though he died just two months later. Twenty-one of Hylton Stewart's psalm chants were incorporated into the St John's College psalter by George Guest who, presumably, had sung them while a chorister at Chester Cathedral in the 1930s.

6 Psalm 88

O LORD God of my salvation, I have cried day and night before thee : O let my prayer enter into thy presence, incline thine ear unto my calling.

2 For my soul is full of trouble : and my life draweth nigh unto hell.

3 I am counted as one of them that go down into the pit : and I have been even as a man that hath no strength.

4 Free among the dead, like unto them that are wounded, and lie in the grave : who are out of remembrance, and are cut away from thy hand.

5 Thou hast laid me in the lowest pit : in a place of darkness, and in the deep.

6 Thine indignation lieth hard upon me : and thou hast vexed me with all thy storms.

7 Thou hast put away mine acquaintance far from me : and made me to be abhorred of them.

8 I am so fast in prison : that I cannot get forth.

9 My sight faileth for very trouble : Lord, I have called daily upon thee, I have stretched forth my hands unto thee.

10 Dost thou shew wonders among the dead : or shall the dead rise up again, and praise thee?

11 Shall thy loving-kindness be shewed in the grave : or thy faithfulness in destruction?

12 Shall thy wondrous works be known in the dark : and thy righteousness in the land where all things are forgotten?

13 Unto thee have I cried, O Lord : and early shall my prayer come before thee.

14 Lord, why abhorrest thou my soul : and hidest thou thy face from me?

15 I am in misery, and like unto him that is at the point to die : even from my youth up thy terrors have I suffered with a troubled mind.

16 Thy wrathful displeasure goeth over me : and the fear of thee hath undone me.

17 They came round about me daily like water : and compassed me together on every side.

18 My lovers and friends hast thou put away from me : and hid mine acquaintance out of my sight.

This is a psalm of unremitting misery and anguish. Apart from the second half of v.1 the writer does not even cry for God's help: he is past that, past hope. He is, at least figuratively, on the brink of death, as good as dead. There are at least six different words here for the underworld: hell (Sheol), the pit, the grave, the deep... He has not lost his belief in God, but he believes that God has abandoned him (perhaps lost *his* belief in *him*), even alienated him from his friends. Only in verses 11 and 12 do we hear mention of God's positive qualities: but no-one will hear of these from someone consigned to Sheol, beyond the hearing of those still in the land of the living.

William Prendergast (1868-1933) studied music first with his father (William Prendergast (senior), a pupil of James Turlle) and held subsequent Organist posts at churches in Winchester, North Berwick and Edinburgh before becoming Assistant Organist and, later, Organist and Master of the Choristers at Winchester Cathedral in 1902, where he died in service. Most of his compositions remain unpublished, though a cantata, *The Sea*, is reported to have received performance by the North Berwick Musical Society, and a set of canticles was composed for the Winchester Diocesan Choral Association and published by Novello in the early twentieth century.

7 Psalm 29

BRING unto the Lord, O ye mighty, bring young rams unto the Lord : ascribe unto the Lord worship and strength.

2 Give the Lord the honour due unto his Name : worship the Lord with holy worship.

3 It is the Lord that commandeth the waters : it is the glorious God that maketh the thunder.

4 It is the Lord that ruleth the sea; the voice of the Lord is mighty in operation : the voice of the Lord is a glorious voice.

5 The voice of the Lord breaketh the cedar-trees :

yea, the Lord breaketh the cedars of Libanus.

6 He maketh them also to skip like a calf : Libanus also, and Sirion, like a young unicorn.

7 The voice of the Lord divideth the flames of fire; the voice of the Lord shaketh the wilderness : yea, the Lord shaketh the wilderness of Cades.

8 The voice of the Lord maketh the hinds to bring forth young, and discovereth the thick bushes : in his temple doth every man speak of his honour.

9 The Lord sitteth above the water-flood : and the Lord remaineth a King for ever.

10 The Lord shall give strength unto his people : the Lord shall give his people the blessing of peace.

The first two verses of this psalm make it clear that this is a song of praise to be used liturgically; although the reference to rams, suggestive of temple sacrifice, is entirely of Coverdale's invention. The imagery throughout is of God's power being manifest in creation. His voice, a voice of thunder, commands the sea, that terrifying expanse stretching away from the coast. Here we can catch another echo of ancient Canaanite mythology, with its primeval monster of the deep. God only has to speak and the greatest trees known to the people of Israel, Lebanon cedars, snap. He can make mighty mountains skip (though sadly the unicorn is another Coverdale flight of fancy). He can

split fire and make the desert wastes shake. But, concludes the psalmist, if we worship him in all his might and majesty, then we will receive strength and peace: both vital to a tiny, vulnerable nation.

Born in London, **Thomas Attwood (1765-1838)** was the son of a coal merchant who was also a trumpeter in the Royal Band of King George III. From the age of nine, Attwood was a chorister at the Chapel Royal, and in 1783 he was sent to study in Naples and Vienna under royal patronage, becoming a pupil of Mozart. He took up the position of Organist at St Paul's Cathedral, as well as Composer of the Chapel Royal, in 1796. Attwood composed twenty-eight operas and much secular and theatrical work, alongside church services, anthems, hymns and psalm chants, many of which were compiled and published after his death by his godson and pupil (and former Organist of St John's College) Thomas Attwood Walmisley. Attwood's *Grand Dirge* of 1806 was played for the funeral of Lord Nelson, while his anthem *I was glad* was performed at the coronation of George IV, and subsequent coronations of William IV and Victoria.

8 Psalm 2

WHY do the heathen so furiously rage together : and why do the people imagine a vain thing?

2 The kings of the earth stand up, and the rulers take counsel together : against the Lord, and against his Anointed.

3 Let us break their bonds asunder : and cast away their cords from us.

4 He that dwelleth in heaven shall laugh them to scorn : the Lord shall have them in derision.

5 Then shall he speak unto them in his wrath : and vex them in his sore displeasure.

6 Yet have I set my King : upon my holy hill of Sion.

7 I will preach the law, whereof the Lord hath said unto me : Thou art my Son, this day have I begotten thee.

8 Desire of me, and I shall give thee the heathen for thine inheritance : and the utmost parts of the earth for thy possession.

9 Thou shalt bruise them with a rod of iron : and break them in pieces like a potter's vessel.

10 Be wise now therefore, O ye kings : be learned, ye that are judges of the earth.

11 Serve the Lord in fear : and rejoice unto him with reverence.

12 Kiss the Son, lest he be angry, and so ye perish from the right way : if his wrath be kindled, (yea but a little,) blessed are all they that put their trust in him.

At the surface level this psalm appears to be in response to a particular political or military challenge, but we will never know. Intriguingly v.3 could suggest that 'the heathen' are rebelling against Jewish control, if those words are imagined in quotation marks. What is fascinating is the insight it gives us into the Jewish people's self-image as a nation chosen by God and protected by him. The language is much magnified, grandiloquent even, as though the danger to Israel were of world-historical proportions. This mentality survived, if much morphed, into the Common Era: we should recall the medieval maps of the world with Jerusalem at the centre. And Christian tradition has relished this psalm as an important foreshadowing of Jesus. In fact in its own time the king could be spoken of as Anointed (v.2) and as a son of God. A sophisticated and faithful reading of scripture relishes these different layers of meaning and reference.

An Organ Scholar at Christ Church, Oxford, **Christopher Robinson (b.1936)** held subsequent Organist posts at Worcester Cathedral and St George's Chapel, Windsor, as well as the Conductorships of the City of Birmingham Choir and Oxford Bach Choir. He

was appointed Organist and Director of Music at St John's College in 1991, where he built on the legacy of George Guest and was responsible for the influential series of recordings 'English Choral Music' on the Naxos label. As a composer Robinson has contributed several gems to the choral repertoire, including some exquisite psalm chants, and he continues to be active as a conductor and mentor to young musicians.

9 Psalm 139 (omit vv. 19-22)

O LORD, thou hast searched me out and known me : thou knowest my down-sitting and mine up-rising, thou understandest my thoughts long before.

2 Thou art about my path, and about my bed : and spiest out all my ways.

3 For lo, there is not a word in my tongue : but thou, O Lord, knowest it altogether.

4 Thou hast fashioned me behind and before : and laid thine hand upon me.

5 Such knowledge is too wonderful and excellent for me : I cannot attain unto it.

6 Whither shall I go then from thy Spirit : or whither shall I go then from thy presence?

7 If I climb up into heaven, thou art there : if I go down to hell, thou art there also.

8 If I take the wings of the morning : and remain in the uttermost parts of the sea;

9 *Even there also shall thy hand lead me : and thy right hand shall hold me.*

10 *If I say, Peradventure the darkness shall cover me : then shall my night be turned to day.*

11 *Yea, the darkness is no darkness with thee, but the night is as clear as the day : the darkness and light to thee are both alike.*

12 *For my reins are thine : thou hast covered me in my mother's womb.*

13 *I will give thanks unto thee, for I am fearfully and wonderfully made : marvellous are thy works, and that my soul knoweth right well.*

14 *My bones are not hid from thee : though I be made secretly, and fashioned beneath in the earth.*

15 *Thine eyes did see my substance, yet being imperfect : and in thy book were all my members written;*

16 *Which day by day were fashioned : when as yet there was none of them.*

17 *How dear are thy counsels unto me, O God : O how great is the sum of them!*

18 *If I tell them, they are more in number than the sand : when I wake up I am present with thee.*

23 *Try me, O God, and seek the ground of my heart : prove me, and examine my thoughts.*

24 *Look well if there be any way of wickedness in me : and lead me in the way everlasting.*

For many this is not just their favourite psalm, but a psalm which really matters to them.

Not for nothing is it a cardinal text for those preparing to do the supremely demanding Spiritual Exercises of St Ignatius. It is an unusually personal psalm, full of humble astonishment and awed gratitude. It begins in God's knowledge of us, which the psalmist takes eleven verses to spell out in a level of detail which is as forensic as it is poetic. Verse 8 must be one of the most beautiful psalm verses there is. Then we hear that this intimate, infinite knowledge God has of us is founded in his having made us – *fearfully and wonderfully*. And before even that we were conceived in his imagination and woven in the depths of the earth. Is it too fanciful to see here a glimpse of the idea of evolution, two and a half millennia before Darwin? The final summation is penitential but not anxious: 'you know me, because you made me: now help me deal with what you see in me'.

[textual note: in v.12 'reins' are kidneys, as in 'renal'. In the Old Testament the kidneys were thought to be the seat of human emotions and even moral convictions.]

Highmore Skeats (junior) (1787-1835) was born into a musical family. His father Highmore Skeats (senior) was Organist of Ely Cathedral until 1803, at which point his son succeeded him to the role, following his father's departure for Canterbury Cathedral as Organist. In 1830, Skeats (junior) left Ely to become Organist of St George's Chapel, Windsor, where he died after only five years in post at the age of forty-eight. His daughter Harriet would marry his successor at Windsor, Sir George Elvey. The chant to Psalm 139 is the only work of Skeats in the choral repertoire today, though a Service in C (including movements for the Office of Holy Communion, along with canticles) was in use in Windsor in his day.

10 Psalm 148

O PRAISE the Lord of heaven : praise him in the height.

2 *Praise him, all ye angels of his : praise him, all his host.*

3 *Praise him, sun and moon : praise him, all ye stars and light.*

4 *Praise him, all ye heavens : and ye waters that are above the heavens.*

5 *Let them praise the Name of the Lord : for he spake the word, and they were made; he commanded, and they were created.*

6 *He hath made them fast for ever and ever : he hath given them a law which shall not be broken.*

7 *Praise the Lord upon earth : ye dragons, and all deeps;*

8 *Fire and hail, snow and vapours : wind and storm, fulfilling his word;*

9 *Mountains and all hills : fruitful trees and all cedars;*

10 *Beasts and all cattle : worms and feathered fowls;*

11 *Kings of the earth and all people : princes and all judges of the world;*

12 *Young men and maidens, old men and children, praise the Name of the Lord : for his Name only is excellent, and his praise above heaven and earth.*

13 *He shall exalt the horn of his people; all his saints shall praise him : even the children of Israel, even the people that serveth him.*

The last six psalms form a triumphant coda to the whole book of psalms, a six-part paean of praise. This one has a particular grandeur to it, calling upon the whole created order to praise God, beginning with the heavenly host. Indeed, from v.3 the psalm emphatically summons up the creation story in Genesis 1. Lovers of music will think of Haydn's 'Creation', which, like this psalm, relishes the picturesque details: not least the 'worm' (literally 'crawling thing'), which traditionally tempts the bass soloist to a bottom D not envisaged by Haydn himself.

The 'dragons' of v.7, which are sea monsters, are probably a literary relic of the ancient Canaanite psalms. They remind us that the people in that part of the world looked to the sea (literally and figuratively) as a dangerous place. But God has tamed the Leviathan (Psalm 104.26): ultimately we are made to praise, not fear.

Refer to Psalm 2 for notes on Christopher Robinson

[11] Psalm 121

I WILL lift up mine eyes unto the hills : from whence cometh my help.

2 My help cometh even from the Lord : who hath made heaven and earth.

3 He will not suffer thy foot to be moved : and he that keepeth thee will not sleep.

4 Behold, he that keepeth Israel : shall neither slumber nor sleep.

5 The Lord himself is thy keeper : the Lord is thy defence upon thy right hand;

6 So that the sun shall not burn thee by day : neither the moon by night.

7 The Lord shall preserve thee from all evil : yea, it is even he that shall keep thy soul.

8 The Lord shall preserve thy going out, and thy coming in : from this time forth for evermore.

Psalms 120-134 each bear the superscription 'a song of ascents'. This is highly suggestive of liturgical use, perhaps as pilgrimage songs for the faithful as they approached the holy mountain of Zion. Another thought, given that the superscriptions often give musical instruction, is that the ascents refer to the pitch or volume of the songs in sequence. It could be both, of course! Psalm 121 has a beautiful, lilting simplicity, and would certainly lend itself to liturgical call and response. It is an uncomplicated song of trust in God, the God who never sleeps. Coverdale's poetic reflex prevents him doing the same in English, but the Hebrew has the word 'guard' six times: much easier to teach pilgrims, perhaps.

Henry Walford Davies (1869-1941) was born in Oswestry, Shropshire. After a choristership at St George's Chapel, Windsor, under Sir Walter Parratt, he studied at the Royal College of Music, where he was taught by Parry and Stanford. In 1898 he was appointed Organist of the Temple Church. During the First World War years, Davies joined the Committee for Music in War Time under Parry's chairmanship and was Director of Music of the Royal Air Force. Davies was elected Professor of Music at

the University of Wales, Aberystwyth, in 1921, returning to St George's Chapel, Windsor, as Organist in 1927. He was knighted in 1922 and held the title of Master of the King's Music from 1934, succeeding Elgar upon his death.

[12] Psalm 122

I WAS glad when they said unto me : We will go into the house of the Lord.

2 Our feet shall stand in thy gates : O Jerusalem.

3 Jerusalem is built as a city : that is at unity in itself.

4 For thither the tribes go up, even the tribes of the Lord : to testify unto Israel, to give thanks unto the Name of the Lord.

5 For there is the seat of judgement : even the seat of the house of David.

6 O pray for the peace of Jerusalem : they shall prosper that love thee.

7 Peace be within thy walls : and plenteousness within thy palaces.

8 For my brethren and companions' sakes : I will wish thee prosperity.

9 Yea, because of the house of the Lord our God : I will seek to do thee good.

This is a song of passionate devotion to Jerusalem, the seat of the king, and to the temple therein, the earthly seat of God himself.

If we continue the idea of the psalms of ascent being songs of pilgrimage – and the psalm itself suggest this, not just the superscription – we can imagine this being sung at an important moment of pause. Whenever we hear this psalm today, not least in the tremendous setting by C H H Parry, we can only hear v.6 with a mixture of hope and regret. The old city of Jerusalem is tiny, but for many people, of many traditions, it is still at the heart of their world map.

Born in Llandaff, **Ivor Algoner Atkins (1869-1953)** obtained both a degree and doctorate in Music from The Queen's College, Oxford, before becoming Assistant Organist of Hereford Cathedral and, subsequently, Organist of St Laurence's Church, Ludlow. He served for fifty-three years as Organist of Worcester Cathedral, and in this role he was responsible for the revival of the Three Choirs Festival in 1920 following its suspension in wartime; he was knighted the following year. Atkins composed several songs, a cantata, some church music (plus a contribution to the *Little Organ Book in Memory of Hubert Parry*), and edited the works of Bach and Mendelssohn. Alongside Elgar, he prepared the standard performing edition (of the day) of Bach's *St Matthew Passion*.

This chant was a particular favourite of the late Sir Stephen Cleobury, Organ Scholar at St John's fifty years ago.

13 Psalm 123

UNTO thee lift I up mine eyes : O thou that dwellest in the heavens.

2 Behold, even as the eyes of servants look unto the hand of their masters, and as the eyes of a maiden unto the hand of her mistress : even so our eyes wait upon the Lord our God, until he have mercy upon us.

3 Have mercy upon us, O Lord, have mercy upon us : for we are utterly despised.

4 Our soul is filled with the scornful reproof of the wealthy : and with the despitefulness of the proud.

Although in the midst of the 'songs of ascents', so thought to be a pilgrimage song, this tiny psalm is more about the movement of the eyes (literally and metaphorically) than the movement towards a place. We look to God, look up to him, for mercy, even, by implication, approval. We should not be misled by Coverdale's 'hands' and add in fear of being struck. That may be implicit, especially from a time when servants were slaves, but it is another embellishment of the Hebrew. The singers of the psalm hope that

God will look down on them from his heavenly heights with grace, or pity: unlike the proud, who look down on them from their worldly citadels with scorn.

The child prodigy **William Crotch (1775-1847)** was reputed to have impressed locals by playing *God save the King* on an organ at the age of two. He performed in front of royalty at the age of three, and was appointed Organist of Christ Church, Oxford, as a teenager, subsequently graduating from that same College with a Bachelor of Music degree. In 1797, Crotch became a Music Professor at Oxford, and in 1799 he acquired a doctorate in Music. He was the first Principal of the Royal Academy of Music upon its founding in 1822, holding the post for ten years. A composer of oratorios and church music (and perhaps influential in the composition of the Westminster Chimes), little of Crotch's work is in the repertoire today, save for a handful of attractive psalm chants and an anthem or two.

ALSO AVAILABLE



Subito

SIGCD486

"The appeal here, quite aside from some excellent playing, is in the way the programme has been planned... Julia Hwang is a model of expressive purity in the solo part [of The Lark Ascending] while Charles Matthews provides her with an appropriately stilled accompaniment"

Gramophone



Die Schöne Müllerin

SIGCD697

"This is often a beguiling – and well-recorded – album. The countertenor's fans need not hesitate, and adventurous Schbertians might well also want to seek it out for a fresh perspective on this familiar work"

Gramophone

SIGNUMCLASSICS

Available through most record stores and at www.signumrecords.com For more information call +44 (0) 20 8997 4000

22ND APRIL 2018

PSALM 88

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE

Trebles

Felix Bamford
Matthew Brown
William Buttery
Alan Chen
Jaylen Cheng
Adam Chillingworth
Lewis Cobb
George Ducker
Alfred Harrison
Harry L'Estrange
Toby L'Estrange
James Lewis
Jonathan Mews
Lucas Nair-Grepinet
Ewan Tatnell
Philip Tomkinson
Thomas Watkin

Counter Tenors

Daniel Brown
Hugh Cutting
Richard Decker
Jack Hawkins

Tenors

Michael Bell
Benedict Flinn
Gopal Kambo
Henry Laird
Louis Watkins

Basses

James Adams
James Conway
Matthew Gibson
Simon Grant
Piers Kennedy
William O'Brien
James Quilligan

Herbert Howells

Organ Scholar

Glen Dempsey

Junior Organ Scholar

James Anderson-Besant *

* *This organist was playing for the recording*

18TH MARCH 2019

PSALMS 2, 18 (VV. 1-19), 85, 139 (OMIT VV. 19-12), 121-123

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE

Trebles

Adam Ahmad
Felix Bamford
William Buttery
Jaylen Cheng
Angus Crichton-Stuart
Lewis Cobb
Joshua Davidson
George Ducker
Lorenzo Granado
Alfred Harrison
Harry L'Estrange
Toby L'Estrange
Jonathan Mews
Lucas Nair-Grepinet

Counter Tenors

Hugh Cutting
Richard Decker
Alec D'Oyly
Laurence Trowsdale-Stannard
Thomas Watts

Tenors

Jack Bazalgette
Benedict Flinn
Gopal Kambo
Henry Laird
Louis Watkins

Basses

James Adams
Thomas Butler
Jamie Conway
Matthew Gibson
Simon Grant
Oliver Morris
William O'Brien

Herbert Howells

Organ Scholar

Glen Dempsey 2, 18
(*vv. 1-19*), 85, 139

Junior Organ Scholar

James Anderson-Besant 122 - 123

17TH & 18TH JULY 2019

PSALMS 29 & 148

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE

Trebles

Adam Ahmad
Felix Bamford
William Buttery
Jaylen Cheng
Angus Crichton-Stuart
Lewis Cobb
Joshua Davidson
George Ducker
Lorenzo Granado
Alfred Harrison
Harry L'Estrange
Toby L'Estrange
Jonathan Mews
Lucas Nair-Grepinet

Counter Tenors

Hugh Cutting
Richard Decker
Alec D'Oyly
Laurence Trowsdale-Stannard
Thomas Watts

Tenors

Jack Bazalgette
Benedict Flinn
Gopal Kambo
Henry Laird
Louis Watkins

Basses

James Adams
Thomas Butler
Jamie Conway
Matthew Gibson
Simon Grant
Oliver Morris
William O'Brien

Herbert Howells

Organ Scholar

Glen Dempsey *

Junior Organ Scholar

James Anderson-Besant

* This organist was playing for the recording

14TH JANUARY 2022

PSALMS 52, 76, 99

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE

Trebles

Felix Bamford
Angus Crichton-Stuart
Joshua Davidson
George Ducker
Nicholas Garcia
Gabriel Gritten
Caspar Johnson
Kevin Ke
Kieran McGurran
Lucas Nair-Grepinet
Ivan Popov
Samuel Smith
Montague Tatnell

Counter Tenors

Alastair Austin
Francis Bamford
Richard Decker
Alec D'Oyly

Tenors

James Gant
Joseph Hancock
Hamish MacGregor
Euan O'Connor †
Carlos Rodríguez Otero

Basses

Thomas Butler
Alexander Hopkins
David McIntyre †
Alexander Semple
Max Todes
George Vines

Herbert Howells

Organ Scholar

George Herbert *

Junior Organ Scholar

Alex Trigg

* This organist was playing for the recording

† These singers recorded Psalm 76 only

THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE

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 100 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 who follows 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 around 16 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 Cheryl Frances-Hoad, Judith Bingham, Julian Anderson, Anna Semple,

Katrina Toner, Ignacio Mañá Mesas and Cecilia McDowall. Each term, the Choir is joined by its period instrument ensemble St John's Sinfonia to perform Bach Cantatas in a liturgical setting.

The Choir brings the 'St John's Sound' to listeners around the world through its weekly webcasts (available at www.sjcchoir.co.uk). The Choir has also live-streamed video broadcasts of Chapel services on Facebook, in association with Classic FM. In addition to regular radio broadcasts in this country and abroad, the Choir releases multiple recordings each year. In May 2016 the College launched its 'St John's Cambridge' recording label (in conjunction with Signum Classics). Since then 13 Choir albums have been released. These include single composer albums of Jonathan Harvey (BBC Music Magazine Award winner), Ralph Vaughan Williams and Michael Finnissy, the latter of which was a finalist in the 2021 Gramophone Awards. There have also been two 'Magnificat' albums of varied Evensong Canticles, an anthem compilation *Locus Iste*, masses by Poulenc and Kodály, a live anthology *The Tree*, and seasonal albums for Advent, Christmas, Ash Wednesday and Eastertide.

The Choir also performs concerts outside of Cambridge and tours internationally each year. Recent destinations have included the USA, the Netherlands, France, Sweden, Denmark, Germany, Hungary, Hong Kong and Singapore. It also performs regularly in the UK, with venues including Symphony Hall, Birmingham, Royal Albert Hall and Royal Festival Hall, London.

JAMES ANDERSON-BESANT

Since September 2021, James Anderson-Besant has been the Assistant Director of Music at Exeter Cathedral, where he acts as the principal accompanist to the Cathedral's liturgy and works with the Director of Music, Timothy Noon, to train the choristers. He also directs the St Peter's Singers, the Cathedral's auditioned voluntary choir, and is active as a freelance organ recitalist and conductor.

Prior to this, James was Organ Scholar, then Assistant Organist, at St John's College Cambridge, where he graduated in 2020 with a double starred first degree in Music. With the College Choir he accompanied services, broadcasts, recordings and tours under the direction of Andrew Nethsingha, and assisted



© Emma Solley

in the training of the choristers. James has broadcast live on BBC Radio 3 and Radio 4, and his playing for St John's appears on the recent acclaimed releases *Pious Anthems & Voluntaries*, *Ash Wednesday*, *Advent Live – Volume 2* and *Eastertide Evensong*. From 2020-21 he also supervised Cambridge music students in counterpoint and keyboard skills.

At university, James organised and directed performances of Bach's Christmas Oratorio and St John Passion. He has also directed the St John's Sinfonia in a Bach Cantata evensong. James recently gave organ recitals at King's, Queens' and St John's Colleges as well as Truro and St Albans Cathedrals, and looks forward to upcoming engagements at Stockholm Cathedral and Trinity College, Cambridge. He won second prize at the 2019 Northern Ireland International Organ Competition, and was also Organ Scholar for the Charles Wood Summer School and Festival in Armagh under David Hill. James has held other Organ Scholar positions with the Cathedral Singers of Christ Church, Oxford, and at Gloucester Cathedral, and his organ teachers have included James Brown and Stephen Farr.

GLEN DEMPSEY

Born in Suffolk in 1994, Glen's formative musical experiences were centred around the English choral tradition – as a chorister in St Mary's, Bury St Edmunds and later in the choirs of St Edmundsbury Cathedral. Organ lessons with Michael Nicholas led to his being awarded the Christopher Ross Scholarship as a répétiteur to study at the Purcell School for Young Musicians. During this time Glen performed in



© Caroline Marks

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, Glen was appointed Organ Scholar at St George's Chapel, Windsor Castle. In this role he took a share in accompanying and directing the choir's daily services and assisted in the training of the choristers; he played for events attended by the British Royal Family.

Alongside his organ studies with Ann Elise Smoot he maintained a varied performance profile as organist, conductor and tenor.

During the academic year 2014/15 he resided in the Netherlands and was the Assistant Organist of St Nicholas's Basilica, Amsterdam. Under the mentorship of Michael Hedley, Glen accompanied the majority of the choral services in the Basilica, as well as having responsibility for conducting the Basilica's various choirs and ensembles, including in a live broadcast on Dutch television. During this time he studied with Jacques van Oortmerssen.

Glen then spent four years as Organ Scholar at St John's College, Cambridge under Andrew Nethsingha, where he accompanied the Choir in the daily services, as well as for its busy schedule of tours, broadcasts and recordings; he also assisted in the training of the Choir. Gordon Stewart and Ann Elise Smoot were his organ teachers. Glen's interest in contemporary music has been developed through premiering several choir and organ, and solo organ works at St John's College, including a three-year collaboration with Michael Finnissy.

After graduation Glen took up the roles of Assistant Director of Music at Ely Cathedral and Organist at King's Ely, where he plays the famous 1908 Harrison and Harrison organ. He directs the Ely Cathedral Octagon Singers and Ely Cathedral Community Choir, and teaches the choristers. Glen is increasingly active as an organ teacher, and teaches a number of pupils at King's Ely.

GEORGE HERBERT

George is the Herbert Howells Organ Scholar at St John's. Following two years as a Music student, George is now in his final year studying German. Born in Manchester in 2001, his passion for music was kindled in earnest when he started singing in Manchester Cathedral Choir aged nine.

He joined Chetham's School of Music at this time too, where he studied trumpet after leaving the cathedral's choir. During this time, formative experiences included playing in a fanfare brass group alongside the Gabrieli Consort in their recording *An English Coronation*, involvement with the school's orchestras and big bands, and participation in music therapy and community music projects. He focused on organ and



singing in his time in the school's Sixth Form, and returned to Manchester Cathedral as Organ Scholar. He played Poulenc's Organ Concerto with Chetham's Chamber Orchestra, and enjoyed working closely with his peers as an accompanist.

He now studies organ with Colin Walsh and piano with Keval Shah. In his first two years he was a pianist in Pembroke College's Lieder

Scheme, where he participated in masterclasses with accompanist Joseph Middleton. He has been the co-musical director of the Gentlemen of St John's since his second year.

George is a passionate environmentalist, and is studying for a dissertation on environmental policy and foreign relations in Cold War East Germany. An article he wrote arguing for more sustainable musical touring practices was published by Varsity newspaper last year.

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 released over 25 albums with the Choir of St John's. He helped to set up the recording label, 'St John's Cambridge', in conjunction with Signum Classics. The first release on this label, DEO (music by Jonathan Harvey), was a 2017 BBC Music Magazine Award winner. Six recent albums have been 'Editor's Choice' in Gramophone Magazine. *Pious Anthems* &



Voluntaries (music by Michael Finnissy) was runner-up in the Contemporary category of the 2021 Gramophone Awards. His announcement that in future the St John's Choir will include male and female voices, both adults and children, was hailed by Classic FM as "one of the 10 defining classical moments of 2021."

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's *War Requiem*, Brahms' *Requiem*, Elgar's *The Dream of Gerontius* and *The Kingdom*, Walton's *Belshazzar's Feast*, Poulenc's *Gloria* and Duruflé's *Requiem*. He has also worked with: the Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, London Mozart Players, Britten Sinfonia, Orchestra of St Luke's (New York), Aarhus Symfoniorkester, and BBC Concert Orchestra. Venues have included the BBC Proms, Amsterdam Concertgebouw, Verbier Festival, Tokyo Suntory Hall, Konzerthaus Berlin, and Singapore Esplanade.

Acknowledgements

The Choir thanks those who continue to support the 'St John's Cambridge' recording label through **The Album Recording Fund**, in particular Mr Archie Burdon-Cooper.

We would also like to thank Mr Selwyn Image and Mrs Jane Image for their support of this recording.

We are grateful to Dr Christopher Robinson for his permission to use his chants in this recording.

The Psalms are taken from from The Book of Common Prayer, the rights in which are vested in the Crown, are reproduced by permission of the Crown's patentee, Cambridge University Press.

Recorded in St John's College Chapel, Cambridge, UK on the following dates:
22nd April 2018 (88)
18th March 2019 (2, 18, 85, 121-123, 139)
17th July 2019 (148)
18th July 2019 (29)
14th January 2022 (52, 76, 99)

Producer – Chris Hazell
Engineer – Simon Eadon
Editor – Matthew Bennett
Project Manager – James Beddoe

Cover Image – Illuminated initial from Gradual MS. 527, f. 39v, Museo di San Marco, Firenze. With thanks to Dott. Angelo Tartuferi (Direttore) and the Museo di San Marco

Design and Artwork – Woven Design
www.wovendesign.co.uk

© 2022 The copyright in this sound recording is owned by Signum Records Ltd
© 2022 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd

Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licences for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middlesex, UB6 7LQ, UK. +44 (0) 20 8997 4000
E-mail: info@signumrecords.com
www.signumrecords.com



AWARD-WINNING RECORDINGS FROM THE CHOIR OF ST JOHN'S COLLEGE, CAMBRIDGE

Latest Release
Europadisc
Easter Highlight

Eastertide Evensong SIGCD707

"This is a disc for those who value the contemplative riches of evensong as much as its capacity for joy" *Europadisc*

"For all devotees of choral evensong, this is an indispensable disc... [Of the Howells] altogether these are first rate performances and the choir's commitment to word and meaning are wonderfully ardent" *Opera Today*

The Tree SIGCD691

"The whole thing is a beautifully realised tribute to the history of the choir and its hope for the future" *BBC Record Review*

"A well-crafted and beautifully sung disc" *BBC Music Magazine*

"It's not just Andrew Nethsingha's controlled shaping of musical paragraphs that attract the ear, it is the eager and exultant tone from the boys" *Opera Today*

★★★★★ “The outstanding quality of the singing and playing is the reason to buy this recording. Even something as straightforward as Stanford’s ‘A song of Wisdom’ is given a ravishing performance” *Choir & Organ*

“The St John’s sound is showcased in all its flexibility from a sinewy directness in James Long... to a shimmering miasma in Jonathan Harvey” *Gramophone*

Magnificat 2 SIGCD667

Gramophone
Editor’s Choice

“These are inspirational performances, music wonderfully shaped and words unflinchingly invested with meaning” *Opera Today*

“A package that no lover of the Anglican choral tradition will want to miss” *BBC Music Magazine*

“They’re on cracking form right now... there’s that sort of earthy ferocity that is totally exhilarating... the control, the pianissimo and the clarity this recording brings is magnificent” *BBC Radio 3 Record Review*

“This choir’s singular qualities – responsiveness, sophistication of line and texture and a chameleonic stylistic acumen that never loses sight of its own core, identifying sound – are all in play here” *Gramophone*

Advent Live - Volume 2 SIGCD661

“It is a real album, the mystery and expectation of Advent coursing through a repertoire that never stoops below this ensemble’s judicious idea of what constitutes high-quality music, whatever the century... The qualities of the choir hardly need repeating” *Gramophone*

“The fantastic balance of anthems, hymns and organ music leaps out in this arresting, fabulously performed Advent programme” *BBC Music Magazine*

Gramophone
Editor’s Choice

Finalist (Contemporary)
Gramophone Awards
2021

BBC Music Magazine
Choral & Song Choice

Top Ten Recording
of the Year
Europadisc

Michael Finnissy – Pious Anthems & Voluntaries SIGCD624

★★★★★ “The sequence maintains a powerfully communicative grip... The choir makes the music sound as lived-in as Byrd or Howells” *BBC Music Magazine*

“Essential listening” *Planet Hugill*

★★★★★ “Exquisitely beautiful, sensual music” *Choir & Organ*

“An 84-minute work that might well change your listening life” *Classical Music*

“This is some of the most compelling music written for the ‘English choral tradition’ in many years... the results are infinitely rewarding” *Europadisc*

Ash Wednesday SIGCD605

“The malleable, sensitive trebles have what seems to me an unparalleled ability to invest text and phrase with meaning” *Gramophone*

“It’s the most glorious, glorious music making” *BBC Radio 3, Record Review*

„Vor allem das *Misere mei, Deus* von Allegri und Byrds überwältigende Motette *Ne Irascaris, Domine* gehen unter die Haut, genau wie das zum Schluss erklingende *e-Moll Präludium für Orgel* von Johann Sebastian Bach” (Above all, the *Miserere mei, Deus* by Allegri and Byrd’s overwhelming motet *Ne Irascaris, Domine* get under the skin, as indeed does Johann Sebastian Bach’s *Prelude in E minor*, heard at the end) *Südwest-Presse* (Germany)

★★★★★ “Exceptionally satisfying. Bravo. Bravissimo” *AllMusic*

Gramophone
Editor’s Choice

Magnificat SIGCD588

“extreme perception of blend (vowel and timbre), words and phrasing; a true ensemble” *Gramophone*

★★★★★ “A fascinating hour’s music” *Choir & Organ*

« Superbe. Les petits trebles sont en grande forme » *Diapason (France)*

“A finely calibrated sense of tone colour. Don’t miss it” *Limelight (Australia)*

Gramophone
Editor's Choice

Locus Iste SIGCD567

★★★★★ "a glint of sunlight, inspired and inspiring" *BBC Music Magazine*

"Beautifully captured" *BBC Radio 3, Record Review*

"This disc really soars" *Gramophone*

Advent Live SIGCD535

"Under Andrew Nethsingha's inspired direction, the choir has retained its renowned clarity, flamboyance and readiness to take risks" *Gramophone*

"Sung with typical St John's verve and character, this superbly programmed collection will take your Advent listening in unexpected, but entirely apposite, directions" *BBC Music Magazine*

BBC Music Magazine
Choral & Song Choice

Vaughan Williams – Mass in G Minor SIGCD541

★★★★★ "Formidably attractive" *BBC Music Magazine*

"Director Andrew Nethsingha shapes a performance of profound dignity and power, beautifully sung by this always impressive choir" *The Guardian*

"The choral recordings that St John's College Choir have released on this label so far have been uniformly excellent, and this is another golden string to add to their bow" *MusicWeb International*

Poulenc | Kodály | Janáček – KYRIE 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*

"These two contrasting masses and Janáček's *Lord's Prayer* (Otče náš) are sung with characteristic 'European' ripeness of tone and precision by the choir of St John's College" *The Observer*

★★★★★ "...a superb reading from Nethsingha and his forces... Throughout, the choir sing with their justly famed blend and perfect intonation. An essential disc..." *Choir & Organ*

Christmas with St John's SIGCD458

"Under Nethsingha, St John's Choir rides high among the Cambridge colleges... Nethsingha's programming is eclectic while retaining a 'traditional' core" *The Sunday Times*

"A fine showcase of a choir on the top of its form" *planetuhgill*

"proving yet again, they are as good as it gets" *Classic FM*

"it's a sign of how classy and successful a programme has been compiled, that Michael Finnissy's John the Baptist fits so well into the weave of Christmas with St John's" *Gramophone*

"showcases a choir and its director who are currently in very fine fettle indeed." *MusicWeb International*

"a meticulously sung carol collection from the always classy choir of St John's... shimmering tone clusters and delicious suspensions" *The Guardian*

"an evocatively sung collection...glowing with devotional joy, wonder and a kaleidoscope of colours and emotions" *Choir & Organ*

BBC Music Magazine
Award Winner

Jonathan Harvey – DEO SIGCD456

★★★★★ "ecstatic...the Choir tackles it all with confidence and clarity" *The Observer*

Gramophone
Editor's Choice

★★★★★ "characterful yet authoritative performances of which they can be justly proud" *Choir & Organ*

KYRIE
POULENC | KODÁLY | JANÁČEK
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



PIOUS ANTHEMS & VOLUNTARIES
FINNISSY | NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



DEO | HARVEY
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



MAGNIFICAT
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



LOCUS ISTE
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



CHRISTMAS WITH ST JOHN'S
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



ADVENT LIVE VOLUME 2
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



VAUGHAN WILLIAMS
MASS IN G MINOR
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE



ASH WEDNESDAY
NETHSINGHA

THE CHOIR OF
ST JOHN'S
CAMBRIDGE

