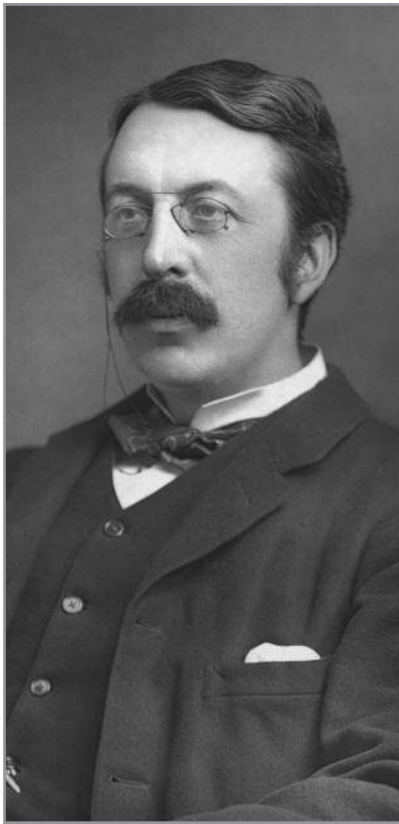


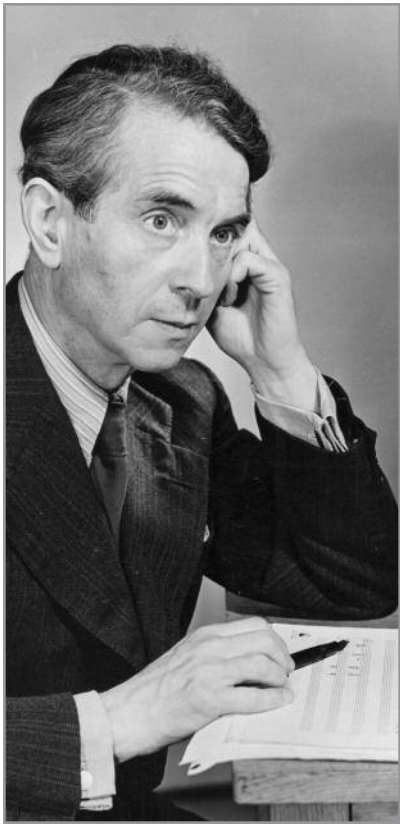
Stanford and Howells Remembered

The Cambridge Singers
directed by John Rutter
with Wayne Marshall (organ)

Collegium
RECORDS



Charles Villiers Stanford



Herbert Howells

This recording is a choral tribute to the sacred music of two visionary composers who, among their other achievements, made distinctive, lasting and much-cherished contributions to the musical repertory of the English Church. There are many links between Charles Villiers Stanford (1852–1924) and Herbert Howells (1892–1983), the most obvious being that from 1912 to 1916 Howells was one of Stanford's many composition students at the Royal College of Music in London, where Howells was himself later to teach composition for over fifty years. Both men were outstanding teachers, Stanford in particular being virtually father to a whole generation of British composers, including Vaughan Williams, Holst, Bridge, Moeran, Bliss, Ireland and Gurney. For a time, both held organist's posts at Cambridge—Stanford at Trinity College and Howells as wartime replacement for Robin Orr at St John's. Both were active in other areas of music, Stanford mainly as a conductor, Howells more as an adjudicator and examiner. Both were prolific and formidably accomplished composers in many genres, but are remembered chiefly for their vocal and choral music; and here perhaps lies the secret of their enduring appeal. In the best work of both composers there is an indefinable sense of poetry: the poetry of a text sensitively set to music, or simply the poetry of music itself, whether evoking the Irish landscape of Stanford's youth, the gentle hills and soaring cathedral of Howells's native Gloucestershire, or just the 'other world' of the imagination. Stanford and Howells were among music's poets, and no doubt recognizing this quality in each other, quickly formed a relationship of mutual esteem and affection: Stanford referred to Howells as his 'son in music', and Howells, to his death, wore the signet ring that Stanford had bequeathed him. Much of the music heard on this recording was intended for use in church, in the context of the Anglican liturgy. As such, it is familiar and well-loved within Anglican circles but all too little-known elsewhere. It deserves to be more widely appreciated on its own considerable merits.

JOHN RUTTER

Total durations: Disc 1 45' 10"; Disc 2 48' 01"

Note: Words credits are given at the end of each text.

Disc 1: STANFORD

1–2: EVENING CANTICLES in G (7' 40")

1 **Magnificat** (4' 03")
 Soprano solo: Caroline Ashton

2 **Nunc dimittis** (3' 36")
 Baritone solo: Simon Davies

3 **When Mary thro' the garden went** (3' 28")

4 **I heard a voice from heaven** (4' 55")
 Soprano solo: Karen Kerslake

5 **Latin Magnificat, Op. 164** (11' 12")

6–7: EVENING CANTICLES in B flat (6' 42")

6 **Magnificat** (3' 34")

7 **Nunc dimittis** (3' 07")

8 **O for a closer walk** (3' 19")

9 **Te Deum in C** (7' 29")

Disc 2: HOWELLS

1-6 REQUIEM (17' 55")

1 **Salvator mundi** (1' 51")

2 **Psalm 23** (2' 17")

Soloists: Karen Kerslake (soprano), Frances Jellard (alto), Andrew Gant (tenor)

3 **Requiem aeternam (1)** (3' 17")

4 **Psalm 121** (2' 19")

Soloists: Andrew Gant (tenor), Charles Pott (baritone)

5 **Requiem aeternam (2)** (3' 36")

6 **I heard a voice from heaven** (4' 17")

Soloists: Donna Deam (soprano), Andrew Gant (tenor), Simon Davies (baritone)

7-8 THE GLOUCESTER SERVICE (10' 44")

7 **Magnificat** (6' 28")

8 **Nunc dimittis** (4' 16")

9 **The fear of the Lord** (5' 20")

10 **Like as the hart desireth the waterbrooks** (5' 29")

11 **Long, long ago** (4' 44")

12 **All my hope on God is founded** (3' 22")

Disc 2, Nos. 1-8, 11, and 12 © Novello and Co. Ltd.; Nos. 6 and 7 © Oxford University Press

C.V. STANFORD

- 1852 Born in Dublin. His father was a lawyer; both parents were musical. Early lessons in organ and musical theory from a teacher at Trinity College, Dublin.
- 1870 Goes to Queens' College, Cambridge, as a choral scholar. Studies classics, becomes conductor of the Cambridge University Musical Society.
- 1874 Appointed Organist of Trinity College, Cambridge (a post he held until 1892). Obtains leave of absence for a series of extended visits to Germany for further musical studies in Leipzig, Hamburg and Berlin. Meets a number of leading figures in German music; befriends Joachim. Attends opening of Bayreuth Festival Theatre. His early works start to gain recognition.
- 1879 First Symphony performed at Crystal Palace. Writes *B Flat Service*, which becomes widely popular.
- 1883 Appointed Professor of Composition and Orchestral Playing at the newly-opened Royal College of Music in London.
- 1885 Appointed conductor of the Bach Choir in London (continued until 1902).
- 1887 Elected Professor of Music at Cambridge University (he held this post until his death).
- 1892 Moves to London (thereafter his full-time home).
- 1896 *Shamus O'Brien*, his most successful opera, premièred in London.
- 1901 Appointed Conductor of the Leeds Triennial Festival.
- 1902 Knighted
- 1924 Dies in London. His health had declined under the stress of the Great War, though he had conducted until 1921 and composed until shortly before his death. Buried in Westminster Abbey alongside Purcell.

HERBERT HOWELLS

- 1892 Born in Lydney, Gloucestershire. His father was a local builder and amateur organist.

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- 1910 His precocious musical gifts recognized: becomes a pupil of Herbert Brewer, Organist of Gloucester Cathedral (along with the composer and poet Ivor Gurney, an influential friend). Hears first performance of Vaughan Williams's *Fantasia on a Theme of Thomas Tallis* at the Three Choirs Festival in Gloucester, a formative experience.
- 1912 Wins a scholarship to study composition at the Royal College of Music; Stanford was his principal teacher. (Remains at RCM until 1916). His *Mass in the Dorian Mode* performed at Westminster Cathedral under R. R. Terry.
- 1914 Stanford conducts première of Howells's First Piano Concerto (written in 1913).
- 1916 Piano Quartet published under auspices of the Carnegie Trust.
- 1917 Appointed Sub-organist of Salisbury Cathedral, but ill-health for the next two years cuts this short.
- 1918–19 During period of recuperation, composes prolifically, including *Three Carol-Anthems*.
- 1920 Appointed to teaching staff of Royal College of Music (where he remains until the late 1970s). Becomes active as adjudicator and examiner.
- 1922 Writes *Sine Nomine* (for soloists, chorus and orchestra) for the Three Choirs Festival at the instigation of Elgar. His reputation grows in the years following.
- 1935 His son Michael dies, aged nine. Plans and begins to write *Hymnus Paradisi* (completed in 1938).
- 1936 Appointed Director of Music at St Paul's Girls' School, London, in succession to Holst (remains until 1962).
- 1941 Appointed acting Organist and Choirmaster of St John's College, Cambridge (until the end of the war, 1945).
- 1944 Writes *Collegium Regale* canticles for the choir of King's College, Cambridge, marking the start of a renewed interest in church music.
- 1950 *Hymnus Paradisi* premièred at the Three Choirs Festival. Appointed Professor of Music at London University.
- 1964 *Motet on the death of President Kennedy* premièred in Washington National Cathedral. *Stabat Mater* premièred by the Bach Choir in London.
- 1983 Dies in London. He had continued to compose and teach until the late 1970s.
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Disc 1: Stanford

1–2. Magnificat and Nunc Dimittis in G

1. My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his hand-maiden. For behold, from henceforth all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name. And his mercy is on them that fear him: throughout all generations. He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever. Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

(Luke 1, vv.46–55)

2. Lord, now lettest thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation, which thou hast prepared before the face of all people: to be a light to lighten the Gentiles, and to be the glory of thy people Israel. Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

(Luke 2, vv.29–32)

Stanford wrote six published sets of canticles for use in the Anglican liturgy. The G major set, dating from 1904, was inscribed to Sir George Martin, organist of St Paul's Cathedral. Its delicately radiant Magnificat (one of the two canticles proper to Evensong) is said to have been inspired by the legend that the Virgin Mary was seated at her spinning-wheel when surprised by the Angel Gabriel (though of

course, according to St Luke, she did not utter the words of the Magnificat until she later visited her cousin Elisabeth). The decorative organ accompaniment to Mary's solo certainly could be a depiction of the spinning-wheel, a nicely Schubertian touch. In his centenary tribute to Stanford delivered at the Royal Musical Association in 1952, Howells remarked of this lovely piece that Stanford 'revealed afresh . . . that this Canticle is in essence feminine, that it is ecstasy without crisis'. By contrast, the Nunc dimittis (the song of Simeon, the old man who saw Christ in the temple) has a warmly valedictory solo for baritone, and a final page of serene and heart-melting beauty to the words 'world without end, amen.'

3. When Mary thro' the garden went

When Mary thro' the garden went,
There was no sound of any bird,
And yet, because the night was spent,
The little grasses lightly stirred,
The flowers awoke, the lilies heard.

When Mary thro' the garden went,
The dew lay still on flower and grass,
The waving palms above her sent
Their fragrance out as she did pass.
No light upon their branches was.

When Mary thro' the garden went,
Her eyes, for weeping long, were dim.
The grass beneath her footsteps bent,
The solemn lilies, white and slim,
These also stood and wept for Him.

When Mary thro' the garden went,
She sought, within the garden ground,
One for Whom her heart was rent,
One Who for her sake was bound,
One Who sought, and she was found.

(*Mary Coleridge 1861–1907*)

Stanford, in common with most of his English contemporaries, wrote numerous part-songs, of which *The Blue Bird* (1910) is the most renowned. The same poet, Mary Coleridge, inspired his Op. 127 set, written in the same year; *When Mary thro' the garden went* is No. 3. The Mary of the title is Mary Magdalene, and Stanford's setting of this devotional poem perfectly evokes the still, rapt atmosphere of the first Easter morning.

4. I heard a voice from heaven

I heard a voice from heaven saying unto me, Write, from henceforth blessed are the dead which die in the Lord: even so saith the Spirit; for they rest from their labours, and their works follow them.

(*Revelation 14, v.13*)

This simple, dignified anthem for unaccompanied choir dates from 1910, but is in fact an extended version of Stanford's earlier anthem *Blessed are the dead*, written for the funeral in King's College Chapel in 1886 of a Cambridge friend, Henry Bradshaw who, according to the composer, acquainted him with the medieval carol *Angelus ad virginem*, part of the melody of which appears in the anthem.

5. Latin Magnificat, Op. 164

Magnificat anima mea Dominum: et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen eius.
Et misericordia eius a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
Deposuit potentes de sede: et exaltavit humiles.
Esurientes implevit bonis: et divites dimisit inanes.
Suscepit Israel puerum suum, recordatus misericordiae suae.
Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

(Luke I, vv. 46–55)

(See Disc I, track I for English translation)

The Magnificat, Op. 164, was written in 1918. It was Stanford's only Latin setting of a text he had set several times on a more concise scale in English for Anglican liturgical use. His intention appears to have been to offer it as a tribute to Parry (with whom, it must be said, his relationship had not always been easy), but Parry died in that year, and Stanford's impressive and finely-wrought work instead became a memorial. The score bears the inscription 'Huic operi quod mors vetuit ne Carolo Huberto Hastings Parry vivo traderem nomen mœrens praescribo' (Because death has prevented me from handing this work to the living Charles Hubert Hastings Parry, I dedicate it to his name in grief.) Stanford's generosity to his erstwhile rival was the more poignant as his own health was already failing by this time, and six years later he too was dead.

Among Stanford's shorter choral compositions (many of them fine) the Latin Magnificat stands out as a masterpiece. Like the Brahms motets, it should be viewed as the response of a Romantic artist to Bach's motets, yet the Irishman Stanford's temperament was quite unlike Brahms's: he was more spontaneous, impulsive and energetic, more inclined to concision and clarity than was the mellow, elegiac German. If Brahms's motets tend towards an autumnal mood, Stanford's Magnificat is more like a bright, fresh spring day—with a passing thunderstorm in the 'Fecit potentiam' section. Unlike Brahms and Bach, Stanford

makes no reference to any chorale melody, but in other aspects his Magnificat is modelled freely after the multi-sectional structure of the Bach and Brahms motets. The opening and closing sections are rather pointedly cast in the same key and metre as the opening of Bach's *Singet dem Herrn*, with some affinity of theme and texture. The *a cappella* double choir medium also recalls *Singet dem Herrn* (in Stanford's time the Bach motets were believed to be *a cappella* works). Yet after no more than a page or two Stanford takes off in his own direction, with a gracious and gentle 'Quia respexit' followed by some magically Schubertian harmonic shifts ('ex hoc beatam me dicent') which place the motet clearly in the Romantic tradition rather than the Baroque. Also essentially Romantic is Stanford's use of double choir, more for harmonic and textural richness and for antiphonal effects than for contrapuntal complexity: there are no fugues in the Magnificat. As a matter of fact, there are not many places where all eight voices are heard at once, which makes such places the more effective.

This is the work of a master, in the quality of its musical thinking as much in the tuneful freshness and vigour of its invention (springing, we must recall, from a physically tired and ailing 66-year-old). Its craftsmanship is first-rate; and its ever-fluent, grateful voice-writing makes it a true delight to sing.

6–7. Magnificat and Nunc dimittis in B flat

(Texts as for tracks 1–2)

In his centenary address already referred to, Howells said of this, the earliest (1879) and most popular of Stanford's canticle settings that he 'achieved three triumphs in that early and astonishing work. First, he swept aside the pretentious, empty gaudiness of the Victorian organist-composer . . . Second, he brought the first-fruits of his near symphonic formal instincts to the setting of canticles that had for so long been dismembered by the earnest, lustreless treatment of countless mid- and late-Victorians. Third, to the vast and costly church organs he assigned a significant, vital, highly disciplined part'. Howells might have added that in both

canticles Stanford showed his gift for warm, flowing melody, one of the secrets of this music's enduring appeal. The Nunc Dimittis is for tenors and basses only (except for its liturgical Gloria), a reminder that its words are those of Simeon.

8. O for a closer walk

O for a closer walk with God.
A calm and heav'nly frame;
A light to shine upon the road
That leads me to the Lamb!

Return, O holy Dove, return,
Sweet messenger of rest;
I hate the sins that made thee mourn,
And drove thee from my breast.

So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb.

(William Cowper, 1731–1800)

Stanford wrote anthems throughout his career, around two dozen in total. *O for a closer walk* (1909) is one of a set of six short hymn-anthems, each written to follow a sacred solo song with organ (the *Six Bible Songs*). It is based on a familiar melody from the *Scottish Psalter* of 1635, imaginatively transformed into triple time and a reflective mood appropriate to the spiritual longing expressed in the text.

9. Te Deum in C

We praise thee, O God: we acknowledge thee to be the Lord. All the earth doth

worship thee: the Father everlasting. To thee all Angels cry aloud: the heav'ns, and all the Powers therein. To thee Cherubin, and Seraphin continually do cry, Holy, Holy, Holy: Lord God of Sabaoth; Heav'n and earth are full of the Majesty of thy glory. The glorious company of the Apostles praise thee. The goodly fellowship of the Prophets praise thee. The noble army of Martyrs praise thee. The holy Church throughout all the world doth acknowledge thee; the Father of an infinite Majesty; Thine honourable, true and only Son; Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heav'n to all believers. Thou sittest at the right hand of God in the Glory of the Father. We believe that thou shalt come to be our Judge. We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood. Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage. Govern them, and lift them up for ever. Day by day we magnify thee; and we worship thy Name ever world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us. O Lord, let thy mercy lighten upon us, as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.

(4th-century hymn)

The Te Deum text, although optionally used as a canticle at Mattins and also traditionally on great national occasions, is technically a hymn (which is why it is not concluded with a Gloria). Stanford's C major setting, part of his C major Service of 1909, is concise, fast-moving and effective, appropriately grand without being grandiose. As with all his work, it shows a convincing sense of structure: Howells remarked that Stanford 'made . . . a noble unity of its trinity of poems'.

Disc 2: Howells

1-6. REQUIEM

This haunting and beautiful work for unaccompanied double choir only became known in 1980 when the composer released it for publication. It was at first believed that Howells began work on it after the sudden death of his nine-year-old son Michael from spinal meningitis in 1935, but later research by Christopher Palmer* established that the earliest sketches predate this loss by some three years. If Howells had been contemplating the composition of a Requiem before his son's death, it nevertheless must have gained new and personal relevance after it; but, as it turned out, his memorial to Michael eventually took the form of the much larger *Hymnus Paradisi* for soloists, chorus and orchestra. This was completed in 1938 but, in Howells's words, it remained 'a personal, private document' until Herbert Sumsion (the organist of Gloucester Cathedral) persuaded him to allow its performance at the 1950 Three Choirs Festival. It was quickly recognized as a masterpiece, and came to be the most widely-known of Howells's larger works. Much of the music of the earlier *Requiem* found its way into the *Hymnus Paradisi*, some unaltered, some transformed and expanded. The *Requiem* could thus be regarded as a kind of sketchbook for the *Hymnus*, and that is probably why Howells felt, until 1980, that there was no reason to publish it. Thanks to his reversal of this decision, the *Requiem* has emerged as a work that stands on its own feet, partaking of the material of the *Hymnus* but in more concise and intimate form.

In the twentieth century, the title 'Requiem' has come to be treated with considerable freedom, and Howells set only one of the texts from the Requiem Mass itself, the 'Requiem aeternam', but, unusually, set it twice. These settings, the third and fifth movements of the Requiem, are the most intense and sombre moments of the work, its core, in fact; interestingly, he fuses them into one in the *Hymnus*

*See his book *Herbert Howells: a centenary celebration* (Thames Publishing, 1992)

Paradisi. His other texts are drawn from the Burial Service according to the 1928 Book of Common Prayer (a conservative revision of the 1662 book, never officially adopted by the Church). Although we cannot be sure that Howells originally intended the music of his *Requiem* to be heard in exactly the form it has come down to us, it does make a most satisfactory whole, with the airy, transparent psalm settings acting as points of relief in a texture of sustained intensity that speaks eloquently of loss and eventual consolation.

1. *Salvator mundi*

O Saviour of the world, who by thy Cross and thy precious Blood hast redeemed us, Save us and help us, we humbly beseech thee, O Lord.

(from the Burial Service, 1928 Book of Common Prayer)

2. Psalm 23

The Lord is my shepherd: therefore can I lack nothing. He shall feed me in a green pasture: and lead me forth beside the waters of comfort. He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake. Yea, though I walk in the valley of the shadow of death, I will fear no evil: thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving-kindness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

3. *Requiem aeternam* (1)

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

(from the Missa pro defunctis)

(Rest eternal grant unto them, O Lord, and may light perpetual shine upon them.)

4. Psalm 121

I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh even from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel shall neither slumber nor sleep. The Lord himself is thy keeper: he is thy defence upon thy right hand; so that the sun shall not burn thee by day: neither the moon by night. The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul. The Lord shall preserve thy going out, and thy coming in: from this time forth and for evermore.

5. Requiem aeternam (2)

(Text as for third movement)

6. I heard a voice from heaven

(Text as for disc 1, track 4)

7–8. Magnificat and Nunc dimittis (the *Gloucester Service*)

(Text as for disc 1, tracks 1 and 2)

Howells composed over twenty sets of Anglican canticles—probably more than any other composer, and a tribute to his ability to draw varied inspiration from the same texts. In his own words: ‘In all my music for the church, people and places have been a dual influence. The *Collegium Regale* [1944] is the original source of the series of canticle-settings made for certain cathedrals and Collegiate chapels’. The *Gloucester Service* of 1946 came next, and is considered by some to be his finest. Its title page bears the inscription ‘for the Cathedral Church of the Holy and Indivisible Trinity, Gloucester’. Like most of Howells’s Magnificat settings, this

one establishes the feminine character of the text by beginning just with the soprano voices of the choir, building up only reticently from the sarabande-like opening to a full texture and eventually subsiding into a softly exquisite ‘amen’ that reminds us of Howells’s affinity with Debussy and Ravel. The contemplative Nunc dimittis, according to custom in Anglican settings, repeats the music of the ‘Gloria’ section, but with subtle transformations that are very much Howells’s own.

9. The fear of the Lord

The fear of the Lord is honour, and glory, and gladness, and a crown of rejoicing. The fear of the Lord maketh a merry heart, and giveth joy, and gladness, and a long life. Whoso feareth the Lord, it shall go well with him at the last, and he shall find favour in the day of his death.

(Ecclesiasticus I vv.II–13)

This highly-charged anthem, filled with life and energy, was written by the 83-year-old Howells for John Rutter and the choir of Clare College, Cambridge, on the occasion of the college’s 650th anniversary in 1976. It neatly encompasses two familiar sides of Howells’s musical personality: the bounding, exultant rhapsodist and the tranquil visionary (the latter appearing at the words ‘whoso feareth the Lord’). Those who were present at the final rehearsal for the première will never forget the silvery-haired and benign figure of the composer in the college chapel, offering his gentle encouragement to the anxious performers. ‘My dear,’ he called at one point to the organist, who was heroically attempting to transform his severely Classical von Beckeraeth tracker instrument into something like the Romantic cathedral instrument envisaged by the composer, ‘Have you got anything a little less aggressive?’

For
John Rutter
and
the Choir of
Clare College
Cambridge

Motet
'The fear of the Lord'

Harold Monells:

Sempre urgente (♩ = c. 66)

Soprano

Alto

Tenor

Bass

f The fear of the Lord is hon-our,

Sempre urgente (♩ = c. 66)

Organ

f

Autograph ms. of *The fear of the Lord* (1976)

10. Like as the hart

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God. My soul is athirst for God, yea, even for the living God: when shall I come to appear before the presence of God? My tears have been my meat day and night: while they daily say unto me, Where is now thy God? My tears have been my meat day and night. Like as the hart, &c.

(*Psalm 42, vv.1-3*)

The poetic theme of this, perhaps Howells's best-loved anthem, is not so very different from *O for a closer walk*, but expressed in musical terms that are quintessentially Howellsian: long, flowing vocal lines that recall the Tudor polyphonists, underpinned by subtle and impressionistic organ harmonies that seem to create ever-changing effects of light and shade. Howells wrote the piece in a single day in 1941 when he and his wife were 'mewed up by snow in a cottage in Gloucestershire'; it is No. 3 of a set of four anthems dedicated to (later Sir) Thomas Armstrong, then organist of Christ Church, Oxford.

11. Long, long ago

Long, long ago,
Oh! so long ago
Christ was born in Bethlehem
To heal the world's woe.

His Mother in the stable
Watched him where he lay
And knew for all his frailty
He was the world's stay.

While he lay there sleeping
In the quiet night
She listened to his breathing
And oh! her heart was light.

She tended him and nursed him,
Giving him her breast,
And knew that it was God's son
In her crook'd arm at rest.

Shepherds at the sheepfolds
Knew him for their King;
And gold and myrrh and frankincense
Three wise men did bring.

For he should be the Saviour,
Making wars to cease,
Who gives joy to all men
And brings to them peace.

Long, long ago,
Oh! so long ago
Christ was born in Bethlehem
To heal the world's woe.

(John Buxton, 1944)

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This is one of a pair of unaccompanied pieces Howells wrote in 1950 for the Lady Margaret Singers of Cambridge, a select student choir conducted by George Guest, later Organist and Choirmaster of St John's College. The composer described it as 'carol-anthem', the same designation he had given to his early and celebrated *A spotless Rose*. The music, in Howells's most characteristic vein, does indeed have elements both of a carol, with its refrain-like use of the opening verse, and of an anthem, the music having a freer and more continuous structure than a carol, with richly-spiced harmony and ever-changing vocal textures.

12. All my hope on God is founded

All my hope on God is founded;
He doth still my trust renew.
Me through change and chance he guideth,
Only good and only true.
God unknown,
He alone
Calls my heart to be his own.

Pride of man and earthly glory,
Sword and crown betray his trust;
What with care and toil he buildeth,
Tower and temple, fall to dust.
But God's power,
Hour by hour,
Is my temple and my tower.

God's great goodness aye endureth,
Deep his wisdom, passing thought:
Splendour, light, and life attend him,
Beauty springeth out of naught.
Evermore
From his store
New-born worlds rise and adore.

Daily doth th'Almighty Giver
Bounteous gifts on us bestow;
His desire our soul delighteth,
Pleasure leads us where we go.
Love doth stand
At his hand;
Joy doth wait on his command.

Still from man to God eternal
Sacrifice of praise be done,
High above all praises praising
For the gift of Christ his Son.
Christ doth call
One and all:
Ye who follow shall not fall.

(Robert Bridges, 1844–1930)

This, the best-known of Howells's seven hymn-tunes, was composed to Bridges's text in the early 1930s for Charterhouse School at the request of its Director of Music and first published in the *Clarendon Hymn Book* in 1936. The tune is called *Michael* after the composer's son—though it is not commemorative, having been written some time before the boy's tragic death. Warmly melodic and richly harmonized, it represents the last and possibly the finest flowering of the English Romantic hymn-tune of the school of Parry's *Repton*, Harwood's *Thornbury* and, of course, Stanford's *Engelberg*. The descant to the last verse was added by John Rutter in 1977, receiving the composer's warm approval.

The Cambridge Singers

Sopranos: Caroline Ashton, Donna Deam, Karen Kerslake, Simone Mace, Jocelyn Miles, Juliet Schiemann, Olive Simpson, Nancy-Jane Thompson, Susanna Watson, Julia Wilson-James

Altos: Nicola Barber, Patrick Craig, David Gould, Mary Hitch, Frances Jellard, Lucy Winkett

Tenors: Paul Badley, Simon Davies, Andrew Gant, Paul Gordon, Robert Graham-Campbell, Mark LeBrocq

Basses: Michael Chambers, Bruce Hamilton, James Mure, Ben Parry, Charles Pott, Christopher Purves, Julian Walker

Wayne Marshall

British conductor, organist and pianist Wayne Marshall is Chief Conductor of the WDR Funkhausorchester Cologne, and Organist and Associate Artist of the Bridgewater Hall, Manchester. He became Principal Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi in 2007 and is a celebrated interpreter of Gershwin, Bernstein and other 20th century composers.

As organ recitalist, he has an exceptionally varied repertoire and performs worldwide. Notable recent recitals include at the ElbPhilharmonie, Hamburg; Walt Disney Concert Hall Los Angeles; Kimmel Centre Philadelphia and Symphony Hall, Birmingham UK. He is a regular performer at the BBC Proms and appeared in the 2012 season as organist and was co-presenter of the Barenboim Prom in Summer 2014. In 2016 he appeared as soloist at the Ten Pieces Prom.

He has recorded extensively for numerous major labels and received an ECHO (Deutscher Schallplattenpreis) award for his Gershwin Songbook CD. In 2004 he received an Honorary Doctorate from Bournemouth University and became a Fellow of the Royal College of Music in 2010. In 2016 Wayne was awarded the prestigious Golden Jubilee Award, presented by the Barbados Government for his services to music. Wayne is an Ambassador of the London Music Fund.

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2-CD set

Stereo DDD

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