

THE LIVING FIRE

THE CHOIR OF JESUS COLLEGE CAMBRIDGE
BENJAMIN SHEEN

FOREWORD

Emma Pouncefort writes...

I have written elsewhere of the centrality of choral music to the birth and growth of CRD Records. I have also shared how our 50th celebrations have given us cause to think about the direction of the label and how we bring the best classical music to listeners.

This short note calls for me to reiterate how we see the recording industry intersecting with the development of artists from a young age.

If we are to continue redefining our genre and championing the choral art form, then we need to be nurturing talent as early as possible. In centres of musical excellence, such as the University of Cambridge and its constituent colleges, this nurturing takes place in weekly rehearsals, singing for services and performing in College concerts and on tour. It also happens when the red light flashes and the singers and players are scrutinised under the recording microscope.

This album from The Choir of Jesus College Cambridge, under the inspired direction of Benjamin Sheen, showcases the extraordinary learning and development and, of course, achievement that emerges

from concerted commitment alongside an intensive period of study. It highlights the musical fruits that are borne after such formative years, here exemplified in the compositions by alumni of the College and Choir, including our haunting eponymous track *The Living Fire*.

I had the privilege of singing in the Choir as a student in Cambridge. Little did I know that nearly a decade later I would be on the other side of the table (and continuing to reap the benefits of my experience).

However, this album release is not an exercise in indulging nostalgia. Rather, everything Benjamin outlines as the impulses behind this project aligns with what we as a label and now as a burgeoning publisher hold dear.

So, as we remember and cement the CRD values this year, we hope that this programme may, in turns, ignite in you the passion, comfort and joy that choral music, as performed and created by both the already and yet-to-be celebrated, is so uniquely placed to offer.

Emma Pouncefort
Tom Pouncefort
Directors

Benjamin Sheen writes...

The Living Fire is a celebration of choral music written for or associated with Jesus College, Cambridge. Featuring several premiere recordings of contemporary choral works by emerging composers, this album highlights the artistry within the College whilst honouring its rich musical legacy. At the same time, it looks forward: the impetus behind this project was to provide a platform for emerging artists from within the College community to showcase their work.

Of course, the Choir's repertoire extends far beyond the College's walls. The choral programme at Jesus College encompasses music from the 14th century to the present day. However, it is particularly special for us to

champion unrecorded works and collaborate with the next generation of composers. We are meanwhile privileged to train future choristers, soloists, organists, composers, and conductors in an inspiring space which is perfect for recording. Jesus Chapel is a cherished part of College life — a place for both reflection and music-making throughout the academic year. Its glorious acoustics, especially under the central tower, make it a sought-after recording venue for musicians beyond our community.

This project holds particular significance for several Choir members since, among the lyricists and composers, are former ensemble members. Their deep connection to the group has allowed for the creation of choral works uniquely

suited to individual voices and our corporate strengths, making these world premieres all the more fitting.

Many of the other contemporary works on this album are staples of Choral Evensong, beloved by the Choir and heard in Chapel services for many years. Since assuming the role of Music Director, I have enjoyed broadening the repertoire to include more of the American choral canon, drawing from my years in the Episcopal Church in the United States.

Working with these talented and dedicated students week after week is a privilege. Preparing for this album ignited a passion in the Choir to reach the highest possible standards, and I am immensely proud of what they have achieved. Our hope is

that the result offers listeners a refreshingly unique collection of music while introducing some of the most thrilling newcomers to the choral scene.

Finally, we are indebted to the supporters and donors who make such transformative musical experiences possible. In particular, we owe much to the generosity and vision of Mr. Max Hadfield, whose support has enabled us to establish an annual composition competition, inspiring young composers worldwide.

This album is a celebration of the bright future of music at Jesus College, the Choir's integral role in this special community, and its broader contribution to the development and enjoyment of choral music globally.

PROGRAMME NOTES

Eleanor Daley's setting of **Upon your heart** is a contemporary approach to much-loved words from the Song of Solomon, which have inspired countless composers over the centuries. Written in 1999, this piece was a commission from Dr. Thomas Porter as a gift to his wife celebrating their 45th wedding anniversary. A staple of the College Choir's repertoire, it has been heard at many different occasions in the Chapel, often at the beginning and end of each academic year, and is a simple yet evocative interpretation of this text focused on love.

Already an accomplished singer, conductor and composer, **Owen Elsley** is no stranger to Jesus Chapel having sung here for many years as a student. His

recent composition **Love is the peace** was a commission for the Choir in the summer of 2024, setting words of former Jesuan Fulke Greville. Greville joined the College as a student in 1568 and went on to become an Elizabethan poet, dramatist and statesman, eventually serving in the House of Commons between 1581 and 1621. The text for this anthem is taken from the opening eight lines of Sonnet 85 from his sequence *Caelica*, published in 1633. Owen Elsley writes:

'Greville's text speaks eloquently of love and its ability, through its simple goodness and peaceful perfection, to provide a foretaste of 'the joys to come'. While the central portion of the

piece gives way to excitement and passion, the work as a whole is a tender and earnest reflection on the gentle joy and sincerity of love, both human and divine.'

Sarah Cattley is an award-winning composer based in Cambridge and who studied at Newnham College. She was composer-in-residence for the Caritas Chamber Choir from 2017-18 and has had her works performed by numerous ensembles in recent years, both in concert and in radio broadcasts. Her setting of **O Lord, support us all the day long** (one of two settings to feature on this album), was a winning entry for Jesus College's inaugural composition competition in 2020, generously supported by Max Hadfield. The text is an evening prayer by John Henry Newman which begins

pleadingly, depicted musically by note clusters which never quite resolve. The peak of the piece is reached at the 'fever of life' from which the music winds down into a recapitulation of the opening material. However, this time, the music appears a semitone lower than the opening (in G flat major rather than G), reflecting the 'peace at last' having been found at the conclusion of the piece.

Richard Lloyd was organ scholar of Jesus College between 1952 and 1955, before going on to serve as a musician in Salisbury, Hereford and Durham Cathedrals. His catalogue of choral works is extensive and are often heard in choral services in Jesus Chapel. **The Call** sets the famous hymn text of George Herbert in a simple four-part texture with a floating descant

(sung in this recording by the choristers) in the second verse. As a companion to the more well-known setting by Ralph Vaughan Williams (from his *Five Mystical Songs*), this version is often heard as a beautiful introit under the crossing in Evensong services.

One of **William Mathias'** most well-loved and performed choral works are his Evening Canticles for Jesus College, which were commissioned by the College and first performed at Evensong in the Chapel in March 1971. The **Jesus College Service** (as it has become known) was composed to mark the dedication of the new Mander organ in the Chapel – an organ that was replaced by the current instrument in 2007. The **Magnificat** has a spritely urgency throughout, its angular and virtuosic organ

part often juxtaposed with bold and declamatory vocal parts. The piece was composed during an especially prolific period for Mathias and his harmonic style makes full use of dissonance and especially the striking augmented fourth (and diminished fifth) interval throughout. Mathias' preference for whole-tone scales is prevalent here, but this is contrasted with moments of modality used to great effect particularly at the climax in the Gloria of the Magnificat. In complete contrast, the **Nunc dimittis** begins with a hushed organum-like quality, with the unaccompanied choir moving homophonically and with a sense of harmonic stasis. The rousing material from the previous Gloria returns initially, but the mood somewhat different, gradually dying away to a hushed and peaceful conclusion.

Peter Hurford is perhaps one of the most revered organists and composers to have attended the College, studying both music and law in 1948. He came to be renowned for his interpretations of the organ music of Johann Sebastian Bach and for founding the St. Alban's International Organ Festival in 1963. The **Litany to the Holy Spirit** sets lines from the Pentecostal hymn by Robert Herrick and remains one of his most performed works from his extensive body of compositions for the Anglican liturgy.

Dónal McCann, currently Head of Chapel Music at Winchester College, is another featured composer from the annual composition competition here at the College. His winning entry in 2023, **Source and fount of all creation**, sets a hymn text by

Peter Baelz – priest, academic, philosopher, and one-time Dean of both Jesus College and, latterly, Durham Cathedral. Dónal writes about his piece:

'Upon reading the text of Peter Baelz's hymn, I was struck by his vivid expression of the generosity of God's love, and the idea of a community striving together, strengthened through the generosity of this love. My aim was to use the vocal texture of the writing to reinforce this message. The opening stanza, which speaks of pouring the 'Spirit from above', is set against a crystalline vocal and organ accompaniment, which gradually adds lower parts as the Spirit descends and fills both the community and individual. The solo melody which appears acts

as a throughline, affected and fragmented in response to the text: breaking 'beneath the weight of sin' is somewhat jagged, and in the call to 'bring us to the eucharist feast' the vocal parts fold over each other repeatedly, strengthening in the build-up to the unison, almost hymn-like statement of the melody. Before the final evocation of the Trinity, the soprano solo is suspended, finally free from the gravity of earthly concerns.'

Ben Ponniah's setting of **Ave verum corpus** is a recent work that was the winning entry for the most recent New Music for St. Paul's Composition Competition. It is written in the Dorian 'Flat 2' Mode, which is a more dissonant alternative to the Dorian Mode. The piece, scored for the lower voices of the choir (ATB),

features tone clusters and jazz-inspired harmony, which infuses the piece throughout.

The eponymous track of this album, **The Living Fire**, is one of several musical collaborations between two former Jesuans, **Mary Offer** (composer) and Ella Curry (poet). Mary Offer is a former music student of Jesus College. She went on to graduate with Distinction from the MMus Composition at the Royal Academy of Music. Ella Curry studied for a degree in English and also sang for several years in the College Choir. Ella writes about her poem:

'I decided to write *The Living Fire* as a Petrarchan sonnet to experiment with expressing fluid, energetic, and often intangible images within a relatively strict structure. The

poem is meant to glow and dance in the same way as the flames on the Apostles' heads and emulates the lightness and joy of the Holy Spirit as a warm wind, ray of light, or a white dove. The poem ends with red roses, with red symbolising the joy and fire of the Holy Spirit. It was important to me that the poem also mentioned song, as the act of singing this piece is its own act of unity and communication of joy. Singing this piece truly brings the poem to life, adding spirit and warmth to the words.'

The composer writes:

'*The Living Fire* is framed by meditative extracts of the Pentecost plainsong **Veni Creator Spiritus**, which transform into richer, unified chords to depict the

resplendence of Ella's fire imagery. This juxtaposition of calm prayerfulness and vivid imagery pervades the work, ending with a series of gradually narrowing chords, each finishing on a gentle cluster to depict a quiet, energised stillness.'

Isaac Adni is a pianist and composer who recently graduated from The Queen's College, Oxford. His setting of **O Lord, support us all the day long**, was submitted as an entry for the inaugural Hadfield competition. This simple, homophonic setting of the text is a strikingly beautiful interpretation of the text which uses creative moments of harmonic tension to great effect. The piece features in numerous Evensongs throughout the Choir year, often as an introit sung under the tower of the Chapel.

The **Jesus College Service** was composed in 2008 by the internationally renowned organist, improviser and composer, **David Briggs**. It was composed for the then Director of Music, Daniel Hyde and the choristers. The harmonies have a somewhat French flavour and the rich and sonorous texture in the organ supports a beautiful, soaring melodic line in the vocal part. A gently undulating ostinato figure permeates much of the accompaniment which gives the piece a sense of musical flow, underpinning the extended phrases in the vocal part. Briggs favours the sharpened fourth in this work which gives the piece a distinct musical character, while still exploring the full tonal palette of the organ in texture and harmony.

Manav Paul's setting of **Oculi omnium** was composed in 2023 as part of a competition to find new musical settings of the College grace. This work has been sung by the Choir several times as the introduction to important feasts and dinners in the College Hall. The setting takes inspiration from the harmonies of Herbert Howells but combined with more jazz-infused harmonic progressions to create a unique setting of this text that has been heard at College events for centuries.

Libby Larsen is recognised as one of the most prolific contemporary American composers, with a catalogue of works comprising nearly 500 pieces. She is perhaps most well-known for being the co-founder of the Minnesota Composers' Forum

(which later became the American Composers' Forum) alongside Stephen Paulus. Equally comfortable in both instrumental and vocal music, her choral works are gaining recognition by choirs across the world. **God so loved the world** is a beautiful setting of a familiar passage from the Gospel of John and is an imaginative interpretation of the text, employing delicate suspensions and warm harmonic progressions with great effect.

The **Impromptu** by **Philip Moore** was written in celebration of Dr. Francis Jackson's 70th birthday celebrations at York

Minster (where Jackson served as Organist & Director of Music for 36 years between 1946 and 1982). This musical tribute was premiered in a concert in October 1987 in York Minster and is based on several themes from Dr. Jackson's own music. The work is a buoyant scherzo and makes use of the full scope of the organ, both texturally and harmonically. Cluster chords and florid writing enhance the boundless energy from start to finish.

Benjamin Sheen
Jesus College, Cambridge, UK

TEXTS

UPON YOUR HEART

Set me as a seal upon your heart, as a
seal upon your arm, for love is strong as
death.
Many waters cannot quench love, neither
can the floods drown it.
If you keep my commandments, you shall
abide in my love.
Love one another as I have loved you.
Then shall your joy be complete.

Music: Eleanor Daley (b. 1955)

Words: Song of Songs 8:6–7; John 15:10–12

LOVE IS THE PEACE

Love is the peace, whereto all thoughts
do strive,
Done and begun with all our powers
in one:
The first and last in us that is alive,
End of the good, and therewith pleased
alone.
Perfection's spirit, goddess of the mind,
Passed through hope, desire, grief and
fear,
A simple goodness in the flesh refined,
Which of the joys to come doth witness
bear.

Music: Owen Elsley (b. 1993)

Words: Fulke Greville (1554–1628; Jesus,
1568)

Organ: Michael D'Avanzo (Jesus, 2022)

O LORD, SUPPORT US ALL THE DAY LONG

O Lord, support us all the day long of this
troublous life,
until the shades lengthen and the
evening comes,
the busy world is hushed, the fever of life
is over and our work is done;
then Lord, in thy mercy, grant us safe
lodging, a holy rest,
and peace at the last. Amen.

Music: Sarah Cattley (b. 1995) (Winner
of the inaugural Hadfield Composition
Competition in 2019)

Words: John Henry Newman (1801–90)

THE CALL

Come, my Way, my Truth, my Life!
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth Death.

Come, my Light, my Feast, my Strength!
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart!
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Music: Richard Lloyd (1933–2021; Jesus,
1952)

Words: George Herbert (1593–1633)

MAGNIFICAT & NUNC DIMITTIS (JESUS COLLEGE SERVICE)

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my
Saviour.
For he hath regarded: the lowliness of his
handmaiden.
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.

Music: William Mathias (1934–92)
Words: Luke 1:46–55

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.

Music: William Mathias (1934–92)
Words: Luke 2:29–32
Organ: Michael D'Avanzo (Jesus, 2022)

LITANY TO THE HOLY SPIRIT

In the hour of my distress,
When temptations me oppress,
And when I my sins confess,
Sweet Spirit, comfort me!

When I lie within my bed,
Sick in heart and sick in head,
And with doubts discomforted,
Sweet Spirit, comfort me!

When the house doth sigh and weep,
And the world is drown'd in sleep,
Yet mine eyes the watch do keep,
Sweet Spirit, comfort me!

Music: Peter Hurford (1930–2019; Jesus,
1948)
Words: Robert Herrick (1591–1674)
Organ: Miriam Reveley (Jesus, 2023)

SOURCE AND FOUNT OF ALL CREATION

Source and fount of all creation, pour
your Spirit from above
On the bearers of your image, offspring
of a human love.
Human hopes and human graces break
beneath the weight of sin;
Fear and envy wrench asunder world
without and self within.

Christ our universal Saviour, nature's
poet, nature's priest,
Through life's troubled waters bring us to
the Eucharistic feast,
Where rejoicing saint and sinner praise
the Lord of time and space,
Father, Son and Holy Spirit, fount of
being, source of grace.

Music: Dónal McCann (b. 1999) (Winner
of the 'Anthem Prize' of the 2023 Hadfield
Composition Competition)
Words: Peter Baelz (1923–2000)
Organ: Miriam Reveley (Jesus, 2023)

AVE VERUM CORPUS

Ave verum corpus, natum de Maria
Virgine, vere passum, immolatum,
in cruce pro homine. Cuius latus
perforatum fluxit aqua et sanguine. Esto
nobis praegustatum, in mortis examine.
O dulcis, O pie, O Jesu, Fili Mariae,
miserere mei. Amen.

*Hail true body, born of the Virgin Mary.
Truly killed, sacrificed on the cross for
mankind.*

*From whose pierced side flowed water
and blood. Be for us a foretaste in the
trial of death. Sweet, holy Jesus, son of
Mary, have mercy on me. Amen.*

Music: Ben Ponniah (b. 1984)
Words: Attrib. Pope Innocent VI (1282–
1362)

THE LIVING FIRE

We gather close: a warmly gusting wind
Dusted with sunlight bathes us from above;
It sighs the song of ever-burning love
For we who greatly err, so deeply sinned.
Yet, pure amidst the ranks of we chagrined
Descends, alighting soft, a moon-bright dove:
Its wings are flames; the blazing plumes thereof
Bind blooming soul with holy spirit, twinned.
'Neath parting clouds, fire bathes each low-
bowed head,
Old prophesy of men's deep dreams fulfils,
And all partake of gladly, through God's will,
The lovely feast with joyous roses red.
In myriad tongues the word of life we spread:
The living fire each heartbeat strengthens still.

Music: Mary Offer (b.2000; Jesus, 2019)
Words: Ella Curry (b.2001; Jesus, 2019)

O LORD, SUPPORT US ALL THE DAY LONG

O Lord, support us all the day long of this
troublesome life,
until the shades lengthen and the
evening comes,
the busy world is hushed,
the fever of life is over and our work is
done;
then Lord, in thy mercy, grant us safe
lodging, a holy rest,
and peace at the last. Amen.

Music: Isaac Adni (Runner-up in
the inaugural Hadfield Composition
Competition in 2019)
Words: John Henry Newman (1801–90)

MAGNIFICAT & NUNC DIMITTIS

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my
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Music: David Briggs (b. 1962)
Words: Luke 1:46–55

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and to be the glory of thy people Israel.

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and to the Holy Ghost;
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world without end. Amen.

Music: David Briggs (b. 1962) (2008,
Written for the Choristers of Jesus College)
Words: Luke 2:29–32
Organ: Miriam Reveley (Jesus, 2023)

O SALUTARIS HOSTIA

O salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robor, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

*O saving Victim, opening wide
The gate of Heaven to man below;
Our foes press hard on every side;
Thine aid supply; thy strength bestow.
To thy great name be endless praise,
Immortal Godhead, One in Three.
Oh, grant us endless length of days,
In our true native land with thee.
Amen.*

Music: Matthew Martin (b. 1976)
Words: Thomas Aquinas (c. 1225–74)
Organ: Michal D'Avanzo (Jesus, 2022)

OCULI OMNIUM

Oculi omnium in te aspiciunt et in
te sperant, Deus. Tu das illis escam
tempore opportuno. Aperis tu manus, et
imples omne animal benedictione tua.
Amen.

*The eyes of all look towards you and
trust in you, O God. You give them food
in due season. You open your hands and
fill every living thing with your blessing.
Amen.*

Music: Manav Paul (b. 2003) (Winner of
the 'Grace Prize' of the 2023 Hadfield
Composition Competition)
Words: Psalm 145:15–16

GOD SO LOVED THE WORLD

God so loved the world that he gave his
only begotten Son,
that whoso believeth in him should not
perish but have everlasting life.
For God sent not his Son into the world
to condemn the world,
but that the world through him might be
saved.

Music: Libby Larsen (b.1950)
Words: John 3:16–17



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JESUS COLLEGE, CAMBRIDGE

is distinctive in maintaining two choirs. The **Chapel Choir** is made up of boy choristers aged 7 to 14 and adult singers on the back row. It dates from the foundation of the College in 1496 and was re-founded and endowed in 1849. The **College Choir** was formed in 1982 following the admission of women undergraduates and its student members study a wide array of subjects. The

soprano and alto parts are sung by women, with the lower voices common to both choirs. Each choir has developed a distinctive reputation and repertoire, but they combine regularly for key events and large-scale projects.

Whilst their principal responsibility is to sing choral services in Jesus College's twelfth-century Chapel four times per week be-

tween them, the choirs frequently collaborate with professional orchestras and instrumental ensembles including the Academy of St Martin in the Fields, Britten Sinfonia, Fretwork, and the Saraband Consort. In 2017 the choristers sang in Britten's *War Requiem* at Saffron Hall and collaborated with prog-rock band Big Big Train in their single *Merry Christmas*, which reached No. 2 in the physical sales charts. In 2018 the College Choir recorded selections of polyphony for the Christmas edition of *The Economist*.

Further joint ventures include a concert as part of the Brandenburg Festival at St Martin-in-the-Fields featuring Mozart's *Requiem* in D minor, and the choirs' recent recording – Grayston Ives' *Requiem* with the Britten Sinfonia – was acclaimed as 'a treasure of a disc'. The choirs

regularly perform concerts outside Cambridge, and tour destinations have included Sweden, Paris, Romania, South Africa, Malta, Italy, Hong Kong and China, and the USA, as well as many performances around the UK. In December 2024, the College Choir toured to Denmark, singing at several venues in Copenhagen. In April 2024, the Chapel Choir toured to Ireland, singing in three Cathedrals in Dublin and Cork.



JESUS COLLEGE
CAMBRIDGE

Organ Michael D'Avanzo (Senior Organ Scholar),
Miriam Reveley (Junior Organ Scholar)

Soprano

Seyi Adeyemo
Lucie Aman
Clare Aspray
Lizzie Caird
Kate Caspari
Siân Ellis
Jessica Ip
Daphne Pleming

Alto

Rachael Beale
Amelia Beddy
Mika Curson
Caitlin Cutts
Rosalind Helsby
Annie Stedman

Tenor

Toby Gardner
Archie Inns
Freddie Jemison
Max Robbins
Jonathan Steward

Bass

Samuel Ayoma
Ellis Chan
Charlie Martin
Kieran Smith
Jeremy Stafford
Sebastian Tyrrall

Senior Choristers

Pip Amies
Felix Bennett
Emmanuel Mba
Vadi Mullen
Joseph Robinson
Ben Summers**
Gaspar Valenzuela-
Niedbalski
Max Wickham*

Junior Choristers

Gideon Bennett
Angus Buchanan
Samuel Ji
Max Mackowiak
George Ren
Albert Zhang
Titus Wright

*Head Chorister

**Deputy Head Chorister

www.jesus.cam.ac.uk/chapel-and-choir

BENJAMIN SHEEN DIRECTOR OF MUSIC

Benjamin Sheen joined Jesus College in January 2023 as the Director of Music, where he oversees both College music making and the internationally acclaimed choirs. Benjamin enjoys a distinguished career as a musician on both sides of the Atlantic, both as an organist and conductor. Before moving to Cambridge, he held posts at Christ Church Cathedral, Oxford and Saint Thomas Church Fifth Avenue in New York City.

He began his musical career as a chorister at St Paul's Cathedral in London, during which time he gained a music scholarship to Eton College. He holds degrees from the University of Oxford and the Juilliard School and is also a prize-winning Fellow of the Royal College of Organists



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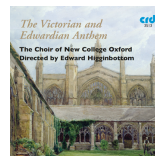
and the 2011 recipient of the Silver Medal from the Worshipful Company of Musicians.

Hailed as a 'brilliant organist' by the *New York Times*, he has been awarded several prizes in international organ competitions including Longwood Gardens in Pennsylvania and the St. Alban's International Organ Competition. As a soloist he has performed with notable orchestras including the Royal Philharmonic Orchestra, the City of London Sinfonia, the Auckland Philharmonic and Orchestra of St Luke's (New

York City), and appeared on BBC radio and television several times. As a concert organist he has performed throughout Europe, the USA as well as further afield in Australia, New Zealand and South Africa. Recent engagements with the Jesus College Choir include a live Choral Evensong broadcast on BBC Radio 3; a performance of Handel's *Messiah* with the Academy of St. Martin in the Fields; and Bach's *Magnificat* and *Wachet auf, ruft uns die Stimme* with the Orchestra of the Age of Enlightenment.

With thanks to Eleanor Lancelot, Chapel and Choir Office Coordinator at Jesus College, Cambridge, for the critical role she has played in the planning and development of this project.

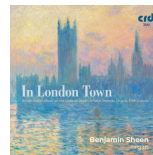
ALSO FROM CRD



CRD 3513

Another of the many very worthwhile albums made by Edward Higginbottom during his tenure at New College

MusicWeb International



CRD 3541

...played here with musicianly flair...All are played very well by Sheen

BBC Music Magazine



CRD 3534

Sung exquisitely
Gramophone

A Wonderful project, excellently performed *****
Five Stars

Choir and Organ

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THE CHOIR OF JESUS COLLEGE CAMBRIDGE
DIRECTOR OF MUSIC BENJAMIN SHEEN

crd
3558

1	Eleanor Daley	<i>Upon your heart</i>	3:42
2	Owen Elsley	<i>Love is the peace</i>	6:14
3	Sarah Cattle	<i>O Lord, support us all the day long</i>	3:03
4	Richard Lloyd	<i>The Call</i>	1:45
5	William Mathias	<i>Magnificat (Jesus College Service)</i>	3:44
6	William Mathias	<i>Nunc dimittis (Jesus College Service)</i>	2:29
7	Peter Hurford	<i>Litany to the Holy Spirit</i>	2:45
8	Dónal McCann	<i>Source and fount of all creation*</i>	4:54
9	Ben Ponniah	<i>Ave verum corpus</i>	3:00
10	Mary Offer	<i>The Living Fire</i>	3:32
11	Isaac Adni	<i>O Lord, support us all the day longg</i>	1:49
12	David Briggs	<i>Magnificat (Jesus College Service)</i>	5:35
13	David Briggs	<i>Nunc dimittis (Jesus College Service)</i>	3:15
14	Matthew Martin	<i>O salutaris hostia</i>	4:51
15	Manav Paul	<i>Oculi omnium</i>	1:27
16	Libby Larsen	<i>God so loved the world</i>	2:41
17	Philip Moore	<i>Impromptu †</i>	4:31

* **Soloists:** **Soprano** Daphne Pleming

Tenor Max Robbins

† **Organ** Michael D'Avanzo

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Cambridge

Executive Producers Emma Pouncefort,
Tom Pouncefort

Producer Annabel Connellan

Sound Engineer Ben Connellan

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