

signum
CLASSICS

PRAISE MY SOUL

*Favourite Hymns from
Jesus College Cambridge*

THE CHOIR OF JESUS COLLEGE CAMBRIDGE
RICHARD PINEL DIRECTOR

PRAISE MY SOUL
FAVOURITE HYMNS FROM JESUS COLLEGE CAMBRIDGE

1	Praise, my soul, the King of Heaven ¹	[2.56]
	<i>Combined Choirs</i>	
2	Glory to thee, my God ¹	[2.53]
	<i>Chapel Choir</i> <i>Semi-chorus: Nathan Bennett, Arthur Beresford-Jones, Olly Dunlop, Tobias Fitzgerald, Toby Hadden, Oliver Norfolk, Massimiliano Rigatti-Luchini, Eddie Smith</i>	
3	O God, our help in ages past ²	[2.48]
	<i>College Choir</i>	
4	Rock of ages, cleft for me ²	[2.38]
	<i>College Choir</i>	
5	There's a wideness in God's mercy ¹	[3.19]
	<i>Combined Choirs</i>	
6	The day thou gavest ²	[3.26]
	<i>Combined Choirs</i>	
7	Holy, Holy, Holy ²	[3.18]
	<i>College Choir</i>	
8	Glory in the highest ¹	[2.14]
	<i>College Choir</i>	
9	Joyful, joyful we adore thee ¹	[2.37]
	<i>College Choir</i>	
10	All my hope on God is founded ²	[3.29]
	<i>Combined Choirs</i>	
11	For the fruits of his creation ¹	[2.28]
	<i>College Choir</i>	

12	He who would valiant be ²	[2.09]
	<i>Chapel Choir</i>	
13	When I survey the wondrous cross ²	[3.38]
	<i>College Choir</i>	
14	My song is love unknown ²	[4.45]
	<i>College Choir</i> <i>Soprano solo: Amy Butterworth</i>	
15	Sing we of the blessed Mother ²	[4.39]
	<i>Combined Choirs</i>	
16	Drop, drop slow tears	[1.21]
	<i>Chapel Choir</i> <i>Treble soloists: Theo Amies (verse 1) & Tobias Fitzgerald (verse 3)</i>	
17	The Lord's my shepherd ²	[3.02]
	<i>College Choir</i>	
18	Come down, O love divine ¹	[3.35]
	<i>College Choir</i>	
19	How shall we sing salvation's song? ¹	[2.42]
	<i>Combined Choirs</i>	
20	Abide with me ¹	[4.33]
	<i>College Choir</i> <i>Baritone solo: George Raikes</i>	
21	Christ triumphant, ever reigning ¹	[4.00]
	<i>Combined Choirs</i>	
	Total timings:	[66.32]

CHOIR OF JESUS COLLEGE CAMBRIDGE
JORDAN WONG¹ & DEWI REES² ORGAN RICHARD PINEL DIRECTOR

PRAISE MY SOUL

Whether through words or simple sounds, the voice has a unique power to arouse or express the most visceral of emotions. One need only think of the great orators of our time and their ability to persuade and focus a crowd of thousands, or indeed to stir them up into fervent frenzy. Likewise, a singer can express or communicate the gamut of human feeling through only the inflection of their voice, regardless of linguistic understanding. It is therefore no surprise that many of the world's religions have caused rich and diverse collections of music to be composed; indeed some of the most cherished musical works of art stem from the expression of religious devotion.

In the Christian Church, these great musical masterpieces are sung by choirs in Cathedrals, Churches and Chapels on a daily basis and their unique contribution to the liturgy has caused the Anglican Choral Tradition to be revered the world over. However, for many, it is the joining together of the voices of choirs and congregations in glorious hymnody that forms the backbone of Christian worship. Hymns are intended for all, and are not the domain of only the most highly trained choirs.

Hymns are a living link with the past, yet they still find freshness and relevance in the twenty-first century. Saint Thomas Aquinas comments that 'hymns are the praise of God with song; a song is the exultation of the mind dwelling on eternal things, bursting forth in the voice'¹ and this explains neatly the vital place that hymnody has enjoyed throughout the ages, and continues to do so today.

Praise my soul celebrates this glorious tradition of hymnody and showcases some of the hymns heard in Jesus College Chapel in our own regular pattern of choral services. Some of these, including *Drop, drop, slow tears* and *Glory to thee, my God, this night* have been sung regularly for hundreds of years. Others such as *All my hope on God is founded* or *Christ Triumphant* have become classics over the last half-century. In some cases, well-known texts have found fresh expression through newer melodies, as is the case with Maurice Bevan's setting of *There's a wideness in God's mercy*. The reverse is true in the use of Beethoven's *Ode to Joy* for Henry van Dyke's *Joyful, joyful, we adore Thee*. The art of hymnody is very much alive today and new hymns are being composed all of the time. At less than a decade old, we need look no further than *How shall we sing*

salvation's song? for a splendid example of this. Collectively these hymns, and many others, encapsulate the very essence of the worship that has taken place in Jesus College Chapel for centuries.

Outside of the church, many hymns have transcended their religious content to find a place in the very soul of the nation - indeed Dame Vera Lynn performed and recorded *Abide with me* in her contribution to the war effort of the Second World War. On a more personal level, significant events in many people's lives have been punctuated by the singing of hymns, whether they be nostalgic school events, joyful weddings or sombre funerals.

The hymns heard on *Praise my soul* have been arranged in a number of different ways. We hear solo voices, sometimes alone and sometimes accompanied by the choir, a cappella. *Tallis' Canon* is heard sung as a canon (or 'round') as the composer originally intended. Elsewhere, the voices of the trebles, sopranos and altos combine in beguiling harmony in verses where lighter or more tender sentiments need expression. Other verses are illuminated by the richness of the tenors and basses in unison or warm harmony. Several of the

grander hymns on this CD feature descants, or counter-melodies, in the final verses. These adorn the unison singing of the lower voices with richer harmonies designed to enhance the overall sentiment of the music and words. Underpinning all of this is Jesus College's fine *Hudleston Organ*, built by Orgelbau Kuhn of Switzerland in 2007. Its rich sonorities, thundering bass notes and glittering upper-work are contrasted by the most soft and gentle of timbres and elevate the sound of the choir to another level.

However you engage with hymnody in general, we hope that in listening to the better-known items on this recording you are transported to a place and time that is sacred to you. Through the less familiar tracks we hope that your appreciation of this unique genre is enriched. Overall we hope that the essence of Jesus College Chapel, the beating heart of a diverse and forward-looking institution, invigorates and uplifts your spirit as it has done for countless others over the course of its long history.

In the words of hymnodist, Michael Saward:
*So, our hearts and voices raising
through the ages long,
ceaselessly upon you gazing,
this shall be our song:
yours the glory and the crown,
the high renown, the eternal name.*

Richard Pinel, 2018



¹ 'Hymnus est laus Dei cum cantico; canticum autem exultatio mentis de aeternis habitis, prorumpens in vocem'. Reilly, F.F., trans., with some revision by Joseph Kenny. *Thomas Aquinas: Commentary of the Psalms of David*. E-text, dhspriority.org/thomas/PsalmsAquinas

HYMN TEXTS

1 Praise my soul the King of Heaven

Words: H.F. Lyte (1793-1847)

Melody: Praise My Soul by John Goss (1800-1880)

Verse 4 arr. Albert Tysoe (1884-1962)

Praise, my soul, the King of Heaven;
To his feet thy tribute bring.
Ransomed, healed, restored, forgiven,
Who like me his praise should sing?
Praise him! Praise him!
Praise the everlasting King!

Praise him for his grace and favour
To our fathers in distress;
Praise him, still the same as ever,
Slow to chide, and swift to bless.
Praise him! Praise him!
Glorious in his faithfulness.

Father-like he tends and spares us;
Well our feeble frame he knows;
In his hands he gently bears us,
Rescues us from all our foes.
Praise him! Praise him!
Widely as his mercy flows.

Angels, help us to adore him;
Ye behold him face to face;

Sun and moon, bow down before him;
Dwellers all in time and space.
Praise him! Praise him!
Praise with us the God of grace.

2 Glory to thee, my God

Words: Thomas Ken (1637-1711)

Melody: Tallis's Canon by Thomas Tallis (c.1505-1585)

Verse 3 arr. Richard Pinel (b. 1984)

Glory to thee, my God, this night
For all the blessings of the light;
Keep me, O keep me, King of kings,
Beneath thy own almighty wings.

Forgive me, Lord, for thy dear Son,
The ill that I this day have done,
That with the world, myself and thee,
I, ere I sleep, at peace may be.

Teach me to live, that I may dread
The grave as little as my bed;
Teach me to die, that so I may
Rise glorious at the awful day.

O may my soul on thee repose,
And with sweet sleep my eyelids close;
Sleep that may me more vigorous make
To serve my God when I awake.

Praise God from whom all blessings flow,
Praise him all creatures here below,
Praise him above, ye heavenly host,
Praise Father, Son, and Holy Ghost.

3 O God our help in ages past

Words: Isaac Watts (1674-1748)

*Melody: St Anne Melody and bass from 'A Supplement to the New Version' 1708 probably supplied by William Croft (1678-1727)
Verses 2 & 4 arr. Richard Pinel*

Our God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home;

Under the shadow of thy throne
Thy saints have dwelt secure;
Sufficient is thine arm alone,
And our defence is sure.

Before the hills in order stood,
Or earth received her frame,
From everlasting thou art God,
To endless years the same.

A thousand ages in thy sight
Are like an evening gone,
Short as the watch that ends the night
Before the rising sun.

Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.

O God, our help in ages past,
Our hope for years to come,
Be thou our guard while troubles last,
And our eternal home.

4 Rock of ages, cleft for me

Words: Augustus Toplady (1740-1778)

Melody: Petra by Richard Redhead (1820-1901)

Rock of Ages, cleft for me,
Let me hide myself in thee;
Let the water and the blood,
From thy riven side which flowed,
Be of sin the double cure,
Cleanse me from its guilt and power.

Not the labours of my hands
Can fulfill thy law's demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone;
Thou must save, and thou alone.

Nothing in my hand I bring,
Simply to the cross I cling;
Naked, come to thee for dress;
Helpless, look to thee for grace;
Foul, I to the fountain fly;
Wash me, Saviour, or I die.

While I draw this fleeting breath,
When mine eyes are closed in death,
When I soar through tracts unknown,
See thee on thy judgment throne;
Rock of ages, cleft for me,
Let me hide myself in thee.

5 There's a wideness in God's mercy

Words: Frederick William Faber (1814-1863)

Melody: Corvedale by Maurice Bevan (1921-2006)

There's a wideness in God's mercy
Like the wideness of the sea;
There's a kindness in his justice
Which is more than liberty.
There is no place where earth's sorrows
Are more felt than up in heav'n;
There is no place where earth's failings
Have such kindly judgment giv'n.

For the love of God is broader
Than the measure of man's mind;
And the heart of the Eternal

Is most wonderfully kind.
But we make his love too narrow
By false limits of our own;
And we magnify his strictness
With a zeal he will not own.

There is plentiful redemption
In the blood that has been shed;
There is joy for all the members
In the sorrows of the Head.
There is grace enough for thousands
Of new worlds as great as this;
There is room for fresh creations
In that upper home of bliss.

If our love were but more simple,
We should take him at his word;
And our lives would be all gladness
In the joy of Christ our Lord.

6 The day thou gavest

Words: John Ellerton (1826-1893)

Melody: St Clement by Clement Scholefield (1839-1904)

Verse 5 arr. John Scott (1956-2015)

The day thou gavest, Lord, is ended,
The darkness falls at thy behest;
To thee our morning hymns ascended,
Thy praise shall sanctify our rest.

We thank thee that thy Church unsleeping,
While earth rolls onward into light,
Through all the world her watch is keeping,
And rests not now by day or night.

As o'er each continent and island
The dawn leads on another day,
The voice of prayer is never silent,
Nor dies the strain of praise away.

The sun that bids us rest is waking
Our brethren 'neath the western sky,
And hour by hour fresh lips are making
Thy wondrous doings heard on high.

So be it, Lord; thy throne shall never,
Like earth's proud empires, pass away;
Thy kingdom stands, and grows for ever,
Till all thy creatures own thy sway.

7 Holy, holy, holy

Words: Reginald Heber (1783-1826)

Melody: Nicaea by J.B. Dykes (1823-1876)

Verses 3 arr. Richard Pine,

verse 4 arr. James Vivian (b. 1974)

Holy, Holy, Holy! Lord God Almighty!
Early in the morning our song shall rise to thee;
Holy, Holy, Holy! Merciful and mighty!
God in three persons, blessed Trinity!

Holy, Holy, Holy! all the saints adore thee,
Casting down their golden crowns around the
glassy sea;
Cherubim and seraphim falling down before thee,
Which wert, and art, and evermore shalt be.

Holy, Holy, Holy! though the darkness hide thee,
Though the eye of sinful man thy glory may not see,
Only thou art holy, there is none beside thee
Perfect in power, in love, and purity.

Holy, Holy, Holy! Lord God Almighty!
All thy works shall praise thy name, in earth, and
sky, and sea;
Holy, Holy, Holy! Merciful and mighty!
God in three Persons, blessed Trinity.

8 Glory in the highest

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Melody: Cuddesdon by William H. Ferguson (1874-1950)

Glory in the highest to the God of heaven!
Peace to all your people through the earth be given:
Mighty God and Father, thanks and praise we bring,
Singing alleluys to our heavenly King.

Jesus Christ is risen, God the Father's Son:
With the Holy Spirit, you are Lord alone!
Lamb once killed for sinners, all our guilt to bear,
Show us now your mercy, now receive our prayer.

Christ the world's true Saviour, high and holy one,
Seated now and reigning from your Father's throne:
Lord and God, we praise you; highest heaven adores:
In the Father's glory, all the praise be yours!

9 Joyful, joyful we adore thee

Words: Henry van Dyke (1852-1933)

Melody: Ludwig van Beethoven (1770-1827),

arr. Edward Hodges (1796-1867)

Joyful, joyful, we adore thee,
God of glory, Lord of love;
Hearts unfold like flowers before thee
Opening to the sun above.
Melt the clouds of sin and sadness;
Drive the dark of doubt away.
Giver of immortal gladness,
Fill us with the light of day!

All thy works with joy surround thee,
Earth and heaven reflect thy rays,
Stars and angels sing around thee,
Center of unbroken praise.
Field and forest, vale and mountain,
Flowery meadow, flashing sea,
Chanting bird and flowing fountain
Call us to rejoice in thee!

Thou art giving and forgiving,
Ever blessing, ever blest,

Well-spring of the joy of living,
Ocean depth of happy rest!
Thou the Father, Christ our Brother,
All who live in love are Thine;
Teach us how to love each other,
Lift us to the joy divine.

Mortals, join the mighty chorus,
Which the morning stars began;
Father-love is reigning o'er us,
Brother-love binds man to man.
Ever singing, march we onward,
Victors in the midst of strife;
Joyful music leads us sunward
In the triumph song of life.

10 All my hope on God is founded

*Words: Robert Bridges (1844-1930) from the German
of J. Neander (1650-1680)*

Melody: Michael by Herbert Howells (1892-1983)

Verses 4 & 5 arr. John Rutter (b. 1945)

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.

11 For the fruits of his creation

Words: F. Pratt Green (1903-2000)
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Melody: East Acklam by Francis Jackson (b.1917)

For the fruits of his creation,
thanks be to God;
for his gifts to every nation,
thanks be to God;
for the ploughing, sowing, reaping,
silent growth while we are sleeping,
future needs in earth's safe keeping,
thanks be to God.

In the just reward of labour,
God's will is done;
in the help we give our neighbour,
God's will is done;
in our world-wide task of caring
for the hungry and despairing,
in the harvests we are sharing,
God's will is done.

For the harvests of his Spirit,
thanks be to God;
for the good we all inherit,
thanks be to God;
for the wonders that astound us,
for the truths that still confound us,
most of all, that love has found us,
thanks be to God.

12 He who would valiant be

Words: John Bunyan (1628-1688) and Percy Dearmer (1867-1936)
Melody: Monk's Gate, adapted from an English folk song by Ralph
Vaughan Williams (1872-1958)

He who would valiant be
'Gainst all disaster,
Let him in constancy
Follow the Master.
There's no discouragement
Shall make him once relent
His first avowed intent
To be a pilgrim.

Who so beset him round
With dismal stories,
Do but themselves confound
His strength the more is.
No foes shall stay his might,
Though he with giants fight:
He will make good his right
To be a pilgrim.

Since, Lord, thou dost defend
Us with thy Spirit,
We know we at the end
Shall life inherit.
Then fancies flee away!
I'll fear not what men say,
I'll labour night and day
To be a pilgrim.

13 When I survey the wondrous cross

Words: Isaac Watts
Melody: Rockingham by Edward Miller (1731-1807).
Harmony chiefly from Webb's Collection of Psalm-Tunes 1820
Verses 3 & 4 arr. Richard Pinel

When I survey the wondrous Cross,
On which the Prince of glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Forbid it, Lord, that I should boast
Save in the death of Christ my God;
All the vain things that charm me most,
I sacrifice them to his blood.

See from his head, his hands, his feet,
Sorrow and love flow mingled down;
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

His dying crimson like a robe,
Spreads o'er his body on the Tree;
Then am I dead to all the globe,
And all the globe is dead to me.

Were the whole realm of nature mine,
That were a present far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

14 My song is love unknown

Words: Samuel Crossman (1624-1683)

Melody: Love Unknown by John Ireland (1879-1962)

Verse 7. arr. James Vivian

My song is love unknown,
My Saviour's love to me,
Love to the loveless shown,
That they might lovingly be.
O, who am I,
That for my sake,
My Lord should take
Frail flesh, and die?

He came from his blest throne,
Salvation to bestow:
But men made strange, and none
The longed-for Christ would know.
But O, my Friend,
My Friend indeed,
Who at my need
His life did spend!

Sometimes they strew His way,
And His sweet praises sing;
Resounding all the day
Hosannas to their King.
Then 'Crucify!'
Is all their breath,
And for his death
They thirst and cry.

Why, what hath my Lord done?
What makes this rage and spite?
He made the lame to run,
He gave the blind their sight.
Sweet injuries!
Yet they at these
Themselves displease,
And 'gainst him rise.

They rise, and needs will have
My dear Lord made away;
A murderer they save,
The Prince of Life they slay.
Yet cheerful he
To suffering goes
From thence might free.

In life no house, no home,
My Lord on earth might have;
In death no friendly tomb,
But what a stranger gave.
What may I say?
Heav'n was his home;
But mine the tomb
Wherein he lay.

Here might I stay and sing,
No story so divine;
Never was love, dear King,
Never was grief like thine!

This is my Friend,
In whose sweet praise
I all my days
Could gladly spend.

15 Sing we of the blessed Mother

Words: G. B. Timms (1910-1997)

Melody: Abbot's Leigh by Cyril Taylor (1907-1991)

Sing we of the blessed Mother
Who received the angel's word,
And obedient to his summons
Bore in love the infant Lord;
Sing we of the joys of Mary
At whose breast that child was fed
Who is Son of God eternal
And the everlasting Bread.

Sing we, too, of Mary's sorrows,
Of the sword that pierced her through,
When beneath the cross of Jesus
She his weight of suffering knew,
Looked upon her Son and Saviour
Reigning high on Calvary's tree,
Saw the price of man's redemption
Paid to set the sinner free.

Sing again the joys of Mary
When she saw the risen Lord,
And in prayer with Christ's apostles,
Waited on his promised word:

From on high the blazing glory
Of the Spirit's presence came,
Heavenly breath of God's own being,
Manifest through wind and flame.

Sing the chiefest joy of Mary
When on earth her work was done,
And the Lord of all creation
Brought her to his heavenly home:
Virgin Mother, Mary blessed,
Raised on high and crowned with grace,
May your Son, the world's redeemer,
Grant us all to see his face.

16 Drop, drop slow tears

Words: Phineas Fletcher (1582-1650)

Melody: Song 46 by Orlando Gibbons (1583-1625)

Drop, drop, slow tears,
And bathe those beauteous feet,
Which brought from heaven
The news and Prince of peace.

Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears;
Nor let his eye
See sin, but through my tears.

17 The Lord's my shepherd

Words: Psalm 23, Scottish Psalter 1650

*Melody: Crimond CM. Melody by Jessie Irvine (1836-1887),
harmony by T.C.L. Pritchard (1885-1960)*

The Lord's my Shepherd, I'll not want;
He makes me down to lie
In pastures green; he leadeth me
The quiet waters by.

My soul he doth restore again;
and me to walk doth make
Within the paths of righteousness,
E'en for his own name's sake.

Yea, though I walk through death's dark vale,
Yet will I fear no ill:
for Thou art with me, and Thy rod
and staff me comfort still.

My table Thou hast furnishèd
in presence of my foes;
my head Thou dost with oil anoint,
and my cup overflows.

Goodness and mercy all my life
shall surely follow me;
and in God's house for evermore
my dwelling-place shall be.

18 Come down, O love divine

*Words: Bianco Da Siena (d. 1434) translated R.F. Littledale
(1833-1890)*

*Melody: Down Ampney by Ralph Vaughan Williams
Verse 4 arr. Richard Pinel*

Come down, O Love divine,
Seek thou this soul of mine,
And visit it with thine own ardour glowing;
O Comforter, draw near,
Within my heart appear,
And kindle it, thy holy flame bestowing.

O let it freely burn,
Till earthly passions turn
To dust and ashes in its heat consuming;
And let thy glorious light
Shine ever on my sight,
And clothe me round, the while my path illuming.

Let holy charity
Mine outward vesture be,
And lowliness become mine inner clothing;
True lowliness of heart,
Which takes the humbler part,
And o'er its own shortcomings weeps with loathing.

And so the yearning strong,
With which the soul will long,
Shall far outpass the power of human telling;

For none can guess its grace,
Till he become the place
Wherein the Holy Spirit makes his dwelling.

19 How shall we sing salvation's song?

Words: Timothy Dudley-Smith (b. 1926)

Melody: Llangarron by David Manners (b. 1975)

How shall we sing salvation's song
when justice stands denied,
when greed and tyranny and wrong
prevail on every side?
Shall silent fall our voice of praise,
as on the willows hung
the harps that told of happier days
when songs of home were sung?

Yet still we sing as Moses sang
beside the parted wave,
when Canaan's skies in triumph rang
to God the strong to save.
We too in psalms like David sing,
as David's faith we claim,
who sang as shepherd-boy and king
of God's eternal name.

And we have blessings more than they
in Christ our risen Lord,
himself our Life and Truth and Way,

his Spirit on us poured.
For ours the cross where Jesus died,
the love that bore our sins;
to him, enthroned and glorified,
salvation's song begins.

20 Abide with me

Words: H.F. Lyte (1793-1847)

Melody: Eventide W.H. Monk (1823-1889)

Verse 4 arr. Richard Pinel, verse 5 arr. Gerre Hancock (1934-2012)

Abide with me; fast falls the eventide;
The darkness deepens; Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O thou who changest not, abide with me.

I need thy presence every passing hour;
What but thy grace can foil the tempter's power?
Who like thyself my guide and stay can be?
Through cloud and sunshine, O abide with me.

I fear no foe with thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if thou abide with me.

Hold thou thy cross before my closing eyes;
Shine through the gloom and point me to the skies:
Heaven's morning breaks, and earth's vain
shadows flee;
In life, in death, O Lord, abide with me!

21 Christ triumphant, ever reigning

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Melody: Guiting Power by John Barnard (b.1948)

Christ triumphant, ever reigning,
Saviour, Master, King!
Lord of heaven, our lives sustaining,
hear us as we sing:
Yours the glory and the crown,
the high renown, the eternal name.

Word incarnate, truth revealing,
Son of Man on earth!
Power and majesty concealing
by your humble birth:
Yours the glory and the crown,
the high renown, the eternal name.

Suffering servant, scorned, ill-treated,
victim crucified!
Death is through the cross defeated,
sinners justified:

Yours the glory and the crown,
the high renown, the eternal name.

Priestly king, enthroned forever
high in heaven above!
sin and death and hell shall never
stifle hymns of love:
Yours the glory and the crown,
the high renown, the eternal name.

So, our hearts and voices raising
through the ages long,
ceaselessly upon you gazing,
this shall be our song:
Yours the glory and the crown,
the high renown, the eternal name.

THE CHOIR OF JESUS COLLEGE CAMBRIDGE

Choristers

Theo Amies *Head Chorister*
Louis Baird
Nathan Bennett
Arthur Beresford-Jones
Hugh Chippington
Bertie Dunlop
Olly Dunlop
Tobias Fitzgerald *Deputy Head Chorister*
Toby Hadden
Tobias Lloyd-Carrick
David Low
George Norfolk
Oliver Norfolk
Massimiliano Rigatti-Luchini
Eddie Smith
Westcott Stark
Will Summers

Soprano

Sapphire Armitage
Amy Butterworth
Dorothy Hoskins
Sarah Mansfield
Elizabeth Nightingale
Jacqueline Rowe
Serena Shah
Martha Spencer

Alto

Dewi Eburne
Matthew Rogers
Anna Semple
Victoria Taylor
Laurence Trowsdale-Stannard
Joanna Ward

Tenor

Jack Bazalgette
Amar Gandhi
Hamish Macgregor
Jacob Oberholzer
Owen Winter

Bass

Harry Cheatle
Ben Dennes
Edwin Jarratt-Barnham
Tom McIver
George Raikes

Organ Scholars

Jordan Wong
Dewi Rees

Jesus College Cambridge is distinctive in maintaining two choirs: the Chapel Choir, dating from the foundation of the College in 1496 and re-founded and endowed in 1849, which is made up of boy choristers and adult male singers; and the College Choir, formed in 1982 following the admission of women undergraduates, which has female sopranos and altos. The adult male singers form the 'back row' for both choirs. Each ensemble has developed a distinctive reputation and repertoire, while combining for key events and large-scale projects in the College Chapel (which dates back to the twelfth century) and elsewhere, all under the direction of Richard Pinel, Director of Music since 2017. Whilst their principal responsibility is to sing for services in the College's ancient and beautiful Chapel, the Choirs regularly collaborate with professional orchestras and instrumental ensembles, including Britten Sinfonia, Fretwork and the Saraband Consort. The Choirs also have an expanding discography, recording for the Signum label. Their latest disc, *Byrd|Britten*, was released to critical acclaim in February 2017, entering the UK Specialist Classical Charts in the top ten. Praised by *The Sunday Times* in July 2014 for their "exquisite blend and shape" the choirs have given recent concerts

in Malta, Italy, Germany, France and the USA. In 2017, the Choristers of the Chapel Choir performed in Britten's *War Requiem* in Saffron Hall and collaborated with prog-rock band Big Big Train in a chart-topping Christmas single. In March 2013 the College Choir undertook a pioneering project in the slums of Mumbai with the charity Songbound, continuing that international educational work with a tour of Sri Lanka in December 2014, and South Africa in July 2018. Members of the College Choir study a wide array of subjects and the boy choristers, aged 8 to 14, are drawn from local schools.

The **College Choir** sings two services of Choral Evensong each week and regularly performs at College feasts, additional services and concerts throughout the United Kingdom and abroad. Recently, the Choir has given critically acclaimed performances of Bach's *St John Passion*, Handel's *Dixit Dominus* and Rossini's *Petite Messe Solennelle*; participated in the BBC Proms as part of the University's 800th anniversary celebrations; and recorded broadcasts for BBC TV and Radios 2, 3 and 4. The Choir also has a rapidly expanding discography. Praised by *The Times* for their "energy, verve, immaculate tuning and beguiling tone", Jesus Choral Scholars enjoy an exciting schedule of

European and long-haul travel: the Choir has given recent concerts in Hong Kong and China and will perform in the National Arts Festival of South Africa in July 2018.

The all-male **Chapel Choir** is one of only three college choirs of its kind in Cambridge, and is highly regarded. It is thought that boys may have sung in the Chapel from the foundation of the College in the fifteenth century, but in 1849 the Choir was re-endowed and provision was made for "six singing boys" to adorn the worship of the newly-restored Chapel. Since then, trebles from all over Cambridge have volunteered to sing for College services. The College does not maintain a choir school, but instead recruits choristers from a wide range of local schools.

The Chapel Choir sings for two of the four Choral Evensongs each week, and also participates in services, events and concerts outside of the usual weekly routine. Performances have taken the full Choir to venues as diverse as the Abbaye de Solesmes, France and the Nicolaikirche in Leipzig and, more recently, in Edinburgh and Dunblane. In 2008, 2010 and 2012, the trebles collaborated with the Choir of King's College and the Academy of Ancient

Music for performances of Bach's *St Matthew Passion*. The Choir also leads singing days which see hundreds of local schoolchildren visiting Jesus College Chapel to take part in vocal workshops and a final concert.

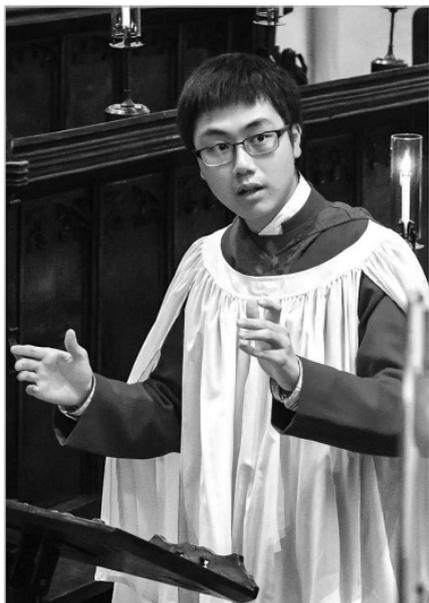
Occasionally, the College and Chapel Choirs join together for services and concerts, forming an ensemble of nearly fifty singers, known as the Combined Choirs. Recent projects have included Mahler's *Third Symphony* in King's College Chapel under Paul Daniel; two Christmas Celebration concerts with the Royal Philharmonic Orchestra, directed by John Rutter; Britten's *St Nicolas* with Britten Sinfonia; *Fauré's Requiem* and works by Poulenc and Rodney Bennett, also with Britten Sinfonia; Bach's *St Matthew Passion* in St Edmundsbury Cathedral, Monteverdi's *Vespers* with His Majestys Sagbutts and Cornetts, and Haydn's *Nelson Mass* with the Saraband Consort. The combined choirs toured Germany together in July 2012, performing in Arnstadt, Bad Langensalza, Halle and Leipzig. In December 2012 they undertook a tour of the west coast of the United States of America, performing in Seattle, Portland, Oakland and San Francisco, in July 2015 appeared together in Lille, France and in December 2016 they travelled to Italy.

www.jesuscolleagechoir.com

JORDAN WONG

Jordan Wong was born in 1996, and is the Senior Organ Scholar of Jesus College Cambridge, where he is in his third year reading Classics, holding the Prince Philip Scholarship. His daily roles include accompanying the two choirs, assisting with the training of the choristers, and conducting rehearsals and services.

Originally from Hong Kong, Jordan had some organ lessons at Ying Wa College, before going to Monmouth School in 2009, where he was the Malcolmson Organ Scholar, studying with David Lawson. There he played and sang for chapel services, accompanied and occasionally conducted the Chapel Choir; with them he has been involved in the premieres of pieces commissioned by the School, such as Colin Mawby's *O God of Battles*, and *The Truth Sent from Above* by Alan Bullard, which he conducted in December 2014. During his schooldays, he also regularly played for Sunday Eucharists at St Peter's Church, Dixton. Jordan was a répétiteur for the School's Choral Society, covering works such as Mozart's *Great Mass*, and for the Cambridge University Opera Society's production of *The Marriage of Figaro*. He is an Associate of the Royal College of



Organists, and has played in venues such as St John's and Trinity Colleges, Cambridge, St David's Cathedral, as well as the Basilica of St-Nazaire-et-St-Celse in Carcassonne. With various ensembles, Jordan has toured in Spain, Morocco, Malta, and Italy. He has studied with Gordon Stewart, and currently with Ann Elise Smoot and David Briggs.

Jordan also plays the piano, beginning lessons at the age of three. He has performed Tchaikovsky's *Piano Concerto No.1* with the Wye Sinfonia at the Wyastone Concert Hall. In February 2018, he was one of the soloists in Mozart's *Piano Concerto No.10 for two pianos* with the Jesus College Music Society orchestra, of which he is a Junior Co-President in his final academic year. Within the same term he also played continuo for Bach's *Brandenburg Concerto No.3* and *St John Passion*. Jordan was involved in the percussion section of the Senior Symphonic Winds in Monmouth; at Cambridge, he has played percussion for the Cambridge Greek Play in 2017, and now plays for the Jesus College Music Society, of which he is a Junior Co-President.

DEWI REES

Dewi Rees is the Junior Organ Scholar of Jesus College Cambridge, where he is in his second year reading music.

Dewi was born in 1998 and became a chorister at Westminster Abbey at the age of 7, where he sang in daily services as well as at events such as Pope Benedict XVI's visit to London in 2010 and the wedding of the Duke and Duchess of Cambridge in 2011. During his time at the Abbey he also played the trumpet and the piano, and was subsequently awarded a Music Scholarship to The King's School, Canterbury. He started learning the organ in his second year at King's and frequently accompanied the school choirs for their weekly services in Canterbury Cathedral. In his final year he played continuo for performances of Bach's *St John Passion* in Canterbury Cathedral and the Église Saint-Jacques in Reims, as well as a performance of Britten's *St Nicolas* with the Festival Chamber Orchestra, directed by David Newsholme. Dewi became an Associate of the Royal College of Organists in 2016, winning the Lord St Audries Prize, and has given organ recitals at venues including the Church of St Mary Magdalene,



Newark, St George's Chapel, Windsor Castle, and Trinity College, Cambridge. He has been taught by David Newsholme and Gordon Stewart and is currently studying with Ann Elise Smoot and David Briggs.

RICHARD PINEL

Richard Pinel is a Fellow and the Director of Music at Jesus College Cambridge, a post which he combines with the directorship of the Edington Festival of Music within the Liturgy and a successful freelance career as a virtuoso organist. Prior to this he was, for seven years, Assistant Director of Music at St George's Chapel, Windsor Castle, playing for the regular pattern of eight weekly services and other occasions of Royal and national significance. He has held similar posts at Magdalen College, Oxford and Perth Cathedral, Australia and the organ scholarships of St Albans Cathedral and Magdalen College, Oxford.

Beginning his musical life as a chorister at All Saints' Church, Northampton, Richard was awarded the prestigious organ scholarship to Magdalen College, Oxford in 2002, reading for a degree in music. During this time, the Grammy-nominated college choir undertook several recording projects on the Harmonia Mundi USA label, on which Richard's playing was hailed as 'a force of nature'. More recently, Richard has undertaken further study with Henry Fairs as a Junior Fellow at Birmingham Conservatoire. Since then he has enjoyed



competition success on an international level, culminating in winning the First Prize, Ad Wammes Prize and Naji Hakim Prize at the Breda International Organ Competition in The Netherlands.

As a teacher, Richard has led masterclasses for the Royal College of Organists and tutored

on courses for Oundle for Organists. Richard's first CD L'Orgue Symphonique is released on Resonus Classics and has been praised for its 'electrifying impact' and 'truly tremendous verve'. Recital engagements have taken him across the UK, to Europe and the United States of America and he has broadcast, on BBC Radio 3 and 4, Classic FM and Radio France Culture.



Dedicated by the children of Madam Wai Fong Yee Ng in loving memory of her and her elder daughter Miss Sui Wan Ng.

Jesus College Choir wishes to thanks Mrs Judith Hancock, John Barnard, Richard Mason and James Vivian for their gracious assistance with sourcing arrangements and scores.

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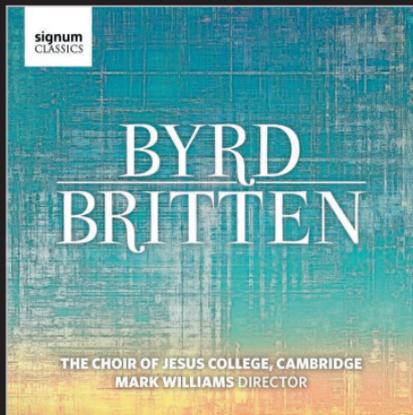
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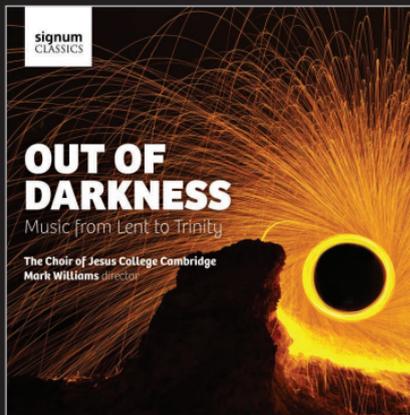
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