

THE **Leys**

C A M B R I D G E

earthly and divine

PRIORY

CHAMBER CHOIR
DIRECTED BY MAX KENWORTHY

Music at The Leys

Founded in 1875, The Leys is the only co-educational boarding and day school in Cambridge. It is situated in the heart of the university city on a 50-acre campus that offers boys and girls the very best education with superb facilities. The school's unique location allows pupils excellent opportunities to access further enrichment in one of the world's leading cultural and academic cities.

The Music School is a vibrant department at the heart of school life and there is provision for musicians at every level, both academically and practically. Over 200 instrumental lessons are taught each week, and tuition is available in most instruments from a team of nearly 30 visiting music teachers. All pupils in Years 7-8 receive one classroom music lesson per week, in Year 9 the subject is one of six options, and GCSE and A Level courses are offered following the Edexcel (GCSE) and AQA (A Level) specifications.

The music facilities are excellent and there is music-making to suit all abilities. Pupils can join any number of a large range of ensembles, including: Chapel Choir, Chamber Choir, Symphony Orchestra, Wind Band, Jazz Band (known as Big Noise), String Orchestra, Brass Group, Flute Choir, Clarinet Group, Saxophone Group, Guitar Ensemble, Rock Bands and various small chamber groups. Pupils in Years 7-8 are encouraged to join Junior Band and the Moulton Choir, both of which provide a great musical starting block which can be further developed when joining the senior ensembles in Year 9.

There is a plethora of performing opportunities both within the school community – Musicians' Showcases, Lunchtime Lives, End of Term Concerts (including the End of Year Concert at Saffron Hall) as well as the more informal setting of Bargarnie's – and outside, with regular concerts given in and around Cambridge in addition to choir visits to cathedrals and colleges.

Singing plays an important part in the musical life at the school and forms the backbone of the performance side of the department. There are now four choirs at The Leys including the newly-formed Leys Choral Society and the Moulton Choir for pupils in Year 7-8. There are

regular choral workshops offered, the most recent of which have been by the renowned VOICES8 and Apollo 5. The Chapel Choir rehearses twice a week and leads the singing in school chapel services throughout the year, normally singing an introit and anthem. The choir is open to any pupil who enjoys singing. Highlights of the year include Remembrance Sunday, Advent Service, the Service of Nine Lessons and Carols at Christmas, and the Leavers' Service. The Chapel Choir, from which the Chamber Choir is auditioned, maintains a busy schedule and away from school they have, in recent years, performed in Trinity, Gonville and Caius, St. Catharine's, Pembroke and Sidney Sussex Colleges and further afield at St. Paul's Cathedral, London. A choir tour to Malta is scheduled for July 2020 following a very successful tour to Croatia and Slovenia in July 2018. The Chamber Choir is the only selective ensemble in the school and it performs more challenging a cappella repertoire. This, the choir's first CD recording, offers an eclectic mix of sacred and secular works spanning five centuries from the Renaissance to the present day.

Music has been shown to act as a very positive influence on a child's development – improving and developing academic and certain physical skills, cultivating social interaction, boosting self-esteem, instilling discipline and reward through hard work and introducing numerous cross-curricular references. It is for these reasons that music forms an important and integral part of every child's education at The Leys, and there is a strong emphasis on encouraging pupils to participate in music in some capacity.

Cover photo and design: Joe Emery

Back booklet photo: Andrew Harmsworth

Choir photo: Lafayette Photography



1. Cantate Domino

Giuseppe Pitoni (1657 - 1743)

Pitoni was an Italian organist and composer who became one of the leading musicians in Rome during the late Baroque era. He was extremely prolific, with some 325 masses, 800 Psalm settings and 235 motets to his name including this short, spritely and predominantly homophonic motet.

*Cantate Domino canticum novum:
laus ejus in ecclesia sanctorum.*

*Lætetur Israel in eo qui fecit eum:
et filiae Sion exultent in rege suo.*

*O sing unto the Lord a new song:
let the congregation of saints praise him.
Let Israel rejoice in him that made him:
and let the children of Sion be joyful in their King.*

Words: Psalm 149, vv 1-2

2. Ave verum

William Byrd (c.1540 - 1623)

A pupil of Thomas Tallis, Byrd was an English composer of the Renaissance and contributed to many of the musical forms prevalent in England at the time, both sacred and secular. There are numerous settings of this famous text, and none more sublime than this four-part masterpiece. It was first published in 1605 as part of a large compilation of works for major feasts of the Church's calendar, known as the *Gradualia*. This motet would usually be sung during the Eucharist.

*Ave verum Corpus, natum
de Maria Virgine:*

*Vere passum immolatum
in cruce pro homine,
cuius latus perforatum
unda fluxit sanguine:
Esto nobis praegustatum
in mortis examine.*

O dulcis, O pie, O Jesu Fili Mariae, miserere mei. Amen.

*Hail the true body, born
of the Virgin Mary:*

*You who truly suffered and were sacrificed
on the cross for the sake of man,
from whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.*

*O sweet, O merciful, O Jesus, Son of Mary.
Have mercy on me. Amen.*

Words: Attributed to Pope Innocent VI (14th century)

3. Set me as a seal

William Walton (1902 - 1983)

Walton composed for many genres including opera and film music, but his best-known work is the cantata *Belshazzar's Feast*. The short anthem *Set me as a seal* was composed in 1938 for a wedding ceremony, and despite its brevity encapsulates the hallmarks of Walton's compositional style: a variety of moods, intense harmonies and angular melodic lines.

*Set me as a seal upon thine heart, as a seal upon thine arm:
For love is strong as death;
Many waters cannot quench love, neither can the floods drown it.*

Words: Song of Solomon

4. The Lamb

John Tavener (1944 - 2013)

Tavener produced a large amount of religious choral music and much of this is imbued with his own faith - he converted to the Russian Orthodox Church in 1977. This piece was composed in 1982 and was performed at the Festival of Nine Lessons and Carols in King's College Chapel on Christmas Eve in the same year. It is one of Tavener's best-known works and features some interesting compositional techniques including retrograde and inverted melodies.

*Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?*

*Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee;
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild,
He became a little child.
I, a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!*

Words: William Blake (1757 - 1827)

5. My soul, there is a country

Hubert Parry (1848 - 1918)

Parry was an English composer, teacher and music historian who is best known for the choral song *Jerusalem*, the coronation anthem *I was glad* and the hymn tune *Repton* which is usually sung to the words *Dear Lord and Father of mankind*. This piece comes from a collection of six choral motets known as *Songs of Farewell* written between 1916 - 1918, and is predominantly in a chordal style with an exciting contrapuntal climax towards the final section.

*My soul, there is a country far beyond the stars,
where stands a winged sentry,
All skilful in the wars:
There, above noise and danger,
Sweet Peace sits crowned with smiles
And One, born in a manger
Commands the beauteous files.
He is thy gracious friend,
And O my soul awake!
Did in pure love descend
To die here for thy sake.
If thou canst get but thither,
There grows the flow'r of Peace,
The Rose that cannot wither,
Thy fortress, and thy ease.
Leave then thy foolish ranges,
For none can thee secure
But One who never changes,
Thy God Thy life Thy cure.*

Words: Henry Vaughan (1621 - 1695)

6. Now is the month of maying

Thomas Morley (1557/8 - 1602)

Morley was one of the foremost exponents of the English Madrigal School. This jolly sixteenth-century part song is one of the most famous and recognisable of the genre. It is essentially about spring dancing but makes much use of the double-entendre, a common practice in the secular music of the Renaissance. Traditionally, the choir of Magdalen College, Oxford, sing verses from the roof of the chapel's Great Tower on May morning.

*Now is the month of maying,
when merry lads are playing, Fa la la...
Each with his bonny lass
Upon the greeny grass. Fa la la...*

*The Spring clad all in gladness,
Doth laugh at Winter's sadness, Fa la la...
And to the bagpipe's sound
The nymphs tread out their ground, Fa la la...*

*Fie then! why sit we musing,
Youth's sweet delight refusing? Fa la la...
Say, dainty nymphs, and speak,
Shall we play barley break? Fa la la...*

Words: Anon

7. Crucifixus

Antonio Lotti (c.1667 - 1740)

One might be forgiven for thinking that Lotti was a contemporary of Palestrina and the polyphonists of the High Renaissance, but in fact he was a contemporary of J.S. Bach. Lotti is most famous for his *Crucifixus* in 8 parts (he wrote many versions in other parts), but

this 'motet' actually comes from a larger work: the *Credo in F* for choir and orchestra. The intensity of the music is obtained through the suspension, dissonance and resolution of the long slow lines.

*Crucifixus etiam pro nobis,
sub Pontio Pilato passus et sepultus est.*

*He was crucified even for us,
under Pontius Pilate he suffered and was buried.*

Words: from the Credo of the Roman Ordinary of the Mass

8. O praise the Lord

Adrian Batten (c.1591 - c.1637)

Batten was an English organist, singer, composer and music copyist who was not as well-known as his direct contemporaries, Thomas Weelkes and Thomas Tomkins, but was nonetheless a prolific composer. This short sacred anthem, written in the early seventeenth century is predominantly in a homophonic texture and conveys a jubilant mood.

*O praise the Lord, all ye heathen:
praise him, all ye nations.
For his merciful kindness is ever more and more towards us:
and the truth of the Lord endureth for ever and ever. Amen.*

Words: Psalm 117, vv 1-2

9. I wandered lonely as a cloud

Rebecca Dale (b. 1985)

This piece was commissioned by the Director of Music, Max Kenworthy, in 2018 and was premiered by The Leys Chamber Choir at Saffron Hall on 3 May 2019 in the presence of the composer. Hailed by Classic FM as “one of today’s most exciting young composers”, Rebecca Dale was the first female composer to be signed to the Decca label and is forging herself a very promising career in film and television soundtracks as well as more classical repertoire. William Wordsworth’s famous lyric poem lends itself beautifully to her style, and this setting is full of daring harmonies and rich colour.

*I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.*

*Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.*

*The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:*

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.*

Words: William Wordsworth (1770 - 1850)

10. If ye love me

Thomas Tallis (c.1505 - 1585)

Tallis is widely considered to be one of England's greatest composers and for a time, together with William Byrd, enjoyed a golden period of exclusive publishing rights under Elizabeth I. This simple, but very effective motet was first published in 1565, and is one of the earliest examples of sacred music with an English text. It is a staple of the Anglican Church repertoire and is in ABB form with the second section repeated.

*If ye love me, keep my commandments,
And I will pray the Father,
and he shall give you another comforter,
that he may 'bide with you forever;
E'en the sp'rit of truth.*

Words: Gospel according to John, Chapter 14, vv 15-17

11. The birds

Richard Shephard (b. 1949)

Richard Shephard is one of the UK's most significant church composers, but his output covers most genres. This delightful miniature comes from a set of three short anthems, and features beautifully shaped melodic lines underpinned by rich, sometimes jazz-infused, harmonies.

*When Jesus Christ was four years old,
The angels brought him toys of gold,
Which no man ever had bought or sold.
And yet with these he would not play.
He made him small fowl out of clay,
And blessed them till they flew away;
Tu creasti Domine.*

*Jesus Christ, thou child so wise,
Bless mine hands and fill mine eyes,
And bring my soul to Paradise.*

Words: Hilaire Belloc (1870 - 1953)

12. My spirit sang all day

Gerald Finzi (1901 - 1956)

A pupil of Edward Bairstow amongst others, Finzi's music was highly regarded during his lifetime (though not hugely popular) and he is best known as a choral composer. This spritely part song is number three of a set of seven. The refrain 'O my joy' is a reference to his wife Joyce (Joy). The piece was written around the time of their marriage. In addition to his composing, Finzi amassed a vast library of English poetry, and devoted much of his time to apple-growing, saving a number of rare English apple varieties from extinction.

My spirit sang all day

O my joy.

Nothing my tongue could say,

Only My joy!

My heart an echo caught

O my joy

And spake,

Tell me thy thought,

Hide not thy joy.

My eyes gan peer around,

O my joy

What beauty hast thou found?

Shew us thy joy.

My jealous ears grew whist;

O my joy

Music from heaven is't,

Sent for our joy?

She also came and heard;

O my joy,

What, said she, is this word?

What is thy joy?

And I replied,

O see, O my joy,

'Tis thee, I cried, 'tis thee:

Thou art my joy.

Words: Robert Bridges (1844 - 1930)

13. I sat down

Edward Bairstow (1874 - 1946)

A native of Huddersfield, Yorkshire, Bairstow was Organist at York Minster for 33 years, and he composed mainly for the church. This short gem appeared in 1925 and is a beautifully crafted miniature demonstrating simple, yet effective sonorous choral writing.

*I sat down under His shadow with great delight, and His fruit was sweet to my taste.
He brought me to the banqueting house, and His banner over me was love.*

Words: Song of Solomon

14. Lux aurumque

Eric Whitacre (b. 1970)

Eric Whitacre is an American Grammy Award-winning composer whose music is enjoying great popularity. *Lux aurumque* is a Christmas piece that was written for a cappella choir in 2000. The composer writes in the printed score: “A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow”.

*Lux,
calida gravisque, pura velut aurum
et canunt angeli molliter
modo natum.*

*Light,
warm and heavy as pure gold
and angels sing softly
to the newborn babe.*

*Words: Edward Esch (b. 1970)
Latin translation by Charles Silvestri (b. 1965)*

15. The blue bird

Charles Villiers Stanford (1852 - 1924)

Stanford was an Irish composer, music teacher and conductor whose output consists of a large number of concert works including seven symphonies. However, he is mostly associated with the oeuvre of church music in the Anglican tradition. This tranquil and serene part song is the third of *Eight Partsongs, opus 119*, and is the most celebrated.

*The lake lay blue below the hill.
O'er it, as I looked, there flew
Across the waters, cold and still,
A bird whose wings were palest blue.*

*The sky above was blue at last,
The sky beneath me blue in blue.
A moment, ere the bird had passed,
It caught his image as he flew.*

Words: Mary E Coleridge (1861 - 1907)

Quatre motets sur des thèmes grégoriens , Op. 10

Maurice Duruflé (1902 - 1986)

Duruflé was a very slow-working composer and subjected his own work to intense scrutiny and revisions. As a result, his output is very small, but polished and refined. This collection of sacred motets was composed in 1960. They are based on Gregorian chant, a technique that Duruflé employed in his earlier and more famous *Requiem* of 1947, and each one is set for a different liturgical occasion: *Ubi caritas* (Maundy Thursday), *Tota pulchra es* (Feast of the Immaculate Conception), *Tu es Petrus* (Feast of the Holy Apostles, Peter and Paul), *Tantum ergo* (Feast of Corpus Christi).

16. Ubi caritas

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero. Amen.*

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear and let us love the living God.
And may we love each other with a sincere
heart. Amen.*

17. Tota pulchra es

*Tota pulchra es, Maria,
et macula originalis non est in te.
Vestimentum tuum candidum quasi nix,
et facies tua sicut sol.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri.*

*Thou art all beauty, Mary,
and there is no blemish of original sin in thee.
Thy garments are as white as snow,
and thy face is as the sun.
Thou are the glory of Jerusalem, the joy of
Israel,
the source of honour to our people.*

18. Tu es Petrus

Tu es Petrus et super hanc petram aedificabo Ecclesiam meam.

You are Peter and upon this rock I will build my church.

19. Tantum ergo

*Tantum ergo Sacramentum veneremur cernui,
Et antiquum documentum novo cedat ritui,
Praestet fides supplementum sensum defectui.
Genitori, genitoque laus et jubilatio,
Salus, honor, virtus quoque sit et benedictio,
Procedenti ab utroque compar sit laudatio. Amen.*

*Let us venerate this great Sacrament with bowed heads,
Let the ancient example give way to a new rite,
Let faith make good the insufficiency of our senses.
Praise and rejoicing, safety and honour, virtue
And blessing to the Begetter and the Begotten;
To him who comes from either be there equal praise. Amen.*

20. Earth song

Frank Ticheli (b. 1958)

Ticheli is an American composer who holds the post of Professor of Composition at the University of Southern California. This secular song focuses on the dichotomy of a cry for peace in a war torn world. The poignancy is well-captured by the bare fifths, striking harmonies and expressive dynamics.

*Sing, Be, Live, See...
This dark stormy hour,
The wind, it stirs.*

*The scorched earth cries out in vain:
Oh war and power, you blind and blur.
The torn heart cries out in pain.
But music and singing have been my refuge,
And music and singing shall be my light.
A light of song, shining strong:
Allelujah! Allelujah.
Through darkness and pain and strife,
I'll sing, I'll Be, I'll Live, See...
Peace.*

Words: Frank Ticheli

21. Oculi omnium

Charles Wood (1866 - 1926)

Charles Wood has strong links with Cambridge having studied at Selwyn College and later attained a teaching position at Gonville and Caius College. He was a pupil of Stanford and succeeded him in 1924 as Professor of Music at the University of Cambridge. This charming piece, appropriate as a sung grace before a meal, is the second of two short, four-part introits published posthumously in 1927.

*Oculi omnium in te sperant, Domine:
et tu das escam illorum in tempore opportuno.
Gloria tibi, Domine. Amen.*

*The eyes of all wait upon you, O Lord:
And thou givest them their meat in due season.
Glory to you, O Lord. Amen.*

Words: Psalm 145, v 15

The Leys Chamber Choir

Soprano

Bonnie Byrom**
Sharon Chung
Mrs Chloe Emery**
Olivia Sinfield

Alto

Rosie Knighton
Ellie Lavers*
Kitty Liu
Lindsay Williams*

Tenor

Toby Gardner**
Robert Murray John**

Bass

Mr Scott Morrison
Riccardo Nori

*Sing soprano in some tracks

**Soloist

Set me as a seal

Toby Gardner
Bonnie Byrom

Lux aurumque

Mrs Chloe Emery

I wandered lonely as a cloud

Bonnie Byrom

Oculi omnium

Robert Murray John

I sat down

Robert Murray John

Max Kenworthy
Director of Music, The Leys

A native of Yorkshire, Max Kenworthy has been Director of Music at The Leys since September 2016 and, with the assistance of his excellent team, oversees all aspects of music in the school. Prior to this he was Assistant Director of Music and College Organist at Ardingly College in West Sussex for six years. He has performed recitals all over the world and has undertaken recordings, broadcasts and tours in organ, piano, singing and conducting.

Max began his musical career as a chorister under Christopher Dearnley and John Scott at St. Paul's Cathedral, London, and started learning the organ at Bradford Grammar School before a year as Organ Scholar at Rochester Cathedral. He then studied music at the University of Oxford where he was Organ Scholar at Brasenose College. Max is a Fellow of the Royal College of Organists.

Max has held a number of church and cathedral positions, including Hampstead Parish Church, London; Wellington Cathedral of St. Paul in New Zealand where he was Assistant Director of Music for five years; and Organist and Director of Music at All Saints Church, Hove and St. Wilfrid's Church, Haywards Heath.

He has performed with a wide variety of ensembles and has dabbled in music journalism, broadcasting and jazz. He has given solo recitals at numerous venues including St. Paul's Cathedral and Westminster Cathedral in London, and when time permits, he also performs with Nicholas Grigsby as the organ duo 'Four Hands / Four Feet'. They have toured extensively and their last major collaboration took them to New York City and the Bermuda Festival. Max has recorded several CDs, and has worked with numerous ensembles and choral groups in the UK. His organ teachers have included Roger Sayer, David Goode, Jeremy Filsell and Colin Walsh. Max is married to Laura and has two young children. In his spare time he flies planes and is an ardent follower of Yorkshire County Cricket Club and the All Blacks..

