

When first thine eies unveil

choral music by Herbert Howells

Birmingham Conservatoire Chamber Choir
Jonathan Stamp *organ* · Paul Spicer *director*

1	Walking in the Snow	4:19	Mass in the Dorian Mode (contd.)		
2	Long, long ago	5:03	13	Agnus Dei 1	2:48
3	Levavi oculos meos (<i>first recording</i>)	5:10	14	Agnus Dei 2	3:18
4	In Youth is Pleasure	3:21	15	Salve Regina (<i>soloist: Rosie Walker</i>)	4:12
5	Before me careless lying	5:05	16	My eyes for beauty pine	2:20
6	O Salutaris Hostia	2:08	17	When first thine eies unveil (<i>first recording</i>)	6:09
Mass in the Dorian Mode				(<i>soloist: Christopher Fitzgerald Lombard</i>)	
7	Kyrie	2:19	18	O Mortal Man (<i>first recording</i>)	2:40
8	Gloria	4:13	19	Haec Dies	3:14
9	Credo	6:36	20	Regina Caeli	3:32
10	Sanctus	2:32	21	Nunc Dimittis (<i>soloist: Rachel Crisp</i>)	2:49
11	Benedictus	2:04	22	Antiphon	4:10
12	Osanna	1:11	Total duration	79:27	

Recorded at St Alban the Martyr, Highgate, Birmingham, 24-26 June 2013

Recording Producer: Siva Oke Recording Engineer: Paul Arden-Taylor

Front Cover: *Salisbury Cathedral from the Meadows* (circa 1829, detail) John Constable (1776-1837) © Tate Britain

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Rare Howells Choral Music

'The Past is clear, the Present confused...the Great Composer is he who can master the Present through the wisdom of the Past.'

For Herbert Howells, the past lived on in a very special way. From his early days at Lydney Parish Church and Gloucester Cathedral, Howells became enchanted by the 'immemorial sound of voices'. Not only did he feel most at home within the Anglican choral tradition, but his music has come to redefine that tradition within the twentieth century and beyond. This disc, made up of some of Howells' lesser known choral works, not only demonstrates his stylistic development but, more importantly, shows how he achieved this by looking back in history to the composers of the past.

Howells became acutely aware of his sensibility for this living tradition when he attended the premiere of Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis* at the 1910 Three Choirs Festival. This iconic work, which simultaneously embodies musical past, present *and* future, spoke to him intensely and led him to comment (much later in his career) that 'all through my life I've had this strange feeling that I belonged somehow to the Tudor period not only musically but in every way. Ralph Vaughan Williams even had a theory that I was the reincarnation of one of the lesser Tudor luminaries.'

Though Howells was inspired by the music of Vaughan Williams, it was really Charles Wood at the Royal College of Music who gave him the required technique (particularly in modal counterpoint) and who demonstrated in his own choral works

that, despite the limitations, writing in a pastiche style (such as that of Byrd or Tallis) could still yield remarkable results in the modern day. But this was far more than mere academic exercise; Wood (along with Howells' composition professor, Charles Villiers Stanford) was hugely supportive of Richard Runciman Terry's pioneering choir at the newly-built Westminster Cathedral and frequently extolled the virtues of hearing 'polyphony for a penny' (the bus fare from South Kensington) within a live liturgy. People and places were a lifelong fascination for Howells and so the combination of Terry's efforts and John Francis Bentley's Byzantine masterpiece in Westminster had a considerable impact on the young, impressionable Howells. Indeed it is significant, not to say ironic, that a composer who is now most strongly associated with Anglican music should have received some of his earliest formative experiences from the Catholic church, since, as a student, Howells wrote music for Terry and, from 1917-1920, worked as his assistant on the famous *Tudor Church Music* edition. Howells had already come a long way from his first musical experiences alongside his father at Lydney Baptist Church, next door to the family home. The music on this disc, predominantly written for Westminster Cathedral, gives us a remarkable picture of Howells the craftsman working in a range of pastiche genres which seem a world apart from the more famous church music written for iconic Anglican foundations such as King's College, Cambridge and cathedrals such as Gloucester and St Paul's.

Despite having little religious faith of his own, Howells had a deep sense of spirituality and perceived the Mass as a 'vivid, powerful, pervasive and irresistible part of the mental and spiritual nature of man.' The ***Mass in Dorian Mode*** was his first work to be performed in London (under Terry at Westminster Cathedral) and demonstrates a remarkable fluency in writing for voices in the manner of Renaissance master,

Giovanni Pierluigi da Palestrina, splitting the *Angus Dei* into two sections for an extended meditation which delays the arrival of the final 'dona nobis pacem' (grant us peace). We can already hear Howells gently pushing the stylistic boundaries of diatonic dissonance and expanding his contrapuntal lines in a manner which saw fuller exploration in Vaughan Williams' 1921 Mass in G minor. Nevertheless, Howells' writing in this mode has a remarkable timeless beauty and marks a significant start to his extraordinary contribution to music for the church, the most important for several centuries.

The unaccompanied Latin motets, ***O Salutaris Hostia*** (1913), ***Salve Regina*** (1916), ***Regina Caeli*** (1916) and ***Haec Dies*** (1918), alongside Howells' first ***Nunc Dimittis*** (1914), were all written for the Westminster Choir and represent the complete extant Latin church music that Howells wrote for Terry. The 1916 anthems were part of a set of *Four Anthems to the Blessed Virgin Mary* which Howells composed in a single week for Easter that year. Noticeably freer in style compared with the *Mass*, they have much more in common with the unaccompanied works of Parry, Stanford, Harris and Wood, while the sensuousness of moments such as the final soprano solo in *Salve Regina* or the final 'Alleluia' of *Regina Caeli* marks them out as quintessentially Howellsian at a time when he was becoming increasingly interested in the music of Maurice Ravel.

The two five-part madrigals ***In Youth is Pleasure*** (1915) and ***Before Me, Careless Lying*** (1918) both won prizes from The Madrigal Society and demonstrate another strand of Howells' forays in Tudor style, this time in secular mode but equally technically assured. Here too the assurance with the form seems to hide the bittersweet escapism of these war-time fancies.

The two accompanied anthems, ***When first thine eyes unveil*** and ***My eyes for beauty pine***, were completed consecutively on Christmas and Boxing Day 1925. The poets Henry Vaughan and Robert Bridges were both favourites of Hubert Parry, whose own sense of lyricism and longing can be heard in *My eyes for beauty pine*; however, *When first thine eyes unveil* uses a much bleaker harmonic and tonal language, rather closer in style to Holst than Parry. The mastery of form here, as Howells builds from the solo of the opening to an overwhelming *fortissimo* climax on the word 'company', which he then reduces for the delicate *pianissimo* ending, gives us one of the first glimpses of the sheer originality of which Howells was capable.

The lilting compound time which begins the wedding anthem for soprano voices and organ, ***Levavi oculos meos*** (1959), links the work to the *Siciliano for a High Ceremony* (written in 1952, also for a wedding) for organ. Listeners may also recognise a characteristic Howellsian gesture most notably deployed at the start of the Gloria to the *Collegium Regale* evening service. Setting words from Psalm 121, it unusually uses both Latin and English, although the manuscript source is extremely unclear and major editorial work was required by Paul Spicer for its initial publication in 2000.

Both ***Walking in the Snow*** and associated ***Long, long ago***, written for George Guest and his Lady Margaret Singers of Cambridge in 1950 to texts by the Oxford poet and ornithologist, John Buxton (1912-1989), demonstrate the mature Howells at his finest. His individual lines, the building up of choral textures and, most of all, his unique harmonic style (contrasting modal simplicity with the sharpness of daring false relations and suspensions) mark these rare pieces out as

indicative of his complete mastery of the carol-anthem genre, which he first made his own in works such as *A Spotless Rose* (1919).

O Mortal Man is an arrangement made of the Sussex Mummers' Carol. Originally dating from medieval times, Mummers were groups of actors who went around performing seasonal folk plays. Performances often ended in carol-singing and this tune was first written down around 1880 by Miss Lucy Broadwood at Lyne in Sussex. Although the exact date of this arrangement is unknown, the style of writing and a performance at St John's Cambridge (where Howells was acting Director of Music during the Second World War) place it in the early 1940s.

Since its publication in *Church Hymns* (1871), the directness of George Herbert's poem **Antiphon** (which begins 'Let all the world in every corner sing') has appealed to congregations and musicians alike. Howells was a great admirer of Kenneth Leighton who set the text for St Matthew's, Northampton in 1965 and it may be that he thought back to that music when writing his own setting for Sir David Willcocks in 1977. The virtuosic anthem, with all its rhythmic and harmonic complexities, shows a vigour and strength which are especially remarkable for a composer in his eighty-fifth year, but the ecstatic text clearly held a particular resonance for a man whose devotion to 'immemorial voices' had changed the sound of church music forever.

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I Walking in the Snow (John Buxton) (Amalgamation of two poems)

I was in the far woods
Where spruce trees throw
Still blue shadows
That seep across the snow.
I was in the woods again
Walking in the snow.

And there was silence;
No voice spoke there,
No bird among the branches,
No wind in the air,
No sleeping animal
Stirred in its lair.

There was no bright blossom,
No leaf or bud of green:
The snow's patterned crystals
Were all that might be seen,
They split the silver sunlight
Their glassy fronds between.

And I was alone again,
With no one there to know
Where my last step was planted,
Where my next must go.
I was in the far woods
Walking in the snow.

(Oh! Let the snowflakes nestle)

Oh! Let the snowflakes nestle
So lightly in your hair
As if the wind had won you
Jewels from the air
And brought them now by hundreds
To glitter in your hair.

And let your hair go flying
About your cheeks and eyes
To veil them so a moment,
Then again surprise
With all the sudden beauty
Of your uncovered eyes.

2 A Carol in War-time (John Buxton)

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

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

Long, long etc.

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

Long, long etc.

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

Long, long etc.

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

Long, long etc.

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

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

3 Levavi Oculos (from Psalm 121)

*Levavi oculos meos in montes,
unde veniet auxilium mihi.*

Dominus custodit te ab omni malo.

I will lift up mine eyes unto the hills,
from whence cometh my help.

The Lord shall preserve thee from all evil.

4 In youth is pleasure (Robert Wever)

In a harbour grene aslepe whereas I lay,
The byrdes sang swete in the middles of the day.
I dreamed fast of mirth and play;
In youth is pleasure.

Methought I walked still to and fro,
And from her company I could not go
But when I waked it was not so
In youth is pleasure.

Therefore my heart is surely pyght
Of her alone to have a sight
Which is my joy and heartes delight.
In youth is pleasure

5 Before me, careless lying (Austin Dobson)

Before me, careless lying
Young Love his ware comes crying;
Full soon the elf untreasures
His pack of pains and pleasures.
With roguish eye he bids me buy
From out his pack of treasures.

His wallet's stuffed with blisses,
With true-love knots and kisses,
With rings and rosy fetters,
And sugared vows and letters.
He holds them out with boyish flout.
And bids me try the fetters.

Nay, Child, I know them;
There's little need to shew them!
Too well for new believing
I know their past deceiving,
I am too old (I say) and cold
Today for new believing.

But still the wanton presses,
With honey-sweet caresses,
And still, to my undoing,
He wins me with his wooing,
To buy his ware with all its care
Its sorrow and undoing.

6 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 donem in patria.*

O saving victim
Who opens wide the gates of heaven,
Fierce battle presses hard on us,
Grant strength, lend your aid.
To the Lord who is both one and three
Be glory for ever given,
For life without end,
He gives us in his heavenly home.

MASS IN THE DORIAN MODE

7 Kyrie

(Chorus SATB)
*Kyrie eleison
Christe eleison*

(Solo voices SATB)
Christe eleison

(Chorus SATB)
Kyrie eleison.

(Chorus SATB)
Lord have mercy
Christ have mercy

(Solo voices SATB)
Christ have mercy

(Chorus SATB)
Lord have mercy.

8 Gloria

(Tenor)
Gloria in excelsis Deo,
(Chorus SATB)
*Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.*

(Tenor)
Glory be to God on high,
(Chorus SATB)
And on earth peace to men of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give thanks to you
for your great glory.
Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.*

Who takes away the sins of the world,
have mercy upon us.
Who takes away the sins of the world,
receive our prayer.
Who sits at the right hand of the Father,
have mercy upon us.
For you alone are holy,
you alone are the Lord,
you only are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

*Qui, propter nos homines,
et propter nostram salutem,
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.
(Solo voices SATB)
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.*

*(Chorus SATB)
Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.*

Who for us men,
and for our salvation,
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary and was made man.
(Solo voices SATB)
And was crucified also for us
under Pontius Pilate.
He suffered and was buried.
(Chorus SATB)
And the third day He rose again
according to the scriptures;
and ascended into heaven,
and sits at the right hand of the Father.
And He shall come again with glory
to judge both the quick and the dead;
Whose kingdom shall have no end.
And I believe in the Holy Ghost
the Lord and giver of life,
Who proceeds from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who spake by the prophets.
And I believe in one holy, Catholic
and Apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I look for the resurrection of the dead
and the life of the world to come. Amen.

9 Credo

(Tenor)
Credo in unum Deum
(Chorus SATB)
*Patrem omnipotentem,
factorem caeli et terrae,
visibilia omnium et invisibilia.
Et in unum Dominum, Iesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.*

(Tenor)
I believe in one God
(Chorus SATB)
the Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God, Light of Light,
very God of very God,
begotten, not made,
being of one substance with the Father,
by whom all things were made.

10 Sanctus

(Chorus SATB)

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

(Chorus SATB)

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

11 Benedictus

(Solo voices SATB)

Benedictus qui venit in nomine Domini.

(Solo voices SATB)

Blessed is He who comes in the name of
the Lord.

12 Osanna

(Chorus SATB)

Osanna in excelsis.

(Chorus SATB)

Hosanna in the highest.

13 Agnus Dei I

(Solo voices SATB)

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

(Solo voices SATB)

Lamb of God, who takes away the sins of
the world, have mercy on us.

14 Agnus Dei II

(Chorus SATB)

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

(Chorus SATB)

Lamb of God, who takes away the sins of
the world, grant us peace.

15 Salve Regina

(Chorus)

*Salve Regina, mater misericordiae;
Vita, dulcendo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.*

(Solo soprano)

*O clemens: o pia: o dulcis
Virgo Maria.*

(Chorus)

Hail, O Queen, Mother of mercy.
Our life, our sweetness and our hope, hail.
To you we cry, exiled children of Eve.
To you we sigh as we mourn and weep
in this valley of tears.
Ah then, our advocate, turn those merciful
eyes of yours upon us,
And show us Jesus, the blessed fruit of your
womb, after our exile here.

(Solo soprano)

O gentle, O loving, O sweet
Virgin Mary.

16 My eyes for beauty pine (Robert Seymour Bridges)

My eyes for beauty pine,
My soul for Goddes grace :
No other care nor hope is mine,
To heaven I turn my face.

One splendour thence is shed
From all the stars above :
'Tis named when God's name is said,
'Tis Love, 'tis heavenly Love.

And every gentle heart,
That burns with true desire,
Is lit from eyes that mirror part
Of that celestial fire.

17 When first thine eies unveil (Henry Vaughan)

When first thy eyes unveil, give thy soul leave
To do the like; our bodies but fore-run
The spirit's duty; true hearts spread and heave
Unto their God as flowers do to the sun.
Give Him thy first thoughts then, so shalt thou keep
Him company all day, and in Him sleep.

Walk with thy fellow-creatures; note the hush
And whispers amongst them. There's not a spring
Or leaf but hath his morning hymn. Each bush
And oak doth know I am. Canst thou not sing?
O leave thy cares and follies! Go this way;
And thou art sure to prosper all the day.

18 O Mortal Man (Sussex Mummers' Carol)

O mortal man, remember well
When Christ our Lord was born.
He ws crucified between two thieves
And crowned with the thorn.

God bless the master of this house
With happiness beside:
Where e'er his body rides or walks,
Lord Jesus be his guide.

19 Haec dies

*Haec dies, quam fecit Dominus:
Exultemus et lætemur in ea.*

This is the day which the Lord has made:
let us rejoice and be glad in it.

20 Regina cæli (Easter antiphon for the Blessed Virgin Mary)

*Regina cæli, lætare, alleluia.
Quia quem meruisti portare, alleluia,
Resurrexit, sicut dixit, alleluia,
Ora pro nobis Deum, alleluia.*

O Queen of Heaven, rejoice, alleluia.
For Him whom you were worthy to bear, alleluia,
Has risen as He foretold, alleluia.
Pray to God for us, alleluia.

21 Nunc dimittis (Luke 2: 29-32; Canticle at Compline)

(Soprano)
Nunc dimittis servum tuum Domine

(Soprano)
Now let your servant go, O Lord,

(Chorus)
*Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.*

(Chorus)
Now let your servant go, O Lord,
according to your word in peace.

*Quia viderunt oculi mei salutare tuu
Quod parasti ante faciem
omnium populorum:*

For my eyes have seen your salvation
which you have shown before the face
of all people:

*Lumen ad revelationem gentium,
Et gloriam plebis tuae Israel.*

A light to lighten the gentiles,
and the glory of your people Israel.

*Gloria Patri, et Filio
et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum.
Amen.*

Glory be to the Father, and to the Son,
and to the Holy Spirit:
as it was in the beginning, is now and for ever,
world without end.
Amen.

22 Antiphon (George Herbert)

Let all the world in every corner sing,
"My God and King!"

The heavens are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
"My God and King!"

Let all the world in every corner sing,
"My Lord and King!"

The church with psalms must shout,
No door can keep them out;
But, above all, the heart
must bear the longest part.

Let all the world in every corner sing,
"My Lord and King!"

Birmingham Conservatoire Chamber Choir

SOPRANOS

Rachel Crisp
Naomi Berry
Rosie Walker
Bethany Cox
Sarah Gallop
Felicity Rogers
Myfi Hollywell
Aimée Fisk
Victoria Adams

ALTOS

Davina Brownrigg
Darrel Chan
Joseph Waggott
Felicity Evans-Waite

TENORS

Ed Harrison
Duncan Appleby
Robert Tilson
Christopher Fitzgerald Lombard

BASS

William Drakett
Andrew Hopper
Daniel Galbreath
Philip Mizen
William Gee

ORGANIST

Jonathan Stamp

Birmingham Conservatoire Chamber Choir

Birmingham Conservatoire Chamber Choir is a group of twenty-four auditioned student singers who form an expert and flexible group. They perform with sensitivity, energy and panache and are gathering an enviable reputation for their musicianship partly through their increasing recording presence which reflects their conductor's specialist interest in 20th- and 21st-century British music. Their first CD called *To Music* was an Anthology of English 20th century choral music and was released on the Regent label. It was CD Review recording of the month (MusicWeb International) and the review commented: "... *this is one of the finest discs to have come my way in some time*". Their disc of music by Kenneth Leighton and James MacMillan had five star reviews and MacMillan (who attended the sessions) wrote: *'I am delighted to be the focus of this new disc by this exceptional young choir from the Birmingham Conservatoire. I was present at some of the recording sessions and was astounded at how high the performance standards were.'*

Their disc of music by Ireland and Delius part songs on the Somm label was also awarded 5 star reviews and their recording of the first ever disc to be devoted to Stanford's part songs (also on Somm) was chosen as 13th out of 24 discs considered the best releases of 2013 on Classic FM and *The Observer* commented that the music was 'dressed in the richly jewelled sound of the Birmingham Conservatoire Chamber Choir' and that 'many a choir could learn from these singers.'

Paul Spicer

Paul Spicer was a chorister at New College, Oxford. He studied with Herbert Howells and Richard Popplewell (organ) at the Royal College of Music.

Paul is best known as a choral conductor, partly through the many CDs he made with the Finzi Singers for Chandos records. He conducted Bach Choirs in Chester and Leicester before moving to conduct the Bach Choir in Birmingham in 1992. He has conducted the Whitehall Choir in London since 2000. He taught at the Royal College of Music in London between 1995 and 2008. He now teaches choral conducting at the Birmingham Conservatoire, where he also directs the chamber choir which has an increasing reputation through its regular recordings of British music, and at Oxford and Durham Universities.

Until July 2001 Paul Spicer was Artistic Director of the Lichfield International Arts Festival and the Abbotsholme Arts Society, posts he relinquished in order to pursue a freelance musical career. He was Senior Producer for BBC Radio 3 in the Midlands until 1990 and today is in considerable demand as a composer. He has also been a much sought-after recording producer.

Paul Spicer's highly-acclaimed biography of his composition teacher, Herbert Howells, was published in August 1998 and has been reprinted twice. His large-scale biography of Sir George Dyson was published in 2014 and he is now writing a biography of Sir Arthur Bliss. His *English Pastoral Partsongs* volume for OUP is widely used. As a writer he has written countless articles for many periodicals and is a contributor to the *Dictionary of National Biography*. He was commissioned by the Britten-Pears Foundation and Boosey & Hawkes to write the first practical guide to all Benjamin Britten's choral music for the Britten centenary in 2013, something he continues to do for all James MacMillan's growing choral output.

As a composer his *Easter Oratorio* was hailed as 'the best of its kind to have appeared... since Howells' *Hymnus Paradisi*.' It was also chosen as an Editor's Choice in the same magazine. His new large-scale commission, a choral symphony *Unfinished Remembering* to a text by Euan Tait commemorating the centenary of the First World War was premiered in Symphony Hall, Birmingham in September 2014.

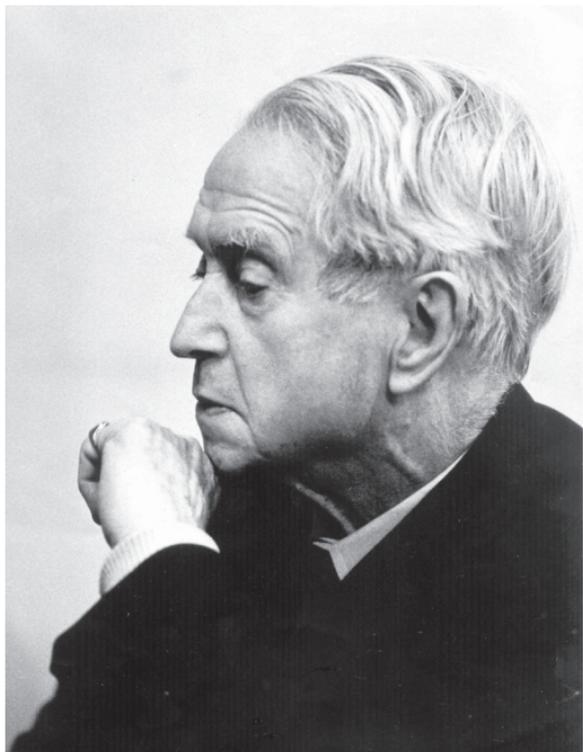
Paul Spicer is a Fellow of the Royal Society of Arts, an Honorary Research Fellow of Birmingham University, an Honorary Fellow of Birmingham Conservatoire, an Honorary Fellow of University College, Durham, a Trustee of the Finzi Trust, Vice-President of the Herbert Howells Society, and Advisor to the Sir George Dyson Trust.

Jonathan Stamp

Originally from Nottingham, Jonathan Stamp started to learn the organ in 2007 with Timothy Uglow at Worksop College. After this, he was offered a scholarship to study organ with Henry Fairs at Birmingham Conservatoire, graduating with first class honours. During his studies, he passed the examinations for both ARCO and FRCO, received the Corton-Hyde early music scholarship, as well as a bursary from the Macdonald Foundation. He also holds the organ scholarship at St Philip's Cathedral, Birmingham where he accompanies weekly services and assists with the training of the choirs. He is also the accompanist to the City of Wolverhampton Choir.

Jonathan has also performed on both organ and harmonium with the City of Birmingham Symphony Youth Orchestra and as a soloist in St Michael and All Angels, Croydon, St Swithun's, Worcester and St Chad's and Chelmsford Cathedrals. He is the organ scholar elect of Norwich Cathedral.

Source: Web – Music Sales



It would be good to have a picture of HH as a younger man, contemporary with most of the music on the CD.

Source: Web – ??

Crop of larger image but cannot find this at decent resolution on the web.

Perhaps the RCM have some images as he was on the staff?

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