

Evensong canticles (the set in G major, c1918, published 1920) but he had principally distinguished himself in the writing of chamber music - his Piano Quartet, Fantasy String Quartet and Rhapsodic Quintet had all won major prizes against stiff competition from established composers. The orchestral miniature Puck's Minuet was an instant hit with audiences in London and elsewhere, and the early First Piano Concerto, a student work, had been conducted by Stanford himself at Queen's Hall. Musical commentators of the day had marked Howells as a coming man - no less an authority than W H Hadow described him in 1917 as '...better able to contribute [to the future of British music] than any man of his age now living'. There is no doubt that Howells was a figure of whom the very highest musical achievements were expected, and the early 1920s saw him adding to his already considerable reputation as an essentially secular composer. Church music had not been ignored of course: his unaccompanied *Mass in the Dorian Mode*, heard at the Roman Catholic Westminster Cathedral in 1912, was the first of his works to receive a professional performance and Howells had been encouraged by R R Terry to write several more unaccompanied motets for the Westminster choir. His first professional appointment, in 1917 as sub-organist of Salisbury Cathedral, also seems to indicate leanings towards a career in church music, but this was cut short by serious illness after only a few months. From 1920 his principal source of income was derived from a teaching post at the Royal College of Music. Liturgical music was only one aspect of his musical armoury, and a small one at that. How was it then, that at his death in 1983, his body of church music was so extensive, and his reputation as an ecclesiastical composer so unshakable that, to the post-war generation of listeners, he was known for little else, his contribution to the concert hall all but eclipsed? Although there is no clear-cut answer to this question - a number of factors can be considered.

Milner-White's idea did not bear fruit in the short term, but it was clearly not forgotten and surfaced again twenty years later. In 1941 Robin Orr, the organist of St John's College, Cambridge was drafted into the RAF and Howells was asked to deputise for him. Milner-White had been appointed Dean of York that same year, but maintained his Cambridge connections, and the two men renewed their acquaintance. In the intervening years Howells had

ANDREW MILLINGER

Andrew Millinger is a Marketing Manager for one of the companies in the Rio Tinto Group, and has combined a career in industry, frequently travelling all over the globe, with an active musical life. Having started piano lessons at the age of 5, he switched to the organ at 13, and was fortunate to be taught from the age of 15 by Dr John Birch who recently retired as Organist of the Temple Church in London, and as Professor of Organ at the Royal College of Music. He studied Natural Sciences and Economics at Selwyn College, Cambridge, where he accompanied the College Choir in Chapel as well as singing in numerous university and college choirs. He began choral conducting during this period, and acted as accompanist to a number of choirs. On leaving Cambridge, he joined the Bach Choir, in which he still sings.

He founded the Collegiate Singers in 1980, when his foreign travels no longer meant being away for weeks at a time. In 1987 he was invited to become the first Secretary of the Herbert Howells Society, working closely first with Simon Preston - its inaugural Chairman - then Dr Martin Neary, and Sir David Willcocks, the Society's President.

RICHARD MOORHOUSE

Richard Moorhouse was born in 1971 and was a Chorister at Manchester Cathedral and a student at Chetham's School of Music. He began playing the organ at the age of 13 as a pupil of Gordon Stewart, and in July 1992, he graduated from the Royal Academy of Music, where he studied with Nicholas Danby. From September 1990 until Easter 1992, he was the Organ Scholar at Westminster Abbey; since then he has held the post of Assistant Sub-Organist at St Paul's Cathedral.

During his time at St Paul's, he has spent over six months as Acting Sub-Organist, playing for all the major services including the Enthronement of the Bishop of London, the Gulf War Memorial Service, and the Special Service "Diana Princess of Wales" which was broadcast live by the BBC on the day of her death; he has also played for a number of concerts, recordings and broadcasts at the Cathedral.

As a freelance, Richard has played recitals throughout the British Isles, including a number at Westminster Abbey, Westminster Cathedral and St Paul's Cathedral. He is also in demand as an accompanist, and plays for many choirs including the Collegiate Singers; his career has also taken him to the USA.

Shortly after this recording was made, it was announced that Richard Moorhouse had been appointed Organist and Master of the Chorists at Llandaff Cathedral.

was to set the words sensitively, but objectively, to allow the music to convey the text, but not necessarily to find new ways of interpreting it every time? Certainly the notion of a composer of Howells' calibre placing his art at the service of the church has echoes of that renaissance principle, and is almost without parallel in the second half of the twentieth century. Yet being able to write music that satisfied a need, and that would be frequently performed, must have been a very significant factor indeed.

The void which Howells' music filled was not just a musical one. Milner-White's intuition that Howells was capable of forging a style in cathedral music for the twentieth century, much as Wesley and Stanford had done for the nineteenth shows both musical and theological insight. There is a straightforwardness of expression in Stanford's music that suggests a more confident age than our own, and which Howells emulates only in his earliest settings. Doubt, rather than faith, was beginning to assert itself even in the early years of the century, and by the late 1940s it was the dominant condition of the majority of people. The emphasis of the Anglo-Catholic wing of the church, to which Milner-White belonged, and which had been responsible for the revival of choral services in the nineteenth century, was on spirituality rather than rationalism. Howells' ability to capture and express the mystical elements of the texts he set is quite in tune with this ethos, and perhaps more appropriate than the confident assertion of biblical certainties conveyed by the music of his predecessors. Wesley and Stanford had introduced symphonic elements into cathedral music, but Howells had absorbed impressionism as well - the debt in his music to French models has frequently been noted. If Stanford's goal-directed harmony proceeds to its destination, Howells pauses to drink in the view, and dwells on its beauty.

What Howells may have lacked in traditional Christian faith was more than made up for by an aesthetic sense of the tradition for which he was writing. His apprenticeship with Herbert Brewer at Gloucester Cathedral had given him a lifelong love of the language of the Book of Common Prayer and an innate feeling both for architecture and for the sound of voices in resonant spaces. These are at the root of his settings, but there is a less tangible side to cathedral evensong. Patrick Russill has written of the retrospective nature of the office:

THE COLLEGIATE SINGERS

The Collegiate Singers were formed in 1980 by Andrew Millinger, and both perform church music and give concerts. The group can be flexible in size, and varies from about 18 to 60, depending on the programme and venue.

Repertoire ranges from pre-Tudor to the present, covering both church and secular music, and including close harmony - some of which has been written specially for the choir. They have made the music of Herbert Howells something of a speciality, and were invited to perform before the composer at a concert to celebrate his 90th birthday in 1982, accompanied by John Scott. The choir gave the European première of Howells' "Washington" Te Deum, and the world première of "Blessed are the dead", both of them performed in Westminster Abbey. They have also been instrumental in encouraging the performance of less well known Howells works by programming them in concerts and in cathedral services. Andrew Millinger has been the Secretary of the Herbert Howells Society since its inception in 1987.

Since 1987, the Collegiate Singers have been based at Westminster Abbey where they regularly deputise for the Abbey Choir. They are frequent visitors to the two other London Anglican Cathedrals, St Paul's and Southwark, but have also sung extensively around the English Cathedrals, and have made a couple of visits to Paris to sing in Notre Dame. Smaller sections of the choir have sung at Livery Dinners in various City of London venues, at the Mansion House, and in the Bank of England. The choir was invited to sing the official televised Service of Remembrance outside Buckingham Palace on VJ Day 1995. In St Paul's Cathedral in November 1995, to a capacity audience which included the Duke of Edinburgh, the choir sang the world première of Malcolm Singer's "Psalms for Today" - which brought the number of world premières performed by the choir in 1995 to three, in a period of just under three months.

The Collegiate Singers have performed in the Queen Elizabeth Hall, making their debut with the Handel Coronation anthems, and in St John's Smith Square, as well as in the Abbey. They have joined with the Abbey Choir for several concerts, notably for a Herbert Howells Centenary concert which included several first performances as well as 'Hymnus Paradisi'. They have been performing the annual 'Crisis' Carols Festival in Southwark Cathedral in aid of the single homeless since 1980, at which Princess Alexandra has been a visitor on several occasions. In December 1999, they gave their first concert for SSAFA (Soldiers, Sailors, Airmen and Families Association) in the Guards' Chapel in Birdcage Walk, with Joanna Lumley, Peter Barkworth and Jon Snow.

Howells' canticles share a sound world, yet each has its individual character. The majority of the Magnificats open with treble voices, sometimes in unison, sometimes in two parts; the majority of the Nunc Dimittis settings open with men's voices, occasionally a solo voice. Long breathed mellifluous lines, reminiscent of plainsong not least in that they frequently decorate the interval of a minor third, interact in subtly dissonant counterpoint in the settings of the late 40s and early 50s. Later in the 60s and 70s textures and harmonies became more astringent and the statements more declamatory. Harmonies dissolve impressionistically rather than move in a clear-cut way from chord to chord, and the use of the interval of the augmented fourth, particularly against tonic pedal points, to root the tonality paradoxically by threatening to break away from it is a recognisable Howells trademark. Equally individual is the writing for organ - seldom shadowing the voices, but rather weaving its own texture, supporting (and on occasion subverting) the vocal writing, but without doubling it. Howells had a generally low opinion of jazz, but elements of jazz and blues harmony are unmistakable in his own music. A favourite chord consisting of a triad on D in which the major third (F sharp) in the inner texture clashes with the minor third (F natural) at the top unites the organ parts of both the *Collegium Regale* service (at the close of the Nunc Dimittis) and the last set of all, the *Dallas Canticles* (at the close of the *Magnificat*).

Howells' evening services fall into three groups. The first comprises those composed between the wars: in G (c1918), in E flat for unison voices (1924), in E for men's voices (1935), in E minor for men's voices (1941). The second period begins with *Collegium Regale* (1945) and continues with Gloucester (1946), New College, Oxford (c1949), Worcester (1951), St Paul's Cathedral (1951), in B minor for the Church Music Society (1955), Westminster Abbey (1957), St John's College, Cambridge (1957). After a break of nearly a decade the Sarum set (1966) inaugurates the final phase, followed by Chichester (1967), Winchester (1967), St Augustine's, Birmingham (c1968), Hereford (1969), Magdalen College, Oxford (1970), York (1973), Dallas (1975).

As this list suggests Howells' place as the doyen of English church music composers is unassailable: hardly a week goes by without something of his being heard in one or more of the

a new voice had given utterance in church music. Small wonder that Howells was encouraged to proceed in this new direction. The title '*Collegium Regale*' was added at the suggestion of the choir's director, Boris Ord. Ord felt that the full style of the College - 'The King's College of Our Lady and St Nicolas in the University of Cambridge' - would be too cumbersome in English, let alone in Latin! *Collegium Regale*, he said, would be a good short title. So it proved. In spite of the existence of other settings of the same name (notably by Charles Wood and Harold Darke), a reference to '*Coll Reg*' without specifying the composer is invariably taken to mean Howells.

[I am grateful to Patrick Russell for kind permission to quote from his article 'The Evening Canticles of Herbert Howells, 1945-1975: a personal survey', published in *The Organist* (November 1992).]

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Dr Paul Andrews is a member of the Herbert Howells Society and was formerly its membership secretary. He worked with the late Christopher Palmer on his book Herbert Howells: a Celebration (London: Thames Publishing, 2nd edition, 1996), and his doctoral dissertation was on the music of Howells. Having worked as Music Librarian at Bedford Central Library and Reference Librarian at the Royal College of Music, he is now in training for the ordained ministry of the Church of England.

that for St John's. Does this suggest not only that part of the 'Sarum' service derives from material composed in 1957, but also that Howells worked on a number of different settings simultaneously and regarded them as interchangeable? Certainly it seems that the richly harmonised Nunc Dimittis looks back to the services of the 50s, while the Magnificat is leaner and sparer, with some diatonic two-part writing in parallel fourths for trebles, perhaps anticipating the astringencies of the Coventry Mass of two years later. Whatever the answer, the 'Sarum' service is, in Patrick Russell's words: 'Of all the later evening services [...] the one most deserving a regular place in the cathedral repertoire.'

Collegium Sancti Johannis Cantabrigiense (1957)

On 25 May 1956 an article appeared in *The Times* newspaper, written by Frank Howes the chief music critic, entitled 'A distinguished composer for the Anglican liturgy - church music of Herbert Howells'. In the course of praising Howells' growing corpus of church music, Howes listed all the settings of the evening canticles that had been written to date and, by mistake, included St John's College, Cambridge in the list. George Guest, Director of Music at St John's subsequently wrote a letter of mock apology to Howells, claiming that he would have performed the setting if only he had known of its existence, Howells entered into the spirit, and replied that he would be only too glad to compose a service for the College where he himself had served as acting organist during the war. So the St John's service came into being in 1957. In fact Howells had originally intended this service for Salisbury Cathedral, but a change of organist there persuaded him to divert it to Cambridge instead. Guest was in the process of building up the choir at St John's and this is perhaps reflected in the fact that much of the writing is in unison or two parts, doubled at the octave. This gives the texture a clarity and luminosity that is particularly effective in the relatively small space of St John's Chapel. The music for the two Glorias differs at the start, each arising naturally from its canticle, but the settings converge at the words 'as it was in the beginning'. Two alternative endings are provided for the Nunc Dimittis Gloria, the second taking the trebles up to a brilliant top A.

The York Magnificat and Nunc Dimittis (1973)

The York service is Howells' final setting of the evening liturgy for an English choir; only the Dallas Canticles of 1975 were still to come. Although it was commissioned retrospectively by the York Festival, Howells appears to have composed it in the first instance as part of his own plan to write a series of settings for particular buildings or people with whom he had an association. In this case the link was probably Edward Baintow, organist of York Minster from 1913-1946 and his successor, Francis Jackson, both of whom were friends. Howells wrote in his diary as far back as August 1951 that he had completed a setting for York, but that cannot be the work recorded here, which is dated April 1973. It is possible that the 1951 set may have been diverted to Worcester Cathedral, whose setting is also dated August 1951. The York service is in Howells' most advanced idiom and is extremely difficult to perform, a fact which led to its being dropped from the Minster's repertoire. It was only revived in 1999. A combination of dense chromatic harmony seldom coming to a resolution, divided parts, asymmetric rhythms and frequent changes of metre contribute to its performance difficulties. Yet the writing is deeply expressive, dramatic to the point of flamboyance, and Howells' customary attention to detail is everywhere apparent. Howells seldom specified particular stops in his organ parts, but York's celebrated tuba mirabilis tempted him to make an exception here: it opens the Magnificat and the Gloria to both canticles.

Magnificat and Nunc Dimittis for Men's Voices and Organ (1941)

In 1941, Howells was asked to compose a service for use with the reduced wartime resources of Westminster Abbey Choir. The boys were evacuated from London and a number of the men of the choir away in the armed forces. This relatively uncomplicated setting was the result, completed in April of that year. Much of the writing for tenors and basses is in unison, with some passages in two-part counterpoint. The texture only occasionally fills out into three and four-part chords at cadence points.

When this service was published in 1995, it was with the suggestion that it is also suitable for women's voices, an alternative which has been adopted in this recording.

New College, Oxford (1949)

The New College service was composed sometime between 1947 and 1949. The precise date is uncertain: neither the manuscript nor the printed copy bears any date. Published lists of Howells' works give 1949, but a reference to it in a letter of October 1947 from H K Andrews of New College suggests that it was almost complete, the College eagerly awaiting its arrival. The College has no record of what was sung in the chapel at that time. This is one of the simpler of Howells' settings and impresses by its quiet intensity, with some striking harmonic contrasts, but in a generally diatonic context. Andrews' successor, Sir David Lumsden has said that the simpler texture and harmony suited the smaller ambience of New College Chapel perfectly. For much of the Magnificat the organ doubles the voices far more than is usually common in Howells' choral music. The sweeping upward whole-tone scale at the beginning of the Gloria common to both canticles, moving in the space of one bar from D flat major to a startlingly bright G major was a feature with which the composer himself is known to have been particularly pleased.

Collegium Regale (1945)

Howells wrote that the idea for this work, which inaugurated his series of settings, came from Eric Milner-White, Dean of King's College, Cambridge:

...a challenge (the Dean's to Patrick Hadley and myself). Also a promise (mine) that if I made the setting of the Magnificat, the mighty should be put down from their seat without a brute force that would deny this canticle's feminine association. Equally that, in the Nunc Dimittis, the Tenor's domination should characterise the gentle Simeon. Only the Gloria should raise its voice. The given promise dictated style, mood and scope.

Little more needs to be added to this except perhaps to say that all the features of Howells' mature style are in place in this celebrated setting. From the reticence of the trebles' opening, through the impressionistic and atmospheric interplay of voices and organ, the plangent beauty of Simeon's tenor solo, to the rich and exultant Gloria, this is a setting which proclaimed that

country's cathedrals, college chapels or larger parish churches. Yet a close examination of what is actually sung shows that this reputation is founded on the frequent performance of a small core repertoire: *Collegium Regale*, the Gloucester and St Paul's services head the list, followed at a distance by St John's, Cambridge, and occasional performances of the New College set. This leaves a substantial number of settings that are seldom heard, including all of those composed in the 60s and 70s. Performances of some, like the St Augustine's and York services, are very rare indeed. The three most popular settings, those on which Howells' reputation is largely based, were all written between 1944 and 1951. Although there were eleven more services to come, he never again repeated this success. This series of recordings will place those great works, whose reputation is secure, in the context of Howells' complete output of canticle settings. Such a rich repertoire deserves to be known in its entirety.

Magnificat and Nunc Dimittis in G (1918)

This is Howells' first set of Evensong canticles, composed around 1918 and published in 1920. The music is very much what one would expect from a pupil of Stanford, direct and uncomplicated in expression with little of the contrapuntal ingenuity which was to become such a characteristic of later settings. There is an enjoyable freshness and naturalness in the word-setting, and only the chords at the words 'world without end' in the Magnificat's Gloria hint at the harmonic richness to come. The counterpoint of the Nunc Dimittis's opening recalls Howells' Latin settings composed around the same date for Richard Terry at Westminster Cathedral.

The 'Sarum' Magnificat and Nunc Dimittis (1966)

The idea of a setting for Salisbury Cathedral goes back to the late 1950s, and there is evidence to suggest that the service which was eventually dedicated to St John's College, Cambridge was originally intended for 'Sarum'. The 'Sarum' service itself is dated August 1966, but there is an undated manuscript pencil sketch of the Nunc Dimittis in the library of the Royal College of Music headed 'Nunc Dimittis for St Peter's'. The setting for 'The Collegiate Church of St Peter in Westminster' (otherwise known as Westminster Abbey) dates from 1957, the same year as

THE HERBERT HOWELLS SOCIETY



This recording has been made with financial assistance from the **Herbert Howells Society**.

The society exists to promote the performance, recording and publication of Howells' works. Its President is Sir David Willcocks, Chairman Dr Martin Neary, and the composer's daughter, Ursula, plays an active part in the running of the society. Committee members include John Rutter and John Scott.

For further information, please contact the **Secretary**:

Andrew Millinger, 32 Bartecroft Road, Welwyn Garden City,
Herts, AL8 6JU, [England] Telephone: +44 (0)1707 335315,
E mail: andrewmillinger@virgin.net

or the **Membership Secretary**:

Juliet Abrahamson, 10 Victoria Road, Oundle,
Peterborough, PE8 4AY [England] Telephone: +44 (0)1832 272284,
E mail: abrahamson@enterprise.net

'...it is simultaneously nostalgic and hopeful, personal and corporate. In addition to his uniquely evocative exploitation of voices in architectural space, Howells manages to encapsulate not just the ethos of the service, typically progressing from introversion to proclamation, but also to suggest the continuum of tradition - spiritual, cultural and musical - of which the worshipper is a part.'

It has been rightly said that Howells' music appeals to those who prefer incense to sermons, but there are more than purely religious feelings at work. There is invariably a rich strain of sensuousness in the music - Howells was a very sensual man, strongly attractive to women and equally strongly attracted by them. Scarcely surprising then that the music is so sensuous. It is this definitely secular element that adds such piquancy, even ecstasy, to the writing.

Howells himself wrote that each setting was tailored specially for the particular building and choir to which it is dedicated. It has also been widely assumed that each was specially commissioned. However, Howells' letters and diaries reveal that the choice of dedicatees and the sequence of settings was largely the composer's own and services were more frequently offered than asked for (though they were never turned down). This is true as early as 1946 with the Gloucester Service. Moreover, there is evidence to suggest that some services were begun with one foundation in mind, only to end up being given to another. The service for St John's College, Cambridge (1957) is a case in point: diary entries suggest that it was originally intended for Salisbury Cathedral (Salisbury had to wait until 1966). In a letter to his publisher, written in 1969 about the publication of the Hereford service, Howells refers to the series of settings '...[which] I have planned and composed over the past twenty-odd years as a major contribution to music for the English Church. And to complete the series, I am doing settings ... for York and Durham'. All this suggests a composer, secure in a niche he had carved out for himself, with few competitors of any standing. Durham, alas, never did see its setting - Howells was becoming popular in the USA and in 1975 an actual commission from Dallas, Texas siphoned off his last setting of the Evensong canticles. Towards the end of his life, he was planning a set to a major commission from Washington Cathedral, of which only an incomplete *Te Deum* (later completed by John Buttrey) was written.

Priority Records issued a CD of the choral music of Sir Arthur Bliss recorded by the singers in 1998, which included a number of world premiere recordings. Five CDs of all of Herbert Howells' settings of the Magnificat & Nunc Dimittis (21 in total – surely a record for any composer) and his Morning Canticles are to be released over the next couple of years.

The Singers have been fortunate over the years to work with many fine organists, including those of the Abbey and St Paul's. They are trained and directed by Andrew Millinger, but have also sung under Martin Neary, Andrew Lumsden, Martin Baker and John Rutter, and also under Yehudi Menuhin. A section of the choir was conducted by Sir Edward Heath in a special performance of a work written for him by Herbert Howells. The choir is entirely amateur.

SOPRANOS

Judy Day
Dorothy Elliott
Marrion Gaskin
Elizabeth Gordon Clark
Jane Gordon Clark
Judith Hilton
Phillippa Lay
Charlotte Mahoney
Flick Moorhouse
Nicky Moorton
Annabelle Nyren
Marion Padgham
Alison Peasgood
Kate Skilbeck
Lucy Stevens
Alison Taylor
Juliet Telford
Emma Tisdale
Jan Whittle

ALTOS

Angela Edward
Fay Johnstone
Fiona Kitt
Caroline Knight
Tricia Larkin
Lynette Levitt
Penny Lloyd
Gillian Lyons
Jenny Millinger
Liz Parkes
Clarissa Poulson
Jenny Rogers
Ros Saunders
Sally Smith

TENORS

David Boulton
Mike Dempsey
Brian Elliott
Damian Hall
John Paul Hoskins
Barry Johnston
Neil Malcolm
John Peasgood
Kit Peck
Handley Stevens
Richard Swift

BASSES

Theo Allen
Robert Ascott
David Brook
John Drewery
Malcolm Elliott
Mark Freeland
John Kirvan
Douglas Padgham
Robin Pegna
Damian Riddle
James Rodley

suffered something of a creative block, his Second Piano Concerto was badly received at its première in 1925. Always hyper-sensitive to criticism of any sort, he quickly withdrew it, and few major works issued from his pen in the late 20s and 30s. His output was confined mainly to miniatures and teaching pieces. There was a real sense of disappointment that his youthful promise had not been fulfilled, and although he was still well-regarded, it was now principally as a teacher. Another important factor was the death from polio of his son Michael at the age of nine in 1935. This was a tragedy that left him completely frozen at the time, and continued to affect him deeply for the rest of his life. Most of his later music reflected this loss to a greater or lesser extent, but to suggest that it was purely to find solace for his own grief that he turned to church music would be wide of the mark. It seems from his own comments that Howells was at best an agnostic, and derived little comfort from conventional religion. The boy's death was a factor certainly, but perhaps only one of several, and not necessarily the most important. Towards the end of the war, a meeting between Howells, Milner-White and Boris Ord in Ord's rooms at King's, resulted in the composition of the Collegium Regale service for King's College (the Te Deum and Jubilate came first in 1944, the evening canticles following in 1945). It is surely not too fanciful to imagine that Howells, finding himself sidelined as a composer by the musical establishment, and deeply wounded in his private life, had found in his return to active involvement in church music, an outlet for his creativity, an area in which he could make a unique contribution, where his music would be valued and used. In this, the encouragement of churchmen like Milner-White was of critical importance.

Howells composed some twenty settings of the Magnificat and Nunc Dimittis in all, of which sixteen fall in the post-war period. While it may not be possible to enquire too closely into the composer's own religious beliefs, it is appropriate to try to explain why Howells should have returned to these texts on so many occasions. Did he always find something new to say? That this is a question that simply would not have occurred to a composer of the renaissance period, from whom new settings of liturgical words were regularly demanded, may be significant and interestingly, Howells said on a number of occasions that he felt himself to be the reincarnation of a lesser Tudor composer. Was he perhaps harking back to an age when the composer's task



HANS RASHBROOK

Freelance Illustrator

24 Gables Close
Camberwell
LONDON
SE5 7QF

Telephone: (020) 7701 7989

Hans Rashbrook's love of drawing and attention to detail developed through his studies at the School of Art and Design, Swindon College (1983-1987). In attaining his Higher National Diploma in Graphic Design, he was the first student to take up a specialism in Archaeological Illustration offered within the course, and also gained Lienciate membership to the Association of Archaeological Illustrators and Survivors. In the 12 years he has worked for the British Museum, Hans Rashbrook has produced illustrations for numerous exhibitions and catalogues, including the Mexican Gallery (1994).

Away from the museum, he has continued to produce a wide range of black and white and colour drawings featuring portraits and buildings. Through his interests in campanology and choral singing, he has specialised in drawing churches and cathedrals, and this had led him to receive commissions from the York Guild of Bellringers and most recently from Priory Records.

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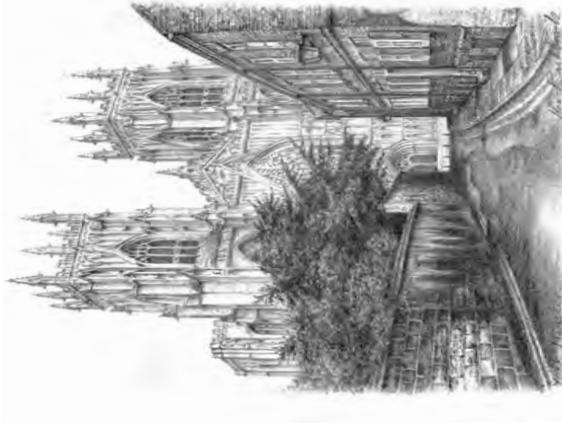
THE COMPLETE MORNING AND EVENING CANTICLES OF HERBERT HOWELLS (1892-1983)

On 2 February 1920, the feast of Candlemas, Herbert Howells' newly published carol-anthem, A Spotless Rose, was sung in the Chapel of King's College, Cambridge by the Chapel Choir conducted by the then Director of Music, Dr A H Mann. Afterwards, Eric Milner-White, Dean of Chapel and one of the most perceptive and original theologians in the Church of England at the time, wrote to the composer to congratulate him, and to make a suggestion:

...We have recently shot out dozens of services etc, & even the minimum that remains is not all up to the lofty standard that we desire here. If ever you feel minded to write a Magnificat and Nunc Dimittis - accompanied or unaccompanied - we will put it on at once, gratefully. The Church would profit by a new idiom there!

Milner-White had found Howells' anthem quite exquisite, and had put his finger on an aspect of its sound-world which, prefiguring Howells' own concerns in the extensive contribution to the repertoire of evening canticle settings he was to make, seems equally prescient: the acoustical properties of the building itself '...where purity of choir, and the wonderful sound-qualities of its spaces added beauty to beauty'.

Prophetic words indeed but, looking back at Howells' career from the perspective of seventeen years after his death, we should resist the temptation to assume that they were the catalyst that inspired him to become the pre-eminent composer of music for the Anglican liturgy in the twentieth century. In 1920 Howells' agenda was rather different. The young composer, who had risen from working-class origins in rural Gloucestershire, whose talent had been spotted at an early age, who had won virtually all the glittering prizes that the Royal College of Music could award, who was Sir Charles Stanford's acknowledged favourite pupil, could hardly be expected to confine himself to a career in church music. He had indeed composed a setting of the



THE COMPLETE MORNING AND EVENING CANTICLES OF HERBERT HOWELLS (1892-1983)

Volume One

Magnificat and Nunc Dimittis in G (1918)

The 'Sarum' Magnificat and Nunc Dimittis (1966)

Collegium Sancti Johannis Cantabrigiense (1957)

The York Magnificat and Nunc Dimittis (1973)

WORLD PREMIERE RECORDING

Magnificat and Nunc Dimittis

for Men's Voices and Organ (1941)

performed here by women's voices

WORLD PREMIERE RECORDING

New College, Oxford (1949?)

Collegium Regale (1945)

Tenor soloist: Roy Rashbrook



Above: A variation on the design for Herbert Howells' Centenary Window in Gloucester Cathedral

THE COMPLETE

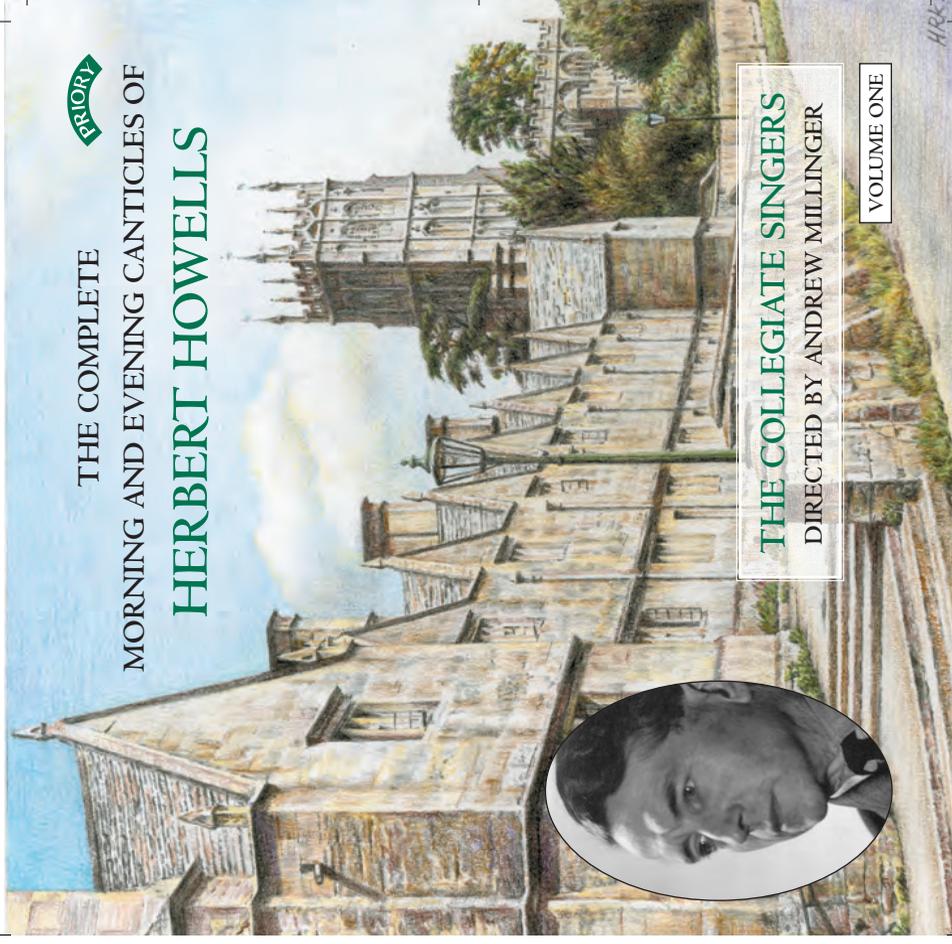
MORNING AND EVENING CANTICLES OF

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DIRECTED BY ANDREW MILLINGER

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MORNING AND EVENING CANTICLES OF
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Volume One

The Collegiate Singers
conducted by Andrew Millinger with
Richard Moorhouse (organ)

Magnificat and Nunc Dimittis in G (1918)

1. Magnificat [5:20]
2. Nunc Dimittis [2:44]
- The 'Sarum' Magnificat and Nunc Dimittis (1966)
3. Magnificat [6:36]
4. Nunc Dimittis [3:46]

Colligium Sancti Johannis Cantabrigie (1957)

5. Magnificat [5:15]
6. Nunc Dimittis [3:05]

The York Magnificat and Nunc Dimittis (1973)

7. Magnificat [6:31]
8. Nunc Dimittis [3:51]

WORLD PREMIERE RECORDING

A Priority Records Digital Recording

Recorded by Neil Collier

Produced by Caroline Paschalides

Digital Editing by Paul Critchton

Recorded in Marlborough College Chapel on

19th and 20th February 2000

Front cover: View of Chipping Campden, Gloucestershire,
from a colour pencil drawing by Hans Rashbrook

**Magnificat and Nunc Dimittis
for Men's Voices and Organ (1941)**

9. Magnificat [5:10]
 10. Nunc Dimittis [3:15]
- performed here by women's voices*
WORLD PREMIERE RECORDING

New College, Oxford (1949?)

11. Magnificat [6:37]
12. Nunc Dimittis [2:53]

Collegium Regale (1945)

13. Magnificat [4:50]
14. Nunc Dimittis * [4:02]

* *Thru soloist: Key Rashbrook*

TOTAL PLAYING TIME

[65:05]



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