

series, we have seen how Howells seemed to identify very closely with the intensely personal sentiments articulated in the Magnificat and also, to a lesser extent, in the Nunc Dimittis. The morning canticles do not seem to lend themselves to this sort of personal identification. The largest of them by far, the Te Deum, is strictly speaking, not a canticle at all, it is a hymn; an ancient hymn of praise to God, painting a picture of the Heavenly host praising God on high and moving through a series of petitions for grace and mercy to a rather problematic, downbeat and Gloria-less ending. It naturally divides into sections and gives the composer plenty of opportunity for word painting, and expressive and dramatic writing, opportunities which Howells grasps and relishes in his settings. But its language is public and celebratory, and eschews the introspection that brings out such a rich *chiaroscuro* in all of Howells' Evensong settings. It is a hymn for the bright light of day, rather than the world of lengthening shadows and half-lights that Howells seems naturally to inhabit. Similarly the Jubilate Deo (Psalm 100) is a fairly straightforward and short paean of praise, and although its alternative, the Benedictus, brings us back to the personal song of a New Testament character, it is largely concerned with a recitation of Old Testament history.

All of this serves to explain why Howells perhaps did not regularly revisit these texts, or seek to match his series of Evensong settings. It also explains why this side of his work is not so well-known. In preparing these notes, I came to the abrupt realisation that in my many years of exploring Howells' music, I have heard live performances of only two out of the nine Te Deum settings, and recordings of only one more. This disc promises a voyage of discovery for me, as much as for the newcomer to Howells' music! The question remains as to how they may be heard more often. Clearly the liturgical context for these pieces has largely disappeared, but they contain wonderful music, much of it as good as anything anywhere else in Howells' output, and they demand to be performed and heard. It seems to me that there is no reason at all why they should not take on a new lease of life as concert works - enterprising choir directors please take note!

I have already written extensively about the origins of Howells' music for the church in my notes to previous discs in the series. That does not need to be repeated here, so all that remains is to offer some background and historical notes on the programme presented in this recording.

Hans Rashbrook's love of drawing and attention to detail developed from an early age, and were broadened through his studies at the School of Art and Design, Swindon College (1983-1987). In attaining his B/TEC 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 Licentiate Membership to the Association of Archaeological Illustrators and Surveyors. He has contributed illustrations to numerous publications, exhibitions and catalogues, most notably for the Victoria and Albert Museum and the British Museum, London.

Hans Rashbrook has also produced a wide variety of work in colour and graphite pencil, pen and ink, gouache and watercolour, predominantly featuring portraiture and architectural landscapes. Through his interests in campanology and choral music he has developed a special interest in churches and cathedrals, and this had led him to receive commissions from the York Guild of Bellsingers and from Priory Records.

Commissions for portraits and architectural landscapes in black and white or colour (A3 or A4 size) may be ordered from the above address or by contacting Priory Records directly.



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mobile in St George's imparts a completely different feel to the music. At the end of the great hymn, Howells provides us with an object lesson in how to solve the problem of its abrupt ending on '...let me never be confounded' with no Gloria to whip up a peroration. For Canterbury the ending is fortissimo, but the low tessitura of the voices ensures that the music does not contradict the words. For St George's, in contrast, those words are treated to music that is reflective and quiet. Both approaches work wonderfully well.

Te Deum Laudamus for the Church of St Mary Redcliffe, Bristol (1965)

The church of St Mary Redcliffe, in Bristol was one with which Howells was familiar from boyhood. His father used to take the young Herbert with him on business trips to Bristol, and they never failed to visit this great church, still mistaken by many for Bristol's cathedral, such is its scale and magnificence. As we know, these, and other similar experiences in his formative years, left him with an abiding and lifelong love for the Gothic style, and the resonant spaces it produced.

This Te Deum was commissioned by St Mary's, no doubt under the influence of its distinguished organist, Garth Benson, to be performed at a Service of Thanksgiving to mark the completion of the restoration of the tower stonework, and the lead work on the roofs. The service, on 21 October 1965, was graced by the presence of royalty in the person of Princess Margaret.

St Mary's must have enjoyed the services of a very competent choir in the 1960s. This setting makes no concessions at all to amateur voices. The writing is chromatic and harmonically complex, the tone for the whole work set by its arresting and dramatic opening. The tessitura is extremely wide for all the voices. The organ part too demands an exceptional player no doubt written with Benson in mind. Technical difficulties aside, this is a very fine setting indeed; it ought to find a place in the repertoire of any good and adventurous choir. It is roughly contemporary with two works which possibly represent the best of Howells' contributions to the unaccompanied choral repertoire: the motet on the death of John F Kennedy, 'Take him, earth for cherishing', and the heart-wrenching setting of Bryan Guinness's poem 'The summer is coming'. Howells choral muse was at its height at this time.

One point has always puzzled me, and no-one has ever been able to explain it. In the score, at the words 'We believe that thou shalt come...' a phrase of five notes is enclosed in

DECANI
SOPRANOS

Dotty Elliott
Lucy Field
Jane Gordon Clark
Judith Hilton
Kate Skilbeck
Juliet Telford
Patta Tolpuitt

ALTOS

Edith Coakley
Angela Edward
Fay Hessey
Pam Johnson
Tricia Larkin
Penny Lloyd

TENORS

Michael Dempsey
Paul Houston
Barry Johnston
Richard Swift
Robert Taylor

BASSES

John Drewery
John Kirwan
Robin Pegna
Richard Prince
Bruce Saunders
Jon Saunders

CANTORIS
SOPRANOS

Barbara Barcklem
Hester Briant
Marion Gaskin
Kate Kingan
Marion Padgham
Jenny Rogers
Jan Whittle
Penny Williams

ALTOS

Jenny Millinger
Liz Parkes
Clarissa Poulson
Ros Saunders
Sally Smith
Christine Wightman

TENORS

Neil Malcolm
John Peasgood
Handley Stevens

BASSES

Theo Allen
Robert Ascott
Malcolm Elliott
Mark Hendy
Jonathan Kingan
Douglas Padgham

While this resulted in a work in Howells' demanding late style that cries out to be more frequently heard, as anyone listening to it must agree, it clearly had the opposite effect at the time.

Te Deum, Benedictus and Jubilate in E flat for unison voices and organ (1924)
 These pieces were published in 1924 as two separate choral leaflets in the Oxford Church Music series: *Te Deum and Morning Service*, the latter comprising the *Benedictus* and *Jubilate Deo*. This emphasises the liturgical purposes of the set by including both the alternative companion pieces to the *Te Deum*. This is also a companion publication to the *Evening Service*, already recorded in this series, and the *Communion Service* for similar forces. In the notes to the *Magnificat* and *Nunc Dimittis* in volume two of this series of recordings, I speculated (for there is no firm evidence) that the whole set was written, perhaps prompted by a request from the publisher, to provide music for the parish choir market; music that would be worthwhile, but which would not make excessive technical demands on choirs of mixed abilities. Of course, these settings all pre-date the works of Howells' liturgical maturity by more than twenty years, and were composed at a time when he was already writing music for unison or two-part voices aimed at the singing classes that made up a significant part of musical education in schools. These settings are much in the same spirit as those beautifully crafted, but essentially minor miniatures: not so memorable or distinctive in harmony as the later cathedral settings, but admirably suited to their purpose and offering one or two technical traps for the unwary or careless. As with the evensong canticles, so the morning set assumes the presence of a mixed choir, with some passages marked for the men or the boys alone, others marked full.

Attentive listeners may spot the one glaring sin of omission which should not have slipped passed the eagle eyed editors and proof readers of the Oxford University Press: the composer omits to set the second half of the penultimate verse of the *Te Deum*: 'O Lord let thy mercy lighten upon us: [as our trust is in thee]':

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 St Paul's Cathedral, have sung many times in Southwark Cathedral, and 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 VI 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'. Since 1980, and until recently, they have been performing the annual 'Crisis' Carols Festival in Southwark Cathedral in aid of the single homeless, at which Princess Alexandra has been a visitor on several occasions. In December 1999, they gave their first concert for SSAFA (Soldiers, Sailors

Washington National Cathedral at the Service of Consecration, to mark the completion of the building, in September 1990. Howells missed the deadline for which this Te Deum was originally commissioned, but it is extremely fitting that its first hearing should have been on such an auspicious occasion in the building for which it was intended.

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Bedford
February 2003

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 an ordained minister in the Church of England.

The items recorded are published mainly by Novello / Music Sales; details are given below.

Novello :
Washington Te Deum, edited by Dr John Buttrey: Cat No. 29 0662
St Mary Redcliffe: Te Deum : PCB 1427
St George's Chapel, Windsor: Te Deum and Benedictus: PCB 1281
Christ Church Cathedral, Canterbury: Te Deum and Benedictus: PCB 1278

Oxford University Press :
Unison setting of the Te Deum: Oxford Church Music No. 414
Unison setting of the Morning Service (Benedictus & Jubilate): Oxford Church Music No. 413

The Church Music Society:
West Riding Cathedrals Festival Te Deum : 031
(ISBN 0-19-395-3757)

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.



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E mail: saunders@amews.freeserve.co.uk

Te Deum Laudamus (for Washington Cathedral) (1977Z)

This unfinished torso, edited and completed in 1990 by John Buttrey, is all that exists of a project which, had it come to fruition, would perhaps now be considered Howells' 'summa musicae so far as church music composition was concerned. Like the Dallas Canticles of 1975, this *Te Deum* was the result of a commission from an American choir, an indication of how much Howells' music was gaining in popularity among the choral foundations of the Episcopal church in the States. It was originally asked for by Thomas Pratt, a singer in the choir of Washington Cathedral, in 1976 on behalf of his colleagues who wished to present their retiring choirmaster, Dr Paul Callaway, with a work specially composed in his honour. Pratt had spent the summer of 1976 in England and had met Howells in York Minster, at a service where the York Magnificat and Nunc Dimittis was being sung. The following tribute comes from Pratt's subsequent letter to Howells:

"We believe that no other composer could lend greater prestige to this tribute or provide greater personal satisfaction to the choir and Dr Callaway than you. Your music holds a special place in the repertoire of the choir...including ten of your evening services, two morning services and many, many anthems. Your great arching phrases soar to fill the high vaulting of our cathedral, your richly inventive accompaniments ideally displayed by the orchestral resources, your sensitive communication of texts adding immensely to the liturgy."

Pratt went on to request a setting of the morning canticles, partly because Howells' catalogue contained fewer of these, and partly because in contrast to liturgical practice in England, Choral Matins was still widely sung in the USA, more often it seems than Choral Evensong. Later in the year however, as Howells told the journalist Nicholas Webber, the commission had grown into a complete Great Service (morning and evening offices, and communion service) together with two anthems and an organ work. This would have left us a remarkable survey of Howells' late ecclesiastical style: a fitting conclusion to a long career. Alas, Howells was already nearing the end of his creative career and in the end, even the completion of the *Te Deum* was beyond him: it remained unfinished at his death. However, in examining the incomplete manuscript sources, John Buttrey came to the conclusion that most of the musical material was there, and all that was needed to complete the work was to fill out some of the sketches and write a fitting conclusion. This he did, and the first performance was given in

and Air Force Association) in the Guards' Chapel in Birdcage Walk, with Joanna Lumley, Peter Barkworth and Jon Snow.

Priory Records issued a CD of the choral music of Sir Arthur Bliss recorded by the singers in 1998, which included a number of world première 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 planned, of which the first four are available. The first volume (released in July 2000) was chosen as one of the "Gramophone" Editor's Choice 'top ten' in the November 2000 edition, and was included in BBC Radio 3's programme of top choral releases of 2000 in December of that year. The second volume appeared in Radio 3's 'round up' of the best choral releases of 2001.

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 Baker, Brian Kay, Andrew Lumsden, Martin Neary 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.

quotation marks. It appears first in canon at the octave in the organ part, and is then sung in octaves by the altos and basses on the word 'come' itself. Clearly Howells is quoting a phrase to which he wished to draw our attention and one feels it ought to have some particular significance for the piece, but its source and function remains a mystery. Perhaps someone listening to this recording will recognise it.

West Riding Cathedrals Festival Te Deum (1974)

The Three Choirs Festival of Gloucester, Hereford and Worcester is internationally celebrated as one of the most ancient of England's music festivals and occupies an unassailable position in the musical calendar. It has its imitators as a festival organised around three cathedral choirs, notably in the Southern Cathedrals Festival, bringing together the choirs of Chichester, Salisbury and Winchester. Perhaps less generally well known is the annual Yorkshire Three Choirs Festival, the three being Ripon Cathedral, Wakefield Cathedral and Leeds Parish Church. This emerged from the West Riding Cathedrals Festival that originally included the choir of Bradford Cathedral instead of Leeds. It was for this festival that Howells wrote this setting in 1974, responding to a commission from Graham Matthews, then organist of Sheffield Cathedral. Far from being intended to fulfil a liturgical function in a service of Matins, this Te Deum was first sung by the combined choirs at a Festival Evensong in Sheffield Cathedral on 2 November 1974. The manuscript stayed in Yorkshire and it was destined to languish as a largely unknown work for many years, remaining unpublished until 2001.

The commission had come with a number of suggestions as to the sort of work looked for, particularly concerning the level of choral difficulty, as the idea was that it should be something that could be taken into the repertoire of each of the individual choirs. In replying to this, Howells emphasised that he could only write in his own inimitable style, and not to order:

'Quite understandably I must compose in my own style: I have never been able to do otherwise - even in commissioned works...and no work of mine, perhaps, seems 'easy' at first sight...What I have done is after all, for three great centres, each rich in fine musical skill, and at a high level. I greatly hope you will realise what that means to a composer - I think you will.'

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 was Organist of Chichester Cathedral and the Temple Church in London, and 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. He was a chorister at Manchester Cathedral and a student at Chetham's School of Music. At the age of 13 he began to play the organ as a pupil of Gordon Stewart and in July 1992 he graduated from the Royal Academy of Music, where he studied with the late Nicholas Danby.

From 1990 to 1992 he was the Organ Scholar at Westminster Abbey and in 1992 he became the Assistant Sub-Organist of St Paul's Cathedral, a post that he held for over eight years.

In September 2000, he became the Organist and Master of the Choristers of Llandaff Cathedral where he is responsible for all the music in the Cathedral, including the Cathedral Choir (the only professional boys'/men choir in Wales) and the Girl Choristers. In November 2000, he was the musical director for the recording of the I.T.V. programme 'Christmas Glory' which featured not only the Cathedral Choir, but also world famous singers including Roberto Alagna, Montserrat Caballe and Angela Gheorghiu.

This is his fifth recording for Priory.

Te Deum and Benedictus for St George's Chapel, Windsor (published 1952) Te Deum and Benedictus for Christ Church Cathedral, Canterbury (1946)

These two settings may quite possibly have been written very close together, if not concurrently. They were published within a year of each other in 1951 and 1952, but only the Canterbury set bears a date of composition - 1946. While each has its individual, in places exquisite, characteristics, they inhabit a common sound world, and as will be seen, there may even have been some confusion in the composer's mind as to which was which. Certainly it appears that he was undecided about their dedications and eventual destinations.

In the immediate post-war period, Gerald Knight, who was later to become Director of the Royal School of Church Music, was Organist of Canterbury Cathedral. This setting of the *Te Deum*, here coupled with the *Benedictus* was offered to him in 1948. However, the manuscript is dated 1946, and the dedication on its cover, crossed through, is to St George's Chapel, Windsor Castle. Howells noted in his diary that he was at work on a 'Christ Church [Canterbury] *Te Deum*' in September 1947 and to add to the confusion, a letter written to him by Knight in March 1948 seems to be about another version still, since it refers to a *Jubilate* rather than a *Benedictus*. In all it is hard to be certain about people and places and dedications as it so often is with Howells' liturgical music. But these minor considerations aside, it is clear that here we have two outstanding examples of Howells' emerging mastery of his own ecclesiastical idiom, composed in that period of intense church music composition that saw the appearance of the *Collegium Regale* canticles, the St Paul's, the Gloucester and the Worcester evening services. That these are far better known than the two works under discussion here is simply an unfortunate accident of liturgical change.

Of the two, the Canterbury set is marginally the more expansive, allowing just a little more amplitude from the very beginning. It is instructive to watch the composer at work, seeing how he approaches the setting of the components of the text, noting the similarities and differences. Those who accuse this composer of endlessly repeating himself in setting the same text several times could usefully spend time with these settings. The angelic cries of 'Holy, Holy, Holy' in the *Te Deum* for example are very different in the two settings in texture, pitch and volume, yet the respective passages at 'The glorious company of the Apostles' are very similar, encompassing almost the same notes in the vocal part. Yet the organ's distinctive harmonic contribution in each case, static in the Canterbury, restlessly

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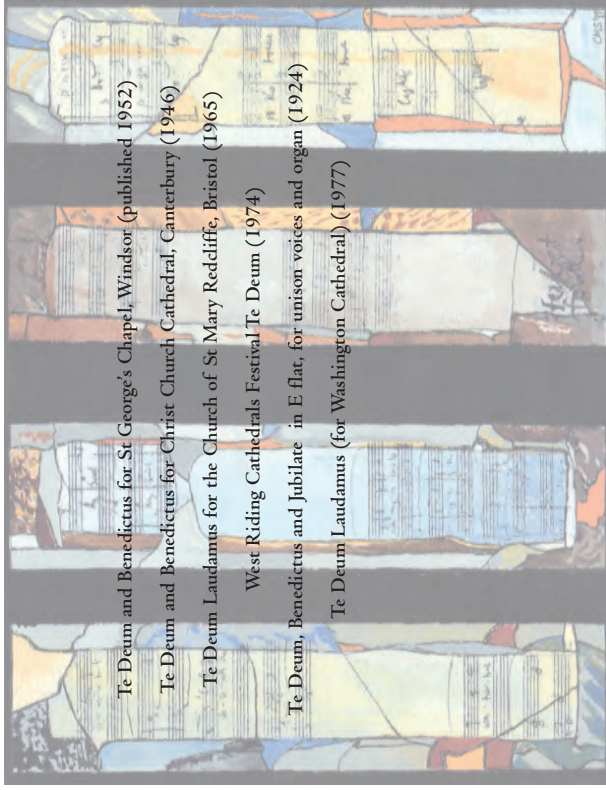
THE COMPLETE MORNING AND EVENING CANTICLES OF HERBERT HOWELLS (1892-1983)

With volume 4 in this complete survey of Howells' canticle settings, we come to the music he composed for the office of Morning Prayer, or Matins as it is commonly known. In comparison to his 20 settings of the Evensong canticles, there are significantly fewer works to consider, and even fewer complete sets. There are nine extant settings of the Te Deum, of which four are stand alone works (the settings for St Mary Redcliffe, Columbia University, the West Riding Cathedrals Festival, and Washington Cathedral); two are part of complete sets including both the Benedictus and Jubilate Deo (unison setting in E flat, and the set in G); two include the Benedictus alone (Canterbury Cathedral and St George's Chapel, Windsor Castle); and one includes the Jubilate Deo alone (Collegium Regale). In addition, there is a separate setting of the Jubilate Deo for the Chapel of St Peter ad Vincula (Tower of London). This imbalance between Matins and Evensong did not go unnoticed: when in 1976, the choir of Washington Cathedral commissioned what was to be Howells' last liturgical work (included on this disc), they particularly asked for a set of morning canticles because they felt that these texts were under-represented in Howells' massive output for the church.

To an extent, this situation reflects the changes in liturgical practices that have taken place in the Church of England since the 1930s. Chief among these has been a shift away from Choral Matins as the principal Sunday morning service, and a greater emphasis on the Eucharist as the focal point of regular Sunday worship. This is a change that has affected even the cathedral foundations, with their monastic origins. Choral Matins continued to be sung in cathedrals for long after it had declined in parish churches, but here too, the trend has left its mark. By no means all the cathedrals maintain a sung Sunday Matins and the daily singing of the morning office is now virtually extinct. This has drastically reduced the market for choral settings of the morning canticles, to the extent that the recent publication of a late Te Deum by Howells was only achieved after a close examination of whether it might be uneconomic. The lack of a market, and maybe the paucity of commissions, is one factor; another, it seems to me, involves the nature of the texts themselves. In previous issues in this

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

Volume Four



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

THE COMPLETE
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HERBERT HOWELLS

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THE COLLEGIATE SINGERS
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VOLUME FOUR





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Volume Four

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

THE COMPLETE MORNING AND EVENING CANTICLES OF HERBERT HOWELLS
(THE COLLEGIATE SINGERS CONDUCTED BY ANDREW MILLINGER (VOLUME 4))

Te Deum and Benedictus for St. George's
Chapel, Windsor (1952)

1. Te Deum [9:47]
2. Benedictus [6:33]
EUROPEAN PREMIERE RECORDING

Te Deum and Benedictus for Christ Church
Cathedral, Canterbury (1946)

3. Te Deum [7:47]
4. Benedictus [5:36]
WORLD PREMIERE RECORDING

5. Te Deum Laudamus for the Church of
St. Mary, Redcliffe, Bristol [11:49]

6. West Riding Cathedrals Festival

- Te Deum (1974) [11:23]
WORLD PREMIERE RECORDING

Te Deum, Benedictus and Jubilate in E flat
for Unison Voices and Organ (1924)

7. Te Deum [7:50]
8. Benedictus [4:16]
9. Jubilate [2:55]
WORLD PREMIERE RECORDING

10. Te Deum Laudamus for
"Washington Cathedral" (1977) [10:47]
EUROPEAN PREMIERE RECORDING

TOTAL PLAYING TIME [79:48]

A Priority Records Digital Recording
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Digital Editing by Paul Critchton
Recorded in Marlborough College Chapel on 22/23 February 2003
Front cover: View of Tewkesbury Abbey, Gloucestershire from a colour
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