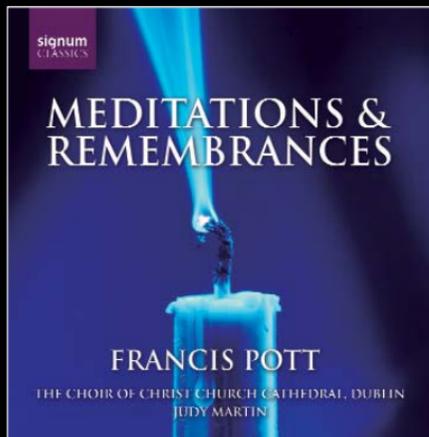


ALSO AVAILABLE ON  
SIGNUMCLASSICS



**Meditations and Remembrances**

**Francis Pott**

The Choir of Christ Church Cathedral, Dublin,  
conducted by Judy Martin

SIGCD080

Described by The Times as "thrilling, contemporary, and original... impressive and profoundly affecting", Francis Pott's writing provides a treasure-trove of astonishingly beautiful composition. Meditations & Remembrances is a new collection of choral and organ pieces of extraordinary tenderness and masterly technique.

*"beautifully expressive and finely honed performances."*

**Choir and Organ**

signum  
CLASSICS

# I Love All Beauteous Things

Choral and Organ Music by Herbert Howells

The Choir of Christ Church Cathedral Dublin

Judy Martin, conductor

Tristan Russcher, organ

Available through most record stores and at [www.signumrecords.com](http://www.signumrecords.com) For more information call +44 (0) 20 8997 4000

# HERBERT HOWELLS

1. Thee Will I Love	[6.11]
2. Hills of the North	[4.12]
3. I Love All Beauteous Things	[6.55]
4. Missa Aedis Christi: Kyrie	[4.33]
5. Tranquillo ma con moto from Six Short Pieces for Organ	[2.40]
6. Missa Aedis Christi: Gloria	[4.10]
7. Allegro Scherzando from Six Short Pieces for Organ	[3.12]
8. Missa Aedis Christi: Credo	[6.15]
9. Aria from Six Short Pieces for Organ	[2.12]
10. Allegro impetuoso from Six Short Pieces for Organ	[2.24]
11. Missa Aedis Christi: Sanctus	[1.36]
12. Missa Aedis Christi: Benedictus	[1.10]
13. Chorale from Six Short Pieces for Organ	[1.36]
14. Missa Aedis Christi: Agnus Dei	[2.17]
15. Quasi lento: teneramente from Six Short Pieces for Organ	[5.38]
16. This World, my God, is held within your hand	[1.55]
17. Haec Dies	[2.38]
18. A Maid Peerless	[6.04]
19. Sweetest of Sweets	[5.21]
20. O Holy City, seen of John	[2.21]
Total Timings	[73.33]

THE CHOIR OF CHRIST CHURCH CATHEDRAL, DUBLIN  
JUDY MARTIN CONDUCTOR  
TRISTAN RUSSCHER ORGAN

[www.signumrecords.com](http://www.signumrecords.com)

Herbert Howells (1892-1983) has an assured place in the annals of English church music. That a composer of his stature should write so much for the church is quite unique in the history of twentieth century British music. However his popular reputation is founded largely on the frequent performance of a small body of core works. This recording redresses the balance in exploring some much less well-known pieces, including one premiere recording.

## Thee Will I Love

Taking words from Robert Bridges' own 'Yattendon Hymnal', 'Thee will I love, my God and King', was Howells response to a commission for a work to commemorate the 1100th anniversary of the massacre of the monks of the Abbey of Medehamstede in 870 AD. The Abbey became Peterborough Cathedral, and this motet was composed for a Solemn Requiem, sung in the Cathedral on 9 November 1970 by the Cathedral Choir under Stanley Vann. The setting makes much use of the opening four note quaver motif in various guises, and with an extraordinary variety of harmonic colouring, expressing much of the devotional quality of the words, but also alluding perhaps in harmonic ambiguity and dissonance, to the anguish of the event being commemorated.

A typical Howells' 'fingerprint' is the delaying for as long as possible the resolution to any sort of harmonic repose, by colouring the tonic chord with its most unstable relation, the augmented fourth.

## Hills of the North, Rejoice

Back in 1937, in his study at St Paul's Girls' School where he was Director of Music, Howells sketched an outline tune for Charles Edward Oakley's Advent hymn, 'Hills of the north, rejoice'. Nothing came of that as a hymn, but when forty years later in 1977, he was asked for an anthem to celebrate the centenary of another girls' school, Clifton High School, Bristol, he took that outline and expanded it into what the editor Barry Rose calls this 'virtuoso tour-de-force for upper-voice choirs'. It is an exciting and exhilarating setting of these well-known words, another example of Howells' last burst of creative power, a composer in complete command of his technique. After the first performance which Howells attended in Bristol Cathedral, he wrote that the 68 strong school choir 'sang it as if they loved it!'

## **I Love all Beauteous Things**

1977 was effectively the last year of Howells creative life and is certainly the last in which he brought anything to completion. But what a vintage year it was, not only including this exquisite setting of Robert Bridges' words, but also 'Hills of the North, Rejoice', also on this CD. 'I love all beauteous things', was commissioned by the Cathedral and Abbey Church of St Albans for the 'Festalban' festival in that year and was sung in conjunction with the 'Hands of the Craftsman' exhibition at the Cathedral. In the context of twentieth century church music, no finer craftsman than Howells could have been chosen, and no more able creator of 'beauteous things' for choirs and organists. Howells in his quietly ecstatic response to this text, seems to articulate his own artistic credo in this music: 'I love all beauteous things, I seek and adore them...I too will something make, and joy in the making'.

## **Missa Aedis Christi**

Howells composed this mass for the choir of Christ Church Cathedral, Oxford. The Latin title translates as 'Mass of the House of Christ' and so it is appropriate that it should be included in this recording by the choir of that cathedral's

namesake in Dublin. The text, with the exception of the opening Kyrie, is that of the Book of Common Prayer service of Holy Communion. The Mass was finished in 1958 and received its first performance in February 1962 at a liturgical celebration in Oxford when the choir was directed by Dr Sydney Watson. The late 1950s were the years in which Howells' post-war career as a composer of church music really took off, and the music that he wrote at this time shows him at the height of his powers as a master of line, of counterpoint, of texture and of softly dissonant, sensuous harmony achieved as a result of all these elements. In listening to this music, the worshippers (or their secular counterparts) are surrounded by a sensual, impressionist waft of sound that transports and enhances the spirituality it so admirably serves.

## **Six Short Pieces for Organ**

- I Tranquillo ma con moto
- II Allegro Scherzando
- III Aria
- IV Allegro impetuoso
- V Chorale
- VI Quasi lento: teneramente

Over the course of his career Howells composed a body of significant and substantial works for

organ, the instrument on which as a young man he began his preparation for a life in music as an articulated pupil of Herbert Brewer at Gloucester Cathedral. These include the early Sonata No.1, part of the portfolio of compositions that gained Howell his scholarship at the Royal College of Music in 1912, and he was still composing for the instrument in old age. The Partita of 1971 was written for Edward Heath when he became Prime Minister and among the last works contemplated by Howells but never written, was a fifth Rhapsody to add to the four he had already contributed to the repertoire. Among his papers and manuscripts there are a number of references to a set of 'six short pieces' and it is clear that he worked on such a set from time to time. Following the composer's death in 1983, Robin Wells took six of the more substantial sketches and drafts from among many deposited in the library of the Royal College of Music, and edited and completed them for publication, with the aim of making an addition to Howells' works for organ that would increase our appreciation of this aspect of his output and also give access to music that is less technically demanding than some of the larger pieces. The idea of a set of short pieces seems to have arisen in the composer's mind from his return to active involvement in church music during the Second World War when he acted as Organist of St John's

College, Cambridge, deputising for Robin Orr, then on active service. Howells was completing the much more substantial 'Six Pieces for Organ' at this time and had been asked by the BBC for a set of short pieces that he might broadcast from the College towards the end of his time there. In the event, this project came to nothing, and Howells never finished the pieces, but he did eventually work up the last sketch as 'Epilogue', his contribution to the 'Hovingham Sketches', a compilation of eleven pieces by British composers, presented to the Duchess of Kent in 1974. Two of the other unfinished movements were edited by Wells as 'Tranquillo ma con moto' and 'Allegro impetuoso' for the present set, together with four more unconnected fragments to form the other pieces, 'Allegro Scherzando', 'Aria', 'Chorale', and 'Quasi lento: teneramente'. During his time at St John's, Howells gained a reputation as an improviser, and it was said that in his service voluntaries, he never played a note of printed music. Perhaps these pieces preserve a few precious examples of the way his musical mind may have worked on these occasions.

## Hymns

Howells composed a small number of hymn tunes for congregational use. However few of them have been published in mainstream hymnals and only 'Michael' (All my hope on God is founded) has become well-known. The two examples recorded here date from the 1960s. 'Sancta civitas' ('O Holy city, seen of John', words by W Russell Bowie) was one of three tunes commissioned in 1962 for 'Hymns for Church and School', and 'In manus tuas' ('This world, my God, is held within your hand', words by Hamish Swanston) was one of a pair that Howells wrote in 1968 for 'The New Catholic Hymnal'.

## Haec Dies

Haec Dies was the last in a series of Latin motets that Howells wrote at the behest of Richard Terry for the choir of Westminster Roman Catholic Cathedral. Terry built up the choir in the early years of the twentieth century, and through his work in editing the manuscripts of Tudor composers, re-discovered a rich repertoire of unaccompanied liturgical music. Terry was also keen to encourage modern composers, including Howells, to write in a liturgical idiom. This Easter motet was first heard in the Cathedral on Easter Day, 1918.

## A Maid Peerless

This lovely setting of a medieval poem in praise of the Blessed Virgin Mary has a long history. In its published form it dates from 1951 and was ostensibly written for the National Federation of Music Festival's competition for choirs that was held as part of the Festival of Britain celebrations. However this was but a revision of an earlier setting for upper voices and small orchestra composed in 1931. There may be a Scottish connection as the manuscript of the earlier version lay undisturbed for many years in the library of the Royal Scottish Academy of Music and Drama in Glasgow, but there is no evidence of any performance either north or south of the border. This is another response to a text in which through the lilting grace of its rhythms and the bittersweet richness of its harmony, Howells' mastery of mood and word-painting is effortlessly demonstrated.

## Sweetest of Sweets

'Sweetest of Sweets', together with a setting of another poem by George Herbert, 'Antiphon', were composed in the early 1970s at the suggestion of Sir David Willcocks and were first sung by the Bach Choir in 1977. This unaccompanied motet is written in Howells' most advanced harmonic idiom, characterised by sinuously interweaving chromatic vocal lines that come together in exquisitely complex and dissonant harmonies, yet without ever losing a sure sense of the music's forward momentum, and often coalescing in surprising common chords. The setting's climax ('But if I travel in your companie') and its culmination on a soft affirming chord of F sharp major, are heart-warming and life-enhancing.

Paul Andrews  
St Neots, June 2008

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.

## TEXTS

### Thee Will I Love

Thee will I love, my God and King,  
Thee will I sing, my strength and tow'r;  
For evermore thee will I trust,  
O God most just of truth and pow'r:

Who all things hast in order placed,  
Yea, for thy pleasure hast created;  
And on thy throne unseen, unknown,  
Reignest alone in glory seated.

Set in my heart thy love I find;  
My wand'ring mind to thee thou leadest;  
My trembling hope, my strong desire  
With heav'nly fire thou kindly feedest.

Lo, all things fair thy path prepare,  
Thy beauty to my spirit calleth,  
Thine to remain in joy or pain,  
And count it gain, whate'er befalleth.

O more and more thy love extend,  
My life befriend with heav'nly pleasure,  
That I may win  
Thy pearl of price, thy Paradise, thy countless treasure.

Since but in thee I can go free  
From earthly care and vain oppression,  
This pray'r I make for Jesu's sake:  
That thou me take in thy possession.

Robert Bridges (1844-1930)

### Hills of the North

Hills of the North, rejoice;  
River and mountain spring,  
Hark to the advent voice;  
Valley and lowland, sing;  
Though absent long, your Lord is nigh;  
He judgment brings and victory.

Isles of the Southern seas,  
Deep in your coral caves  
Pent be each warring breeze;  
Lulled be your restless waves;  
He comes to reign with boundless sway  
And make your wastes his great highway.

Lands of the East, awake  
Soon shall your sons be free;  
The sleep of ages break,  
And rise to liberty.  
On your far hills, long cold and grey,  
Has dawned the everlasting day.

Shores of the utmost West,  
Ye that have waited long,  
Unvisited, unblest,  
Break forth to swelling song,  
High raise the note that Jesus died,  
Yet lives and reigns; the Crucified.

Shout while ye journey home;  
Songs be in every mouth;  
Lo from the North we come,  
From East and West and South;  
City of God, the bonds are free;  
We come to live and reign in thee.

Charles Edward Oakley (1832-1865).

### I Love All Beauteous Things

I love all beauteous things,  
I seek and adore them;  
God hath no better praise,  
And man in his hasty days  
Is honoured for them.

I too will something make  
And joy in the making;  
Altho' tomorrow it seem'  
Like the empty words of a dream  
Remembered, on waking.

Robert Bridges (1844-1930)

### Missa Aedis Christi.

I Kyrie eleison (Lord, have mercy)  
Christe eleison (Christ, have mercy)  
Kyrie eleison (Lord, have mercy)

II Glory be to God on high, and in earth peace,  
good will towards men.  
We praise thee, we bless thee, we worship  
thee, we glorify thee,  
We give thanks to thee for thy great glory,  
O Lord God heav'nly King,  
God the Father Almighty,  
O Lord, the only begotten Son Jesu Christ;  
O Lord God, Lamb of God, Son of the Father,  
That takest away the sins of the world, have  
mercy upon us,  
Thou that takest away the sins of the world,  
have mercy upon us,  
Thou that takest away the sins of the world,  
receive our prayer  
Thou that sittest at the right hand of God the  
Father, have mercy upon us.  
For thou only art holy; thou only art the Lord;  
thou only, O Christ with the Holy Ghost, art  
most high in the glory of God the Father, Amen.

III I believe in one God,  
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:  
Who for us men, and for our salvation came  
down from heav'n,  
And was incarnate by the Holy Ghost of the  
Virgin Mary,  
And was made man,  
And was crucified also for us under Pontius  
Pilate  
He suffer'd and was buried.  
And the third day he rose again according to  
the scriptures,  
And ascended into heav'n,  
And sitteth on 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 proceedeth from the Father and the Son,  
Who with the Father and the Son together is  
worshipp'd and glorified,  
Who spake by the Prophets,  
And I believe one Catholick and Apostolick  
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.

IV Holy, Holy, Holy, Lord God of Hosts,  
Heav'n and earth are full of thy glory:  
Glory be to thee O Lord most High.

V Blessed is he that cometh in the name of  
the Lord:  
Hosanna in the highest.

VI O Lamb of God, that takest away the sins of  
the world,  
Have mercy upon us.  
O Lamb of God, that takest away the sins of  
the world,  
Have mercy upon us.  
O Lamb of God, that takest away the sins of  
the world,  
Grant us thy peace.

### **This world, my God, is held within your hand**

This world, my God, is held within your hand,  
Though we forget your love and steadfast might  
And in the changing day uncertain stand,  
Disturbed by morning and afraid of night.

Grant in the peace of evening we may walk  
As Adam in the garden that first day,  
Until we come with you in quiet talk  
To our eternal home the straightest way.

From youthful confidence to careful age,  
Help us each one to be your loving friend,  
Rewarded by the faithful servant's wage,  
God in three persons, reigning without end.

*Tune: In Manus Tuas* Hamish Swanston (b.1933)  
Commissioned for The New Catholic Hymnal

### **Haec Dies**

Haec Dies quam fecit Dominus: exultemus, et  
laetumur in ea.

(This is the day which the Lord has made: we will  
rejoice and be glad in it. Psalm 118:24)

### **A Maid Peerless**

A Maid peerless hath borne God's Son.  
Nature gave place when ghostly grace  
Subdued reason.  
A Maid peerless hath borne God's Son.  
Alleluia.

As for beauty,  
Or high gentry,  
She is the flower  
By God elect,  
For this effect,  
Man to succour.  
Of Virgins Queen,  
Lodestar of Light,  
Whom to honour  
We ought endeavour,  
Day and night:  
A Maid peerless hath borne God's son.  
Alleluia.

Medieval Poem

## Sweetest of Sweets

Sweetest of sweets, I thank you:  
When displeasure  
Did thro' my bodie wounde my minde,  
You took me thence, and in your house of pleasure  
A dainty lodging me assigned.

Now I in you without a bodie move,  
Rising and falling with your wings:  
We both together sweetly live and love,  
Yet say sometimes, "God help poor Kings."

Comfort, I'll die;  
For if you poste from me,  
Sure I shall do so, and much more:  
But if I travel in your companie,  
You know the way to heaven's door.

George Herbert (1593-1633)

## O Holy City, seen of John

O Holy City, seen of John, where Christ, the Lamb,  
doth reign,  
Within whose four-square walls shall come no  
night, nor need, nor pain,  
And where the tears are wiped from eyes that shall  
not weep again.

O shame to us who rest content while lust and  
greed for gain  
In street and shop and tenement wring gold from  
human pain,  
And bitter lips in blind despair cry,  
"Christ hath died in vain."

Give us, O God, the strength to build the City that  
hath stood  
Too long a dream, whose laws are love, whose  
ways are brotherhood,  
And where the sun that shineth is God's grace for  
human good.

Already in the mind of God that City riseth fair:  
Lo, how its splendour challenges the souls that  
greatly dare:  
Yea, bids us seize the whole of life and build its  
glory there.

Tune: *Sancta Civitas* W. Russell Bowie (1882-1969)

---

## BIOGRAPHIES

---

### THE CHOIR OF CHRIST CHURCH CATHEDRAL, DUBLIN

Tracing its origins back to 1493 with the founding of the choir school by Prior David Wynchester, Christ Church Cathedral Choir has always been highly regarded in Dublin's musical life and, together with the choir of neighbouring St Patrick's Cathedral, took part in the first performance of Handel's 'Messiah' in 1742. With the closure of the choir school in 1972, a new mixed-voice choir was formed and this remains the cathedral's principal choir today.

Under the direction of Judy Martin, Director of Music, the present choir is made up of female and male Lay Vicars Choral and Choral Scholars. In addition to the full part it plays in the worship in the cathedral, singing at least five choral services every week, the cathedral choir is also highly active with concerts, tours and regular broadcasts on both the RTÉ and BBC networks. The choir has, in recent years, toured extensively. Most recently it has performed in concerts and at services in New Zealand, Germany, Croatia, Slovenia and in

London's Westminster Abbey. In 2005, the choir undertook a week's residency at St Paul's Cathedral in London; in 2006, a very successful tour of the East coast of the United States of America and, in 2008 it performed *Messiah* in Basilica of the Holy House in the Italian town of Loreto at the invitation of the Associazione Rassegna Lauretana di Musica Sacra.

[www.cccdub.ie](http://www.cccdub.ie)



© Peter Parrshall

## SOPRANOS

Rosemary Beecher-  
Bryant  
Eleanor Caine  
Fiona Cullen  
Judith Gannon  
Sue Hemmens  
Aisling Kenny  
Sue Rynhart  
Elaine Whitehouse

## ALTOS

Rachel Adams  
Judith Lambert  
Felicity McElroy  
John Mountford  
Tuula Voutilainen

## TENORS

Richard Bloomfield  
Ernest Dines \* ^  
Cian Elliott  
Dermot Kiernan  
Pádraig Wallace

## BASSES

Barra Lysaght  
Simon McHale  
Gerald Rogers  
Paul Thomas ^

\* soloist in the Gloria of the Missa *Aedis Christi*  
^ soloist in the Credo of the Missa *Aedis Christi*

## JUDY MARTIN

Judy was organ scholar of Selwyn College, Cambridge between 1986 and 1989, where she studied conducting under Dr Andrew V. Jones. On graduating, she worked as an organist and conductor with posts at Exeter College, The Queen's College and Christ Church Cathedral in Oxford. At this time, she founded the nine-voice professional vocal ensemble, Voces Sacrae, a group she continues to direct. Voces Sacrae has recorded for BBC Radios 2, 3 and 4 and on national television in Australia, and has performed at venues both at home and abroad.

The group has recorded seven compact discs, most of which feature first recordings of contemporary sacred music, including the music of Michael Finnis, Gabriel Jackson, Michael Berkeley, Edmund Rubbra, Bob Chilcott and Magnus Williamson.

In 1991 Judy spent six months in Sydney, as part of the Music Department at Christchurch St Laurence, conducting, teaching and playing the organ. She also holds a PGCE (Secondary) Music qualification and in 1995, after two years of teaching, she was appointed Head of Music at The Abbey School, Reading, UK. Having relinquished

this post in order to pursue a career as a conductor and teacher, Judy co-founded the professional eight-voice choir at the church of St Mary Magdalen in Oxford, with whom she performed and recorded regularly in association with Oxford University Press, promoting contemporary choral repertoire. In 2001, she was appointed Director of Chapel Music at Worcester College, Oxford, where, in addition to maintaining the college's chapel choir of men and boys, she also founded a new mixed choir which rapidly gained an excellent reputation both within the university and further afield.

Judy is actively involved with Royal School of Church Music choirs and courses. She was, until recently, Assistant Director of the RSCM Southern Cathedral Singers. She has also been a tutor of the RSCM Millennium Youth Choir, which performed in London's Millennium Dome on New Year's Eve 1999. She was awarded an honorary ARSCM in 2006.

Judy was appointed to the post of Director of Music at Christ Church Cathedral, Dublin in 2003. Her work there centres on the provision of music for the five choral services held in the cathedral each week during term time. She maintains a high profile in the musical life of the city and is in

demand as an adjudicator for choral competitions both in Dublin and in the UK. She directs both the cathedral choir and the cathedral girls' choir. This work, together with her enthusiasm for the promotion of contemporary choral music, maintains the educational ethos which has been part of the life of the Cathedral for the past 500 years.



© Francis Knights

## TRISTAN RUSSCHER

Born in Perth, Western Australia, Tristan Russcher has been playing the piano since he was three years old. After receiving his Associate Diploma in Music (A.Mus.A) on the piano at the age of 14, at the time the youngest ever in Western Australia, he was awarded a full music scholarship to study the organ with Simon Wright at Ampleforth College, York, where he gained his A-Levels. In October 1999 he was offered an unconditional entry to Worcester College, Oxford to take up the position of Organ Scholar, where he studied the organ with David Goode and was tutored by Dr Robert Saxton.

He graduated with honours in Music in 2003. In February 2003 Tristan was awarded the joint Organ Scholarship at Christ Church and St Patrick's Cathedrals, Dublin for the period 2003-2005 and, in 2007, was appointed Assistant Director of Music at Christ Church Cathedral Dublin. In May 2005 he was the runner-up in the Pipeworks International Organ Competition and past recital venues include the National Concert Hall Dublin, St Mary's Pro-Cathedral Dublin, St Patrick's Cathedral Dublin, St Michael's Church Dun Laoghaire, Trinity College Dublin, Oosterkerk Amsterdam and Washington National Cathedral.

Tristan is a Fellow of the Royal College of Organists and has recorded with numerous CD labels including OxRecs, Priory and Signum. In 2008 Tristan presented the complete organ works of Olivier Messiaen in a week-long joint recital series with David Leigh, supported by Pipeworks.



© Randal Henly

He has been broadcast on RTE Lyric FM and BBC Radio 3 and Radio 4 and has an active organ and chamber music recital program in Ireland and abroad.

## THE ORGAN OF ST BARTHOLOMEW'S CHURCH

The organ of St Bartholomew's Church, was built in 1887 by Gray & Davidson, an influential firm of organ makers who were also responsible for the organs in Leeds Town Hall and Crystal Palace in London. Rebuilt in 1925, the St Bartholomew's organ was then left largely unaltered until 1963 when J.W. Walker undertook a major restoration. The 1963 rebuild changed the character of the organ but retained most of the original pipework and mechanism.

Towards the end of the 20th century, it became clear that the organ was in urgent need of restoration. The original Victorian soundboards required replacement, as they had cracked over the course of time and developed leaks. The work was entrusted to the Dublin organ builder Trevor Crowe, whose work includes much of the building of the organ in the National Concert Hall in Dublin, the organ in St Peter's, Eton Square, London and the organ of St Mary the Great, the University Church, Cambridge.

The rebuild was completed in 2002 and included a complete redevelopment of the organ, bringing back much of the character of the original by returning the third manual to the instrument.

### SWELL

- Bourdon 16
- Open Diapason 8
- Spitz Flute 8
- Salicional 8
- Voix Celeste 8
- Principal 4
- Harmonic Flute 4
- Nazard 2 2/3
- Fifteenth 2
- Tierce 1 3/5
- Mixture III-IV
- Double Trumpet 16
- Trumpet 8
- Oboe 8
- Vox Humana 8
- Clarion 4
- Tremulant

## CHOIR

- Gemshorn 8
- Clarinet Flute 8
- Gamba 8
- Principal 4
- Nason Flute 4
- Fifteenth 2
- Larigot 1 1/3
- Twenty Second 1
- Clarinet 8

## GREAT

- Double Diapason 16
- Open Diapason 8
- Viola 8
- Clarabella 8
- Stopped Diapason 8
- Principal 4
- Open Flute 4
- Twelfth 2 2/3
- Fifteenth 2
- Flute 2
- Tierce 1 3/5
- Furniture IV
- Trumpet 8
- Tremulant
- Bombarde 16
- Bombarde 8

## PEDAL

- Quintaton 32
- Open Wood 16
- Subbass 16
- Bourdon 16
- Principal 8
- Bass Flute 8
- Quint 5 1/3
- Choral Bass 4
- Mixture IV
- Bombarde 16
- Bass Trumpet 8
- Clarion 4

Great to Pedal, Swell to Pedal, Choir to Pedal  
Swell to Great, Choir to Great, Swell to Choir  
8 Thumb Pistons to Swell, Great and Choir  
8 General Thumb Pistons  
Great & Pedal Combinations Coupled, Choir &  
Pedal Combinations Coupled  
Generals on Pedal Toe Pistons, Generals on Swell Toe Pistons  
Solid-state capture system providing:  
16 Divisional Channels  
96 General Channels  
1998 stage sequencer

This recording was made with generous support from the Herbert Howells Trust.

Recorded at St Bartholomew's Church, Dublin, 22 - 24 February 2008,  
by kind permission of the Churchwardens and Select Vestry.  
Producer - Mark Wardell  
Engineer - Mike Hatch  
Editor - Andrew Riches  
Cover Image - Shutterstock  
Design and Artwork - Woven Design [www.wovendesign.co.uk](http://www.wovendesign.co.uk)

The Herbert Howells Society exists to promote the performance, recording and publication of Howells' works. For further information, please contact the Secretary, Andrew Millinger at 32 Barleycroft Road, Welwyn Garden City, Hertfordshire, AL8 6JU, England.  
Telephone **+44(0)1707 335315** Email: [andrew.millinger@virgin.net](mailto:andrew.millinger@virgin.net)

© 2008 The copyright in this recording is owned by Signum Records Ltd.  
© 2008 The copyright in this CD booklet, notes and design is owned by Signum Records Ltd.

Any unauthorised broadcasting, public performance, copying or re-recording of Signum Compact Discs constitutes an infringement of copyright and will render the infringer liable to an action by law. Licences for public performances or broadcasting may be obtained from Phonographic Performance Ltd. All rights reserved. No part of this booklet may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission from Signum Records Ltd.

SignumClassics, Signum Records Ltd., Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK  
**+44 (0) 20 8997 4000** E-mail: [info@signumrecords.com](mailto:info@signumrecords.com)

[www.signumrecords.com](http://www.signumrecords.com)