

The Cherwell Singers

present

Hymnody *through the ages*

Josef Laming
James Brown

organ & piano
conductor

Saturday, 6th July 2019
St Margaret's Church, Oxford

Programme

Veni creator Spiritus
Te lucis ante terminum
Ave maris stella

Plainsong
Thomas Tallis
Tomás Luis de Victoria

(Organ solo)

Chorale Prelude on *Ein feste Burg*
Ein feste Burg ist unser Gott
Come, Holy Ghost (Song 44)

Johann Gottfried Walther
Martin Luther
Orlando Gibbons

Three early American hymn tunes
Jesu, lover of my soul (Aberystwyth)

arr. Bob Burroughs
Dr Joseph Parry, arr. Howard

Interval

Hail, gladdening light
This is the truth sent from above

Craig Sellar Lang
Ralph Vaughan Williams

Hark, what a sound (Highwood)
Thee we adore

Andrew Fletcher
T. Frederick H. Candlyn

(Organ Solo)

Toccata on Hanover

Kenneth Leighton

Great is thy faithfulness
Here I am, Lord

arr. Jeffrey Howard
Dan Schuttke, arr. Craig Courtney

Battle Hymn of the Republic

arr. Peter J. Wilhousky

Jean Ha
Jack Lovell
Josef Laming
James Brown

flute & piccolo
piano (Burroughs)
organ & piano
conductor

Please do not interrupt the groups of hymns with applause.

Hymnody

The changing face of Hymnody through the ages

St Augustine of Hippo (354-430) was one of the first to define a hymn as a song of praise, and it is a definition that holds true over the many subsequent centuries up to the present day.

With such a rich repertoire of hymns from which to choose, the Cherwell Singers has this term decided to pick a choral arrangement of each example from each of the more important trends in hymnody which reflect the political, religious and sociological changes since the very earliest examples. From Latin plainsong to the Reformation, from Methodism and the Evangelical revivals of the nineteenth century up to contemporary works, this concert explores the riches of hymn arrangements for choirs such as ours, and causes us to reflect on the riches of this particular genre.

Hymns of course find their most natural home in the parish church, and we have chosen to present this concert in just such a setting at St. Margaret's Church, Oxford. With organist Josef Laming, we shall trace the history of hymnody from earliest times to the present day, and invite you to join us in hearing familiar melodies in sometimes surprising and unusual arrangements.

James Brown

Notes

It is clear from the headings of the Psalms (and from the text of Psalm 150: *...Praise him with the sounding of the trumpet, ...praise him with the strings and pipe...*) that music, both vocal and instrumental, was used alongside words of praise from the earliest times. But the association of music with secular song and dance has at times meant that church authorities have limited the use of music in worship.

Our concert begins with an example of the earliest music written down in quantity: plainsong (also called plainchant). In plainsong the words are sung to a single line of music, without accompaniment. The melodies are structured according to the ancient Greek modes (the precursor to the later system of major and minor keys). The tunes may be straightforward,

almost syllabic, settings of the words, or may contain elaborate decoration, known as melismas. *Veni creator Spiritus* is a ninth-century hymn, sung to a simple “Gregorian, Mode VIII” plainsong melody.

Veni, creator Spiritus
mentes tuorum visita,
imple superna gratia,
quæ tu creasti pectora.

Qui diceris Paraclitus,
altissimi donum Dei,
fons vivus, ignis, caritas
et spiritalis unctio.

Tu septiformis munere,
digitus paternæ dexteræ
tu rite promissum Patris
sermone ditans guttura.

Accende lumen sensibus,
infunde amorem cordibus,
infirmi nostri corporis,
virtute firmans petiti.

Per te sciamus da Patrem
noscamus atque Filium,
te utriusque Spiritum
credamus omni tempore..

Come, Holy Ghost, Creator blest,
and in our hearts take up Thy rest;
come with Thy grace and heav’nly aid,
To fill the hearts which Thou hast made.

O Comforter, to Thee we cry,
Thou heav’nly gift of God most high,
Thou Fount of life, and Fire of love,
and sweet anointing from above.

O Finger of the hand divine,
the sevenfold gifts of grace are thine;
true promise of the Father thou,
who dost the tongue with power endow.

Thy light to every sense impart,
and shed thy love in every heart;
thine own unfailing might supply
to strengthen our infirmity.

Praise we the Father and the Son
and Holy Spirit with them One;
and may the Son on us bestow
the gifts that from the Spirit flow.

(Rabanus Maurus, (776-856); trans. Edward Casswall (1814-1878))

The Renaissance brought musical elaboration in the form of settings of the familiar tunes in choral counterpoint. A common form would be for the verses of the text to be sung alternately to plainsong and in a choral arrangement. Each choral verse contains the plainsong melody, but this may be distorted rhythmically to meet the requirements of the setting.

Thomas Tallis (c.1505-1585) flourished through all the changes in church practice he experienced in his post at the Chapel Royal, and so set words in Latin as well as English. *Te lucis ante terminum* is one of the hymns of the early church, of unknown authorship, and Tallis published two settings in 1575, “festal” for feast days, and “ferial” for others; we are singing the slightly more elaborate festal setting. The plainsong is in the soprano.

Te lucis ante terminum,
 Rerum Creator poscimus,
 Ut solita clementia
 Sis praesul ad custodiam.
 Procul recedant somnia,
 Et noctium phantasmata:
 Hostemque nostrum comprime,
 Ne pollutantur corpora.
 Praesta pater omnipotens
 Per Jesum Christum Dominum
 Qui tecum in perpetuum
 Regnat cum Sancto Spiritu
 Amen

To Thee before the close of day,
 Creator of the world, we pray
 That, with Thy wonted favour, Thou
 Wouldst be our guard and keeper now.
 From all ill dreams defend our sight,
 From fears and terrors of the night;
 Withhold from us our ghostly foe,
 That spot of sin we may not know.
 O Father, that we ask be done,
 Through Jesus Christ, Thine only Son,
 Who, with the Holy Ghost and Thee,
 Doth live and reign eternally.
 Amen.

(Anon, trans. J M Neale (1818-1866))

Tomás Luis de Victoria (c.1548-1611) was given a grant to study in Rome in his late teens, where he remained for over twenty years, becoming regarded by some as on the same level as Palestrina; his music is characterised by a more overt emotional appeal than the more placid style of Palestrina, and is more daring in its use of dissonance and “forbidden” intervals.

Ave maris stella is a setting of a plainsong hymn. The words and melody are later than those of the Tallis, but the writers are unknown. This hymn is in praise of Mary, rather than of God, and is an early example of Catholic Marian devotion. The plainsong is in the tenor in the first and third choral verses and in the soprano in the second.

Ave, maris stella,
 Dei mater alma,
 atque semper virgo,
 felix cœli porta.
 Sumens illud «Ave»
 Gabrielis ore,
 funda nos in pace,
 mutans Evæ nomen.
 Solve vincla reis,
 profer lumen cæcis,
 mala nostra pelle,
 bona cuncta posce
 Monstra te esse matrem,
 sumat per te precem
 qui pro nobis natus
 tulit esse tuus.

Hail, star of the sea,
 Nurturing Mother of God,
 And ever Virgin
 Happy gate of Heaven
 Receiving that “Ave” (hail)
 From the mouth of Gabriel,
 Establish us in peace,
 Transforming the name “Eva” (Eve)
 Loosen the chains of the guilty,
 Send forth light to the blind,
 Our evil do thou dispel,
 Entreat (for us) all good things.
 Show thyself to be a Mother:
 Through thee may he receive prayer
 Who, being born for us,
 Undertook to be thine own.

Virgo singularis,
inter omnes mitis,
nos culpis solutos
mites fac et castos.

Vitam præsta puram,
iter para tutum,
ut videntes Jesum
semper collætémur.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto
tribus honor unus.

Amen.

O unique Virgin,
Meek above all others,
Make us, set free from (our) sins,
Meek and chaste.

Bestow a pure life,
Prepare a safe way:
That seeing Jesus,
We may ever rejoice.

Praise be to God the Father,
To the Most High Christ (be) glory,
To the Holy Spirit;
Honour, to the Three equally.

Amen.

(Anon, 9th century or earlier, trans. Wikipedia)

Martin Luther (1483-1546) aimed to reform the church; it was only when the Catholic Church rejected his ideas that separate “protestant” churches came into being. Among his many demands was the use of the vernacular in worship in place of the universal use of Latin. New German hymns were needed, and new tunes to accompany them – thus breaking away from the long-established use of ancient Latin hymns with equally ancient plainsong melodies. Luther himself wrote both words and tune of *Ein feste Burg*, which is first known to have been published in 1529. The rhythm of the tune broke away from the uniformity of plainsong, introducing a form of speech rhythm, which related to the other great change – singing was no longer to be restricted to a choir, but would be undertaken by all.

However, at first the new tunes were unfamiliar, so it became the practice for the organ to play over the tune in advance and then support the singing. Over time these preludes developed into formal compositions, called Chorale Preludes – and indeed Bach was subjected to complaints that they had become too complex.

Johann Gottfried Walther (1684-1748) was a contemporary and cousin of J. S. Bach. He was a prolific writer on music as well as composer. His setting of *Ein feste Burg* is in two parts, which will be interleaved with our singing of the hymn.

Ein feste Burg ist unser Gott,
Ein gute Wehr und Waffen.
Er hilft uns frei aus aller Not,
Die uns jetzt hat betroffen.

Our God stands like a fortress rock
with walls that will not fail us;
he helps us brace against the shock
of fears which now assail us.

Der alt böse Feind,
 Mit Ernst er's jetzt meint,
 Groß Macht und viel List
 Sein grausam Rüstung ist.
 Auf Erd ist nicht seinsgleichen.
 Mit unsrer Macht ist nichts getan,
 Wir sind gar bald verloren.
 Es streit für uns der rechte Mann,
 Den Gott selbst het erkoren.
 Fragst du, wer der ist?
 Er heißt Jesus Christ,
 Der Herr Zebaoth,
 Und ist kein andrer Gott.
 Das Feld muß er behalten.
 Und wenn die Welt voll Teufel wär
 Und wollt uns gar verschlingen,
 So fürchten wir uns nicht so sehr,
 Es soll uns doch gelingen.
 Der Fürst dieser Welt,
 Wie sau'r er sich stellt,
 Tut er uns doch nicht.
 Das macht, er ist gericht.
 Ein Wörtlein kann ihn fällen.
 Das Wort sie sollen lassen stahn
 Und kein Dank dazu haben;
 Er ist bei uns wohl auf dem Plan,
 Mit seinem Geist und Gaben.
 Nehmen sie den Leib,
 Gut, Ehr, Kind und Weib,
 Laß fahren dahin.
 Sie habens kein Gewinn.
 Das Reich muß uns doch bleiben.

the enemy of old
 in wickedness is bold;
 this seems his victory hour,
 he fears no earthly power
 and arms himself with cunning.
 We win no battles through our might,
 we fall at once dejected;
 the righteous one will lead the fight,
 by God himself directed.
 You ask, 'Who can this be?'
 Christ Jesus it is he,
 eternal King and Lord,
 God's true and living Word,
 no one can stand against him.
 And though the world seems full of ill,
 with hungry demons prowling,
 Christ's victory is with us still,
 we need not fear their howling.
 The tyrants of this age
 strut briefly on the stage:
 their sentence has been passed.
 We stand unharmed at last,
 a word from God destroys them.
 God's word and plan which they pretend
 is subject to their pleasure,
 will bind their wills to serve God's end,
 which we who love him treasure.
 Then let us take our lives,
 goods, children, husbands, wives,
 and carry all away;
 theirs is a short-lived day,
 ours is the lasting kingdom.

(Martin Luther; trans: Stephen Orchard)

In England the use of the organ for accompaniment had not developed to the same extent as in other parts of Europe. In addition, the influence of Calvinism, which led to the Puritan movement, drove the rejection of the elaboration of Lutheran worship, in music especially.

In 1623, **George Wither** (1588-1667) published *The Hymnes and Songs of the Church*, including 17 tunes written by **Orlando Gibbons** (1583-1625).

These tunes are named for the songs to which they are attached, and some of them are linked to multiple hymns, not all of which fit them equally well! Furthermore, *Song 44* is simply a version of *Song 9* with a minor change of rhythm and a repeat of the last line to extend it. These settings are simple and without melismas, in accordance with Puritan taste, but are none the less beautiful for that.

Come, Holy Ghost, the maker, come;
Take in the souls of thine thy place;
Thou whom our hearts had being from,
Oh, fill them with thy heav'nly grace.

Thou art that comfort from above,
The highest doth by gift impart;
Thou spring of life, a fire of love,
And the anointing spirit art:

Far from us drive away the foe,
And let a speedy peace ensue:
Our leader also be, that so
We ev'ry danger may eschew.

To thee, the Father, and the Son:
(Whom past and present times adore)
The one in three, and three in one,
All glory be for evermore.

(George Wither, 1623)

The Puritans' grip on the practice of worship continued to increase into the Commonwealth; and barely thirty years after the death of Gibbons, they had destroyed all the organs in the country, had ordered that the only hymns to be used were the (biblically sanctioned) Psalms, and required that these should be forced into a straightjacket of rhythmic squareness designed to remove any hint of dance or enjoyment – the so-called metrical Psalms.

After the restoration of the monarchy church ritual returned and new organs were built. But the Puritan legacy remained, as the choirs now sang their own music, and congregations continued to sing the four-square psalms (some of which, indeed, survive in use to this day).

It was not until the Great Awakening (or Evangelical Revival) a century later that a new enthusiasm for involving the congregation in worship returned, with a greater emphasis on individual piety. This change affected not only Britain, but its colonies as well, and our first examples are from America, though the text of the last is by the great English non-conformist hymn-writer **Isaac Watts** (1674-1748).

Gather ye who now would worship and adore the Lord our God;
Will you pray with all your power that we may receive his Word?

All is vain unless the Spirit of the Holy One comes down;
Humbly pray, and holy manna will be shower'd all around.

Let us love our God supremely, that we may love each other, too;
For if we truly love and serve Him, He creates our lives anew.

All is vain unless the Spirit of the Holy One comes down;
Humbly pray, and holy manna will be shower'd all around.

(words: George Atkins, Tune: William Moore 1825)

Come, Thou Fount of ev'ry blessing, tune my heart to sing Thy praise;
streams of mercy, never ceasing, call for songs of loudest praise.
Teach me some melodious sonnet, sung by flaming tongues above.
Praise the mount! I'm fixed upon it, mount of God's redeeming love.

Jesus sought me when a stranger, wand'ring from the fold of God;
came to rescue me from danger, from the downward path I trod.
To His grace how great a debtor daily I'm constrained to be!
Let that grace now like a fetter, bind my wand'ring heart to Thee.

(words: Robert Robinson 1759, tune: anon 1813)

When I can read my title clear
To mansions in the skies,
I bid farewell to every fear,
And wipe my weeping eyes.

Oh, I feel like I'm on my journey home.

Should earth against my soul engage,
And all temptation's darts be hurl'd,
In grace I'll smile at Satan's rage,
And brave a frowning world.

Oh, I feel like I'm on my journey home.

(words: Isaac Watts, refrain: anon, tune: anon 1817)

In Britain the height of the Evangelical Movement came with the foundation of Methodism by John Wesley (1703-1791), who like Luther initially wanted to reform the church he was part of and only broke away when that didn't happen. John was a preacher, and his brother, **Charles Wesley** (1707-1788), wrote the hymns he needed, in great quantities (Charles's son and grandson were also notable church musicians). Methodism took root especially in Wales, and Welsh musicians wrote many of the best loved Methodist hymn tunes. *Aberystwyth*, by **Dr Joseph Parry** (1841-1903), is one of the best known examples.

Jesu, lover of my soul,
Let me to Thy bosom fly,
While the nearer waters roll,
While the tempest still is high:
Hide me, O my Saviour, hide,
Till the storm of life is past;
Safe into the haven guide;
O receive my soul at last.

Other refuge have I none,
Hangs my helpless soul on Thee;
Leave, ah leave me not alone,
Still support and comfort me:
All my trust on Thee is stayed,
All my help from Thee I bring;
Cover my defenceless head
With the shadow of Thy wing.

Plenteous grace with Thee is found,
Grace to cover all my sin;
Let the healing streams abound;
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of Thee;
Spring Thou up within my heart,
Rise to all eternity.

(Charles Wesley)

Through this period, the Catholic church had continued its tradition of using Latin and keeping the congregation at arm's length. But in the nineteenth century, the Oxford movement brought the Catholic regard for its roots in the ancient church back into Anglicanism, providing an "Anglo-Catholic" ("high") alternative within the fundamentally protestant Church of England. High churchmen such as the Oxford theologian **John Keble** (1792-1866) translated ancient hymns, and congregations were given opportunities to sing them from *Hymns Ancient and Modern* of 1861, and other new hymnbooks.

Hail Gladdening Light was translated by John Keble from the Greek hymn, *Phos Hilaron*, the earliest Christian hymn recorded outside the Bible that is still in use today.

The British organist **Craig Sellar Lang** (1891-1971) was a school teacher. His many books on organ technique were influential and widely used. This setting of *Hail Gladdening Light* was written for congregation and choir – one imagines the chapel of the school where he taught as the setting.

Hail, gladdening Light, of His pure glory poured,
Who is th'Immortal Father, Heavenly, Blest;
Holiest of Holies, Jesus Christ our Lord!
Now are we come to the sun's hour of rest;
The lights of evening round us shine,
We hymn the Father, Son, and Holy Spirit divine.
Worthiest art Thou at all times to be sung,
With undefiled tongue,
Son of our God, Giver of life, Alone;
Therefore in all the world Thy glories, All things own.

(3rd century; trans. John Keble)

Ralph Vaughan Williams (1872-1958) was neither religious nor atheist, but maintained a “cheerful agnosticism”. This did not get in the way of his doing much work for church music, not least by editing the music of the *English Hymnal* of 1904 which for many years was the main competitor to *Hymns Ancient and Modern*. He was notable for adapting tunes he found in his research into folksong as tunes for hymns, and for discovering folk carols such as *The Truth from Above*.

This is the truth sent from above,
The truth of God, the God of love;
Therefore don't turn me from your door,
But hearken all both rich and poor.
The first thing which I do relate
Is that God did man create;
The next thing which to you I'll tell
Woman was made with man to dwell.
Thus we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That he would redeem us by his Son.
Thus he in love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what he did say.

(traditional)

The Catholic Church, meanwhile, continued unchanged. But in the early twentieth century the Catholic musician **Richard Runciman Terry** (1865-1938) made new editions of much Tudor music, and wrote hymn tunes, such as *Highwood*, which were as good as those Anglicans were used to.

Hark what a sound, and too divine for hearing,
stirs on the earth and trembles in the air!
Is it the thunder of the Lord's appearing?
Is it the music of his people's prayer?

Surely he cometh, and a thousand voices
shout to the saints, and to the deaf are dumb;
surely he cometh, and the earth rejoices,
glad in his coming who hath sworn: I come!

Through life and death, through sorrow and through sinning,
he shall suffice me, for he hath sufficed:
Christ is the end, for Christ was the beginning,
Christ the beginning, for the end is Christ.

(Frederick William Henry Myers (1843-1901))

The Catholic Church had kept up the use of plainsong, and some composers used it as the basic for anthems. Twentieth century musical ideas made it easier to write music which was adapted to the irregular rhythms of plainsong (by contrast, Tallis and Victoria had adapted the plainsong to their rhythm). This example is by **T. Frederick H. Candlyn** (1892-1964), a British-born choirmaster who spent his career at churches in New York.

Thee we adore, O hidden Saviour, thee
who in Thy sacrament art pleased to be;
both flesh and spirit in Thy presence fail,
yet here Thy presence we devoutly hail.

O blest memorial of our dying Lord,
who living bread to us doth here afford;
O may our souls for ever feed on Thee,
and Thou, O Christ, for ever precious be.

Fountain of goodness, Jesu, Lord and God,
cleanse us, unclean, with Thy most cleansing blood;
increase our faith and love, that we may know
the hope and peace which from Thy presence flow.

O Christ, whom now beneath a veil we see,
may what we thirst for soon our portion be:
to gaze on Thee unveiled, and see Thy face,
the vision of Thy glory and Thy grace.

(St Thomas Aquinas, trans J. R. Woodford (1820-1885))

Kenneth Leighton (1929-1988) was a university teacher who composed highly regarded church and organ music. The ***Toccata on Hanover*** is part of a suite of settings of hymn tunes. The tune Hanover was written by **William Croft** (1678-1727), an organist of Westminster Abbey.

The mid-twentieth century also brought new methods of Evangelism. Radio and television brought individual evangelists to a wide audience. Naturally their choices of music were influential in determining what became popular and used in churches as well as in their mission meetings and broadcasts. One such evangelist was Billy Graham, who in his crusades often used the hymn ***Great is thy faithfulness*** written by **Thomas O. Chisholm** (1866-1960) with music by **William Runyan** (1870-1957).

Great is Thy faithfulness, O God my Father;
There is no shadow of turning with Thee,
Thou changest not, Thy compassions they fail not,
As Thou hast been, Thou forever wilt be.

Great is Thy faithfulness! Great is Thy faithfulness!
Morning by morning new mercies I see
All I have needed Thy hand hath provided
Great is Thy faithfulness, Lord unto me!

Summer and winter and springtime and harvest,
Sun, moon, and stars in their courses above;
Join with all nature in manifold witness,
To Thy great faithfulness, mercy, and love.

Great is Thy faithfulness! etc.

Thine own dear presence to cheer and to guide;
Strength for today, and bright hope for tomorrow
Blessings all mine, with ten thousand beside.

Great is Thy faithfulness! etc.

(words: Thomas Chisholm, 1923, melody: William Runyan)

The “charismatic” movement has carried the new style of evangelism into churches, often completely displacing older forms of worship, replacing the organ by a piano or synthesiser, and even using pop style music with guitars and drums. But even where the last has not happened, a greater freedom in the use of instruments is frequent. ***I, the Lord of sea and sky*** is a modern setting of new words based on a biblical text using piano and flute to give new colours to the accompaniment. Words and music are both by the American Catholic hymn writer, **Dan Schutte** (1947-)

I, the Lord of sea and sky,
I have heard My people cry,
All who dwell in deepest sin My hand will save
I, who made the stars of night,
I will make their darkness bright,
Who will bear My light to them? Whom shall I send?

*Here I am, Lord. Is it I, Lord? I have heard You calling in the night.
I will go, Lord, if You lead me, I will hold Your people in my heart.*

I, the Lord of snow and rain,
I have borne My people's pain,
I have wept for love of them, They turn away
I will break their hearts of stone,
Give them hearts for love alone,
I will speak my words to them. Whom shall I send?

Here I am, Lord. Is it I, Lord? etc.

I, the Lord of wind and flame,
I will tend the poor and lame,
I will set a feast for them, My hand will save.
Finest bread I will provide
Till their hearts be satisfied.
I will give my life to them. Whom shall I send?

Here I am, Lord. Is it I, Lord? etc.

(Dan Schutte 1981)

We end with a reminder that hymns are not always sung for worship or as contemplation, but may be used to stir up patriotic emotions or the like. The abolitionist forces in the American Civil War used a marching song of uncertain origin, which they sang to the well-known words: *John Brown's Body*. In 1861 the writer and social activist **Julia Ward Howe** (1819-1910) heard the song and was inspired to write new, more serious, lyrics for it. These immediately became popular, and remain so to this day.

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on.

Glory, Glory, Hallelujah! His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps,
They have builded Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps:
His day is marching on.

Glory, Glory, Hallelujah! His truth is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me.
As He died to make men holy, let us die to make men free,
While God is marching on.

Glory, Glory, Hallelujah! His truth is marching on.

(Julia Ward Howe 1861)

Biographies

Josef Laming organ

Josef Laming is a harpsichord and organ player, currently studying with Carole Cerasi at the Royal Academy of Music. He was awarded the Historical Performance Enlightenment Scholarship upon entry.

In 2018 Josef graduated with a first class degree in Music from New College, Oxford, where he was the Organ Scholar. Josef appeared on CD with the Choir of New College, and toured with them to the USA and Hungary, where he played Byrd and Buxtehude on Hungarian national radio as part of the Filharmónia Magyarország festival.

Josef has worked as principal harpsichordist with the Oxford Bach Soloists and has performed J. S. Bach's Harpsichord Concerto in F with them.

James Brown conductor

James Brown was organ scholar of Girton College, Cambridge before doing further study of organ with Lionel Rogg at the Geneva Conservatoire, Switzerland. After two years as Guest Artist in Residence at the First United Methodist Church, Lubbock, Texas, USA, he returned to England where he was Organist of Dean Close School.

In 2006 James moved to Oxford where he is Organist of the historic University Church, and teaches organ at Abingdon and New College Schools as well as pursuing freelance work as an organist and pianist. He is also a tenor lay clerk in the choir of New College.

James has given recitals in the UK, USA, Belgium and Switzerland, and appeared on both BBC radio and television. He also performs solo classical piano recitals for Cunard, P&O, and Fred Olsen cruise lines.

James has been conducting the Cherwell Singers since 2007.

The Cherwell Singers

Soprano

Christy Callaway-Gale
Stephanie Gilroy
Elina Screen
Stephanie Sumner-Jones
Lucy Watson
Jessica Webster
Eve-Marie Wenger

Tenor

Josh Crolla
Jack Lovell
David Read
Alistair Sterling

Alto

Virginia Allport
Elizabeth Kreager
Anna Orłowska
Joanna Poulton

Bass

Benjamin Breyer
Paul Hodges
Jonathan Mapley
Simeon Mitchell
Tom Robinson

If you are interested in joining us please contact James Brown at:
director@cherwellsingers.org

Please visit our web site to learn more about the choir, and listen to some of our recordings online. Use the web form to register yourself on our email list, to ensure you receive notification and full details of future concerts.

www.cherwellsingers.org