

Tony HEWITT-JONES

CHORAL WORKS AND COMPLETE ORGAN MUSIC

Vivum Singers
Tom Winpenny, director
organ of St Barnabas Church, Ealing

INCLUDES FIRST RECORDINGS

TONY HEWITT-JONES Music for Chorus and Organ

1	<i>Fanfare</i> (1960)*	1:23
2	<i>At the round earth's imagin'd corners</i> (1955)*	2:53
	Sonata for organ (<i>Missa Brevis</i>) (1971)	12:33
3	I Kyrie eleison	2:35
4	II Gloria	4:03
5	III Sanctus, Benedictus and Hosanna	1:52
6	IV Agnus Dei	4:03
	<i>The Divine Image</i> (1967)	14:19
7	I I am the wind which breathes upon the sea – Alpha and Omega	5:08
8	II Sweet Infancy!	1:07
9	III Spirit of Beauty	2:25
10	IV To Mercy, Pity, Peace and Love	2:08
11	V Then sing, ye Birds	1:55
12	VI Jesu is love that lastès ay	1:36
13	<i>Whitsunday Processional</i> (1955)	3:55
	<i>Mass of the Reconciliation</i> (1965)*	7:47
14	I Kyrie eleison	1:23
15	II Sanctus and Benedictus	1:14
16	III Agnus Dei	1:28
17	IV Motet: O Saviour of the world	1:23
18	V Gloria in excelsis Deo	2:19

19	<i>Wedding March</i> (1960)	2:40
20	<i>Thou art Peter</i> (c. 1978)	1:14
	<i>Music for Joyful Occasions</i>	10:35
21	No. 1 Intrada (1980)	1:24
22	<i>Rejoice and be merry</i> (1954)	2:37
	<i>Music for Joyful Occasions</i>	
23	No. 2 Toccata (1978)	2:47
24	<i>Out of the deep</i> (1989)	2:19
	<i>Music for Joyful Occasions</i>	
25	No. 3 Fanfare and Processional (1982)	6:24
	<i>The Gloucester Service</i> (1981)	5:04
26	Magnificat	3:15
27	Nunc dimittis	1:49

TT 67:21

ALL EXCEPT * FIRST RECORDINGS

Vivum Singers **2** **7**—**12** **14**—**18** **20** **22** **24** **26** **27**
Francesca Massey, organ accompanist **15** **20** **22** **26** **27**
Tom Winpenny
conductor **2** **7**—**12** **14**—**18** **20** **22** **24** **26** **27**
organ soloist **1** **3**—**6** **13** **19** **21** **23** **25**
organ of St Barnabas Church, Ealing

TONY HEWITT-JONES – A BIOGRAPHICAL SKETCH

by Tim Hewitt-Jones

Tony Hewitt-Jones – my father – was born in Ealing (then a western suburb of London) in 1926 and grew up on the Sussex coast and in London, being educated at Hurst Court Preparatory near Hastings and then Westminster School, where he had piano and organ lessons and became interested in composition. In 1940 the Blitz necessitated the evacuation of the school to Whitbourne Court, in Worcestershire, where he had organ lessons with Ivor Atkins, Organist of Worcester Cathedral.¹ Although not primarily an organist, he would later gain the Associateship diploma of the Royal College of Organists (ARCO) and win its Read and Limpus Prizes. He won a language scholarship to Christ Church, Oxford, but further education was disrupted by National Service, from 1943 to 1947, when, as a translator in the Navy, he was part of the occupying force of Wilhelmshaven – a port on the north-west coast of Germany, to the west of Hamburg. Musical activities were evidently continued, as is shown from a programme of a Bach organ recital in the Garrisonkirche at nearby Cuxhaven in August 1946 in aid of relief work.² Around this time, back in London, he also participated in performances of the Morley College Choir and Orchestra led by Walter Goehr and Michael Tippett, where there was an inspiring creative atmosphere, as well as a renaissance of early music – the Monteverdi Vespers receiving its first performance in England in July 1946.

¹ Ivor Atkins (1869–1953) was a close friend of Edward Elgar. Atkins' son, E. Wulstan Atkins, documented the association in *The Elgar-Atkins Friendship*, David & Charles, Newton Abbot, 1984. Hewitt-Jones maintained correspondence with Atkins into his twenties.

² The programme, given on 24 August at 8pm, comprised Bach's Prelude and Fugue in A minor, BWV543, the Partita on *O Gott, du frommer Gott*, BWV767, the 'Dorian' Toccata, BWV538i, an unspecified Prelude in C minor, four chorale preludes, BWV644, 643, 613 and 600, from the *Orgelbüchlein*, and the 'St Anne' Fugue, BWV552ii, which concludes *Clavierübung III*. Replying on 29 July 1946 to a letter from Hewitt-Jones, Atkins wrote:

I am glad that you have been trying out some Bach in that great man's country. I like your programmes and you probably feel happy in playing them to people predisposed to appreciating such music. [...] You don't say much about those *actions*! I don't suppose that organ building is up to English standards. It is some years since I played on continental organs but my impression is that the tone was rough and refinement in voicing seemed to be non-existent.

Arriving at Oxford in 1947, Tony was much encouraged in composition by Bernard Rose at Magdalen College, and also met fellow student Anita Lawson, who became his wife. He began to write choral works, and pieces for organ and other instruments, and on leaving university he declined the offer of a job as répétiteur at Covent Garden, preferring to pursue his own musical path. In spite of some musical successes, life in post-war London was hard, and eventually, in 1953, he and Anita (and their two children, Caroline and Timothy – me – who were both to follow musical careers) settled in Gloucestershire, where he taught at Dean Close School and then joined the Gloucestershire Community Council, becoming Music Organiser and founder of the Gloucestershire Youth Orchestra. Among other works at this time he wrote the anthem *At the Round Earth's Imagined Corners*, the *Seven Sea Poems* for baritone, chorus and orchestra, a *Sinfonietta for Strings*, all published by Novello, and thereafter a *Magnificat & Nunc Dimittis* for Magdalen College, Oxford, a *Te Deum* commissioned for the Gloucester Three Choirs Festival in 1961, and the *Mass of the Reconciliation* for Coventry Cathedral in 1965 (25 years after the devastating bombing of the cathedral by the Luftwaffe), many of these works being broadcast on the BBC Third Programme.

My father wrote a wide variety of music. There were further choral works, both sacred and secular, including the commissions *Good Company*, a cantata for baritone, chorus and orchestra, for the Derby Choral Society in 1964 (published by Novello a year later); *The Divine Image* for the Cheltenham Bach Choir in 1966; *Two Canticles* for the Farnham Festival 1967; Evening Services for St John's College, Cambridge, in 1976 and Gloucester Cathedral in 1981; and a cantata, *The Celestial City*, for the Bristol Bach Choir in 1977, with a further commission, *Benedicite*, for the Three Choirs Festival in 1986.

Tony (he was always called 'Tony', never 'Anthony') was much in demand locally as a conductor and accompanist, and a memorable concert which he directed in Gloucester Cathedral was a Vaughan Williams Centenary Concert in 1972 with Felicity Lott and John Barrow as soloists in *A Sea Symphony*, preceded by the *Fantasia on a Theme of Thomas Tallis* (in the very building where it had first been heard, 62 years earlier) and Tallis' 40-part motet *Spem in alium* – a love of these English composers being part of his deep cultural background. He worked with many fine soloists, among them the tenor



Tony Hewitt-Jones' 'musical signature'

Neil Jenkins who in 1972 commissioned *Five Songs of Walter Raleigh* (which, with the pianist Roger Vignoles, was premiered on a tour of British music clubs and subsequently broadcast) and featured in the first performances of a number of larger choral works: *Rembrandt* in 1970, *Return from a Far Country* in 1976 and one of two historical cantatas, *The Battle of Tewkesbury*, in 1971, the other – *Edmund, King and Martyr* – being sung by Peter Pears in Bury St Edmunds, Suffolk, in 1974.

Apart from the choral works, major compositions included the impressive Organ Sonata (*Missa Brevis*) written for Alun Hoddinott and the new university organ at Cardiff in 1971 and performed by John Sanders, the Trio for Clarinet, Viola and Piano commissioned by the Stadler Trio (1969), the Piano Trio written for the Joubert Trio (1985) and a Trumpet Concerto (1986); there were also concertos for oboe (1966) and clarinet (1967), as well as a Suite for Solo Cello, written for my mother in 1969. But he also wrote a wide variety of shorter instrumental works and many occasional pieces, such as the *Fanfares for the Opening of the Severn Bridge* by Queen Elizabeth II in 1966.

His musical style was clearly of the second half of the twentieth century, lyrical in harmonic design, but also at times quite challenging in dissonance, though always with integrity of intent. This language was honed by a further course of study with Nadia Boulanger in Paris in 1969.

With his distinctive beard and pipe, depicted in his own cartoon signature made up of musical symbols noticeable in left-handed profile, he was a lively, outgoing character, much loved both by students and adults in his native Gloucestershire, and sorely missed on his untimely death at the age of 63. His daughter and son are delighted that his grandson has produced this recording on the centenary of their (grand)father's birth!

Tim Hewitt-Jones was Principal Cello with the National Youth Orchestra of Great Britain (1974), a graduate of St John's College, Cambridge (1974–77), and a post-graduate scholar at the Royal Academy of Music (1977–79). He became Principal Cello of the Sadlers Wells Royal Ballet in 1979, and then, from 1981, a member of the Orchestra of the Royal Opera House, Covent Garden. He is also conductor of Dulwich Youth Orchestra, an examiner for the Associated Board of the Royal Schools of Music and cello teacher at Dulwich Prep, London, and Alleyn's School, Dulwich.

THE MUSIC ON THIS ALBUM

by Tom Winpenny

The repertoire on this recording spans almost all of Tony Hewitt-Jones' career as a professional composer. His choral and organ music reveals a musician whose compositions, always sincere, range from the instant appeal of highly practical works in a tonal style, to deeply felt pieces in a demanding late twentieth-century harmonic and contrapuntal idiom.

The energetic **Fanfare** (1960) ^[1], which was commissioned by Novello & Co. for an anthology of organ works entitled *Fanfares and Processionals*, keenly reflects Hewitt-Jones' positivity and energy. The opening broken-chord figuration sets the spirited mood, its brisk $\frac{4}{4}$ metre enlivened by accents every fourth quaver. It is written in the Lydian mode – its sharpened fourth degree of the scale adding an optimistic

F sharp to bright C major. The movement increases in drive and tempo from the midpoint, and the closing section treats the opening figure contrapuntally in diminution with quavers in the right hand, crotchets in the left, and minims in the feet. One of Hewitt-Jones' best-known works, it owes its popularity in part to Christopher Herrick's recording from St Paul's Cathedral.¹

At the round earth's imagined corners [2] was written soon after Hewitt-Jones began teaching at Dean Close School, for a visit by the school choir to nearby Tewkesbury Abbey to sing on Whitsunday 1955. A direct and concise setting of John Donne's famous sonnet, the work exemplifies Hewitt-Jones' assured part-writing and economy of style, its four-voice texture offering expressive and contrasting treatment of the contrastingly vivid lines of the text. The work received broadcasts in the 1960s by Peterborough Cathedral Choir under Stanley Vann and Magdalen College Choir, Oxford, under the composer's former tutor, Bernard Rose.

The Sonata for Organ was composed in 1971 at the request of Alun Hoddinott (to whom it is dedicated) for the inauguration of the Walker organ in the newly founded music department of University College, Cardiff (now Cardiff University).² The work is subtitled *Missa brevis*, since each movement reflects a principal element of the ordinary of the Mass, and the rhythm of the melodic gestures corresponds to the liturgical text. The dramatic opening chords of the initial 'Kyrie' [3], marked *appassionato*, declaim 'Kyrie eleison' ('Lord, have mercy'). The central section is polyphonic in nature, before combining with the opening figure and accelerating to an impassioned final statement. As in the opening movement, the first bar of the second-movement 'Gloria' [4] incorporates all twelve notes of the chromatic scale. A knotty toccata, its manual semiquaver *moto perpetuo* is set against a pedal line of the same chromatic sequence – although in longer note-values – and it reflects the rhythm and emphasis of the entire Latin text ('Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis...'). For

¹ *Organ Music from the City of London*, Vista 1047 (LP), released in 1977 but recorded before the refurbishment of the cathedral organ, which began in 1973.

² The work was later broadcast on BBC Radio by Gillian Weir in a recital given as part of the 1974 Gloucester Three Choirs Festival (<https://genome.ch.bbc.co.uk/fb9501c9e954a47140963c6fd905c007>).

the more reflective central section, the ‘text’ – ‘Qui tollis peccata mundi’ – is transferred to the right hand. A reprise of the initial material follows, and the movement builds in energy and excitement and concludes with an emphatic ‘Amen.’ The mystical single-line opening of the ‘Sanctus’ [5] is contrasted with bright registrations evoking the idea that ‘Pleni sunt coeli et terra gloria tua’ (‘Heaven and earth are full of your glory’) and an expressive two-part counterpoint suggesting that ‘Benedictus qui venit’ (‘Blessed is he who comes’). This passage leads into ‘Osanna’, heard first in dialogue between the hands, but soon overflowing and erupting into a final full organ *glissando*. The concluding movement, ‘Agnus Dei’ [6], in $\frac{3}{4}$, has the feel of the solemn tread of a passacaglia, though its 32-bar bass-line is perhaps not a true ground bass, since it is heard only twice, the second time being in inversion. The stark concluding section, marked *senza misura*, draws on the opening gestures of the Kyrie, here declaiming an anguished ‘Dona nobis pacem’ (‘Grant us peace’).

The Divine Image is one of Hewitt-Jones’ most ambitious choral works. Scored for eight-part unaccompanied choir, with solo contributions, it was composed for Cheltenham Bach Choir – one of the many local choral groups for whom Hewitt-Jones acted as accompanist – and their conductor Eric Sanders, on the choir’s 21st anniversary. The composer’s selection of wide range of texts on the image of God – including mystical, metaphysical and Romantic – is mirrored by a rich harmonic palette, challenging vocal textures including cluster chords, solo lines, and bold word-painting. The work is bookended by the two earliest texts: in the opening movement [7] the Irish mythical, pre-Christian, ‘Song of Amergin’ and in the concluding movement [12], verses by the fourteenth-century hermit Richard Rolle of Hampole. Traherne’s ‘The Rapture’ receives a scherzo-style treatment for upper voices [8], whereas words by Shelley are set for lower voices, with a chromatically expressive tenor solo [9]. The lilting, strophic setting of the poem by William Blake which gives its name to the entire cycle [10] is contrasted with brisk and energised writing in lines from Wordsworth’s ‘Ode on Intimations of Immortality’ [11].

The *Whitsunday Processional* [13] seems likely to have been composed for the visit by Dean Close School Choir to Tewkesbury Abbey. It dates from around the

time that Hewitt-Jones was taking organ lessons from Herbert Sumsion, organist of Gloucester Cathedral, in preparation for taking the Associateship of the Royal College of Organists which he was awarded in 1957.³ This predominantly chordal work – its part-writing reminiscent of the style of the ceremonial music of Sumsion and another Gloucestershire composer, Ralph Vaughan Williams – is marked by a stately crotchet-beat tread. Beginning in C major, the central section manoeuvres to A major before returning to C: a plainsong *cantus firmus*, the chant melody *Veni Creator Spiritus* is subsequently introduced prominently in the pedals, clearly evoking the opening of a magnificent cathedral service. Indeed, John Sanders (Assistant Organist of Gloucester Cathedral from 1958 and later Organist), who became a good friend of Hewitt-Jones and a proponent of his music, programmed the work in his own organ recital preceding the opening service of the 1959 Gloucester Three Choirs Festival.

Composed in 1965, the *Mass of the Reconciliation* was a commission from Coventry Cathedral for a service on 14 November 1965 to mark the 25th anniversary of the destruction of the former cathedral in 1940.⁴ It makes powerful use both of single melodic lines and two-part textures, especially in the ‘Kyrie’ [14] and ‘Agnus Dei’ [16], within an astringent harmonic style, and the Mass includes a short communion motet, ‘O Saviour of the world’ [17]. The ‘Sanctus and Benedictus’ [15] are the only movements composed with an *obbligato* organ part, which underpins and excites the texture towards a thrilling outburst of praise at the final ‘Osanna’. The concluding ‘Gloria’ [18] has drive and rhythmic élan, all the while demonstrating a striking economy of style.

Thou art Peter [20] was composed for Gloucester Cathedral around 1978 and dedicated to the Dean, Gilbert Thurlow, and ‘all my friends at Gloucester Cathedral’. A short fanfare-like introit, it sets the text appropriate for the feast of St Peter, to whom the cathedral is dedicated.

³ Sumsion concurrently served as Director of Music at Cheltenham Ladies’ College, where Anita Hewitt-Jones, the composer’s wife, had studied from 1943 to 1945 and where she would return to teach the cello and academic music shortly before Sumsion’s retirement.

⁴ This solemn occasion, replete with grand hymn arrangements by film composer John Hotchkis performed by the Fanfare Trumpeters of the Royal Air Force, was recorded and issued on LP in 1966: *Music for the Feast of the Reconciliation* (HMV csd 3520).

Rejoice and be merry [22] dates from 1954 during Hewitt-Jones' spell teaching at Dean Close School and is likely to have been written for a school carol service that year. Fluent in its triple-time metre and melodic shape, it has a strophic construction which employs a joyful tune most redolent of traditional carols, though it is Hewitt-Jones' own.

His final choral work, *Out of the deep* [24], was composed in 1989 for John Ursell and the choir of St Philip and St James, Leckhampton, Cheltenham, in happy memory of Fred Dellar (a friend, neighbour and parishioner at St Philip and St James). A moving setting of the profound words of Psalm 130, it was written while Hewitt-Jones was suffering from bone cancer and was sung at his funeral in October 1989.

Hewitt-Jones' ebullient and occasionally mischievous nature is keenly portrayed in the number of short *Pièces d'occasion* which he composed for family weddings. Three were subsequently grouped together under the title *Music for Joyful Occasions*, published by Robertson. No. 1, *Intrada* [21], composed as a gift for his son Tim and daughter-in-law Gill, perhaps wins the prize for the most over-the-top wedding composition, cycling in its very brief duration through a huge gamut of toccata figurations and chromatic modulations. No. 2, a compact Toccata [23], composed for the wedding of his niece Sarah to Geoffrey Reed, is a more tightly structured composition, though no less exuberant. Rhythmically buoyant, and incorporating nimble counterpoint, Hewitt-Jones is unable to resist a showstopper ending and finishes with a *glissando*.

No. 3, *Fanfare and Procession* [25] – composed in 1982 for the composer's niece Penny on her wedding day to Paul Ferguson – is of a more extended duration, and follows the formal plan of Elgar's and Walton's many ceremonial marches: an opening fanfare section – beginning quirkily – gives way to a noble melody in an unrelated key; a reprise of the initial section leads into a grand statement of the noble melody in the home key, and a reappearance in a coda of the idiosyncratic fanfare figures of the outset. The shorter unpublished *Wedding March* composed for the wedding of friends [19] is cast in three short sections (beginning and ending in C major and modulating to F major in the central portion). It is characterised by dotted rhythms, energetic semiquaver figures and momentary flourishes in both the hands and feet.

Composed in 1981 to mark the 1300th-anniversary celebrations of the founding of Gloucester Cathedral, *The Gloucester Service* (Magnificat and Nunc dimittis) displays Hewitt-Jones in fully festal flow. The spacious opening lines in the upper voices of the Magnificat [26] joyfully reflect the Virgin Mary's amazement at the news of the angel Gabriel; the subsequent verses – as well as the dignified setting of the prophet Simeon's words in the accompanying 'Nunc dimittis' [27] – continue to demonstrate Hewitt-Jones's sensitivity for illuminating a familiar text, before the 'Gloria' doxology takes flight in celebratory mood.

Tom Winpenny has held posts as Assistant Master of the Music at St Albans Cathedral (where he directed the Cathedral Girls Choir) and Sub-Organist at St Paul's Cathedral, during which time he performed with the Cathedral Choir at the American Guild of Organists National Convention, and played for many major state occasions. He has broadcast frequently on BBC Radio and been featured on the radio programme *Pipedreams* on American Public Media.

He began organ lessons under John Scott Whiteley while a chorister at York Minster, and continued as a Music Scholar at Eton College under Alastair Sampson. He subsequently studied with Thomas Trotter and Johannes Geffert, and won First Prize and the Audience Prize at the 2008 Miami International Organ Competition. Earlier in his career he was for three years Organ Scholar at King's College, Cambridge, where he graduated with a degree in music. With the Choir of King's College, he gave concerts in the USA, Hong Kong and throughout Europe, in addition to appearing as their accompanist on recordings for EMI Classics. His many solo-organ recordings include works by John Gardner, Arnold Cooke, Peter Racine Fricker, Gerald Hendrie, John Joubert, Elisabeth Lutyens, Vincent Persichetti and Malcolm Williamson (Toccata Classics), and music by Lennox and Michael Berkeley, John McCabe and Charles Villiers Stanford (Resonus Classics). For Naxos he has recorded *Christus*, Francis Pott's monumental 'Passion Symphony' for organ, two volumes of music by Judith Bingham and five volumes of the organ works of Olivier Messiaen, including *Les Corps glorieux* – awarded five stars by the



Photograph: Graham Iacdao

French magazine *Diapason* – and the *Livre d'Orgue*, which achieved the editorial 'star review' of the magazine *Choir & Organ*. His Naxos recording of Elgar's complete works for organ was a 2022 'Critic's Choice' in *Gramophone*, and his recording of Florence Price's organ music was selected as 'Album of the Week' on BBC Radio 3. He directed St Albans Cathedral Girls' Choir in recordings of choral works by Elizabeth Poston, Michael Haydn, Mendelssohn and William Mathias, also on Naxos. He has taken part in the first performance of works by Judith Bingham, Peter Dickinson, Jonathan Dove, Francis Grier, Cecilia McDowall, Francis Pott, Alec Roth, Carl Rütt and Judith Weir.

In recent years he has given recitals at the Cathedral of the Madeleine, Salt Lake City, St Stephen's Cathedral in Vienna and Hallgrímskirkja in Reykjavik. He has also featured as organ soloist in John Rutter's 'Christmas Celebration' concerts at the Royal Albert Hall and has worked with the BBC Singers, accompanying their contemporary Christmas carols concert. He recently completed two terms as a member of the Trustee Council of the Royal College of Organists, for whom he is an examiner.

Francesca Massey pursues a varied portfolio career as an organist, choral conductor, examiner and teacher, having worked in cathedrals for fifteen years. Born in Birmingham, she was educated at Cambridge University and the Royal Northern College of Music, holding Organ Scholarships at St George's Chapel, Windsor Castle, Gonville and Caius College, Cambridge, and Manchester Cathedral. She later became Assistant Organist at Great St Mary's Church, Cambridge, Assistant Director of Music at Peterborough Cathedral, Sub-Organist at Durham Cathedral and Director of Music at Rochester Cathedral.

As a teenager, she gained all of the top prizes in the Fellowship of the Royal College of Organists' diploma and was subsequently awarded the W. T. Best Memorial Scholarship and Silver Medal of the Worshipful Company of Musicians, and the Musicians Benevolent Fund's Ian Fleming Award. Her teachers include Kevin Bowyer, Jeremy Filsell, Andrew Fletcher and David Goode.

Francesca Massey performs frequently as a recitalist throughout the UK and abroad and works as a liturgical musician around London. She has four well received solo recordings to her



name, one of music by Duruflé and the others being recital albums, and has performed widely as an accompanist (working regularly with groups such as The BBC Singers), broadcasting on TV and Radio, as well as recording numerous CDs with various choirs, being described as a 'hugely gifted accompanist' by *Gramophone*. She has worked extensively as a choral conductor (she is the musical director of two choral societies in Kent), instrumental teacher (both privately and on residential courses and leading master-classes) and examiner (including for the RCO diploma qualifications).

The **Vivum Singers** are a professional recording ensemble formed in 2014 by composer and music-producer Thomas Hewitt-Jones. Their recordings have been featured on Radio 3 and Classic FM, and are a regular fixture in Spotify seasonal playlists. As part of Thomas Hewitt-Jones' company Vivum Music, working across both media and contemporary music genres, the ensemble collaborates on projects ranging from film, television and media music to new concert works. Their recordings encompass a broad spectrum of commercial and artistic recording projects.

Sopranos

Eleonore Cockerham (soloist [7] [10])

Izzy Gibber

Katy Hill

Catriona Holsgrove (soloist [17])

Victoria Meteyard

Amy Wood (soloist [17])

Altos

Izzi Blain

Martha McLorinan (soloist [7] [10] [16])

Tania Murphy

Sophie Overin

Tenors

Edward Beswick

Jonathan Hanley

James Robinson

Edward Woodhouse (soloist [7] [9])

Basses

Gavin Cranmer-Moralee

Timothy Dickinson

Simon Grant

Alexander Hopkins

Gareth John (soloist [7] [18])

Henry Montgomery

Sung Texts

[2] *At the round earth's imagin'd corners* (1955)

At the round earth's imagin'd corners, blow
Your trumpets, Angels, and arise
From death, you numberless infinities
Of souls, and to your scattered bodies go,
All whom the flood did, and fire shall o'erthrow,
All whom war, dearth, age, agues, tyrannies,
Despair, law, chance, hath slain, and you, whose
eyes

Shall behold God, and never taste death's woe.
But let them sleep, Lord, and me mourn a space,
For, if above all these, my sins abound,
'Tis late to ask abundance of thy grace,
When we are there; here on this lowly ground,
Teach me how to repent; for that's as good
As if thou hadst seal'd my pardon, with thy
blood.

—John Donne (1572–1631)

The Divine Image (1967)

[7] I I am the wind which breathes
upon the sea – Alpha and Omega
I am the wind which breathes upon the sea,
I am the wave of the ocean,
I am the murmuring of the billows,
I am the ox of seven combats,
I am the vulture upon the rocks,
I am a beam of the sun,
I am the fairest of plants,
I am a wild boar in valour,
I am a salmon in the water,

I am the lake in the plain,
I am a word of science,
I am the point of a lance in battle,
I am the God who creates in the head the fire.

—*Amergin Glúingel* (?sixth century BC),
translated by Douglas Hyde (1860–1949)
in The Story of Early Gaelic Literature,
Unwin, London, 1895

Alpha and Omega, God alone,
Eloi, my God the Holy One;
Whose Power is Omnipotence,
Whose Wisdom is Omniscience,
Whose being is all Sovereign bliss,
Whose work perfections fulness is;
Under all things, not undercast,
Over all things, not overplaced,
Within all things, not there included,
Without all things, not thence excluded:
Above all, over all things reigning,
Beneath all, all things ay sustaining,
Without all, all containing sole
Within all, filling full the whole:
Unmoved thou mov'st the world about,
Unplaced, within it or without
Unchanged, timeless, time thou changest:
The unstable, thou, still stable, rangest;
Today, tomorrow, yesterday,
With thee are one and instant ay;
Ay undivided, ended never,
Today, with thee, endures for ever.

—*Joshua Sylvester (1563–1618), 'The Father'*

[8] II Sweet Infancy!
Sweet Infancy!
O fire of heaven! O Sacred Light!
How fair and bright!
How great am I,
Whom all the world doth magnify!

O Heavenly Joy!
O great and Sacred blessedness,
Which I possess!
So great a Joy
Who did into my arms convey!

From God above
Being sent, the Heavens me enflame,
To praise his Name
The stars do move!
The burning sun doth show his love!

O how divine
Am I! To all this sacred wealth,
This life and health,
Who raised? Who mine
Did make the same? What Hand Divine?

—Thomas Traherne (1637–74),
‘The Rapture’

[9] III Spirit of Beauty
Spirit of Beauty, that dost consecrate
With thine own hues all thou dost shine upon
Of human thought or form, where art thou
gone?

Why dost thou pass away and leave our state,
This dim vast vale of tears, vacant and desolate?
Ask why the sunlight not for ever
Weaves rainbows o’er yon mountain-river,
Why aught should fail and fade that once is
shown,
Why fear and dream and death and birth
Cast on the daylight of this earth
Such gloom, why man has such a scope
For love and hate, despondency and hope?
—Percy Bysshe Shelley (1792–1822),
‘Hymn to Intellectual Beauty’ (2nd stanza)

[10] IV To Mercy, Pity, Peace and Love
To Mercy, Pity, Peace, and Love
All pray in their distress;
And to these virtues of delight
Return their thankfulness.

For Mercy, Pity, Peace, and Love
Is God, our father dear,
And Mercy, Pity, Peace, and Love
Is Man, his child and care.

For Mercy has a human heart,
Pity a human face,
And Love, the human form divine,
And Peace, the human dress.

Then every man, of every clime,
That prays in his distress,
Prays to the human form divine,
Love, Mercy, Pity, Peace.

And all must love the human form,
There God is dwelling too,
Where Mercy, Love, and Pity dwell
There God is dwelling too.

—William Blake (1757–1827),
‘The Divine Image’

[11] V Then sing, ye Birds
Then sing, ye Birds, sing, sing a joyous song!
And let the young Lambs bound
As to the tabor’s sound!
We in thought will join your throng,
Ye that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May!
What though the radiance which was once so
bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering;

—William Wordsworth (1770–1850)
from ‘Ode on Imitations of Immortality’

[12] VI Jesu is love that lastès ay
Jesu is love that lastès ay:
Till him is our longing;
Jesu the night turns to the day,

The dawning in till spring.
Jesu think on us now and ay:
for thee we hold our King;
Jesu, give us grace, as thou well may,
To love thee withouten ending.

—Richard Rolle (c. 1300–44)
‘Love is life’ (final stanza)

Mass of the Reconciliation (1965)

[14] Kyrie
Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

[15] Sanctus and Benedictus
Holy, holy, holy, Lord God of hosts, heaven
and earth are full of thy glory. Glory be to thee,
O Lord most high. Blessed is he that cometh
in the name of the Lord. Hosanna in the highest.

[16] Agnus Dei
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.

[17] Motet: O Saviour of the world
O Saviour of the world, who by thy Cross
and precious blood hast redeemed us: save us
and help us, we humbly beseech thee, O Lord.

[18] **Gloria in excelsis Deo**
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,
heavenly 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.

[20] **Thou art Peter** (c. 1978)
Thou art Peter and upon this rock will I build
my church; and the gates of hell shall not
prevail against it. And I will give unto thee the
keys of the kingdom of Heaven: and whatsoever
thou shalt bind on earth shall be bound in
heaven: and whatsoever thou shalt loose on
earth shall be loosed in heaven.

—*St Matthew 16: 18–19*

[22] **Rejoice and be merry** (1954)
Rejoice and be merry in songs and in mirth,
O praise our Redeemer all mortals on earth,
for this is the birthday of Jesus our King,
Who brought us salvation his praises we'll sing.

A heavenly vision appeared in the sky,
vast numbers of angels the shepherds did spy
proclaiming the birthday of Jesus our King
Who brought us salvation, his praises we'll sing.

Likewise a bright star in the sky did appear
which led the wise men from the East to draw
near.
They found the Messiah, sweet Jesus our King,
Who brought us salvation, his praises we'll sing.

And when they were come they their treasures
unfold,
and unto him offer'd myrrh, incense and gold.
So blessed for ever be Jesus our King,
Who brought us salvation, his praises we'll sing.
—*Traditional, from an old church-gallery book,
discovered in Dorset by the Rev. L. J. T. Darwall*

[24] **Out of the deep** (1989)
Out of the deep have I called unto thee O Lord:
Lord, hear my voice. O let thine ears consider
well the voice of my complaint. If thou, Lord,
wilt be extreme to mark what is done amiss:
O Lord, who may abide it? For there is mercy
with thee: therefore shalt thou be feared. I look
for the Lord; my soul doth wait for him: in his
word is my trust. My soul fleeth unto the Lord:
before the morning, I say, before the morning
watch. O Israel trust in the Lord, for with the
Lord there is mercy: and with him is plenteous
redemption. And he shall redeem Israel: from
all his sins.

—*Psalms 130 (Book of Common Prayer)*

***The Gloucester Service* (1981)**

[26] Magnificat

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For he hath regarded: the lowliness of his handmaiden. For behold, from henceforth: all generations shall call me blessed. For he that is mighty hath magnified me: and holy is his Name. And his mercy is on them that fear him: throughout all generations. He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat: and hath exalted the humble and meek. He hath filled the hungry with good things: and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel: as he promised to our forefathers, Abraham and his seed, for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.

—*Luke 1: vv. 46–55 (Book of Common Prayer)*

[27] Nunc dimittis

Lord, now lettest thou thy servant depart in peace: according to thy word. For mine eyes have seen: thy salvation, Which thou hast prepared: before the face of all people; To be a light to lighten the Gentiles: and to be the glory of thy people Israel. Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.

—*Luke 2: vv. 29–32 (Book of Common Prayer)*

THE ORGAN OF ST BARNABAS CHURCH, EALING

William Hill & Son, London, 1877 for St Jude's Church, Southsea;
restored and rebuilt by Nicholson & Co., Malvern, 2011

by Tom Winpenny

The church of St Barnabas, Pitshanger Lane, Ealing, was designed by Ernest Shearman and constructed between 1914 and 1916. A three-manual organ by Henry Willis & Sons was intended for the newly completed church but the economic impact of the First World War necessitated a more modest instrument assembled from second-hand pipework and parts. This 'temporary' solution remained for around eighty years until the instrument became unplayable.

Subsequently the opportunity was taken to acquire a three-manual instrument from St Jude's Church, Southsea, similar in specification to the Willis scheme which had originally been intended for St Barnabas. The Southsea instrument was built by Hill in 1877, incorporating material from an earlier organ of 1851 by George Smith which had itself been rebuilt by Gray & Davison in 1872. Hill undertook further work on the organ in 1912, providing new tubular pneumatic action but making no tonal modifications. The rebuilding and re-siting of the Hill to Ealing was undertaken by Nicholson & Co. of Malvern.

Dismantling in Southsea began in May 2009 and assembly in Pitshanger Lane in January 2011. The organ is sited in the west gallery, from where it projects most effectively into the wide nave. The Great organ is centrally located below the rose window, the Choir on the north side and the Swell (with new, matching casework) on the south. Tonally, the instrument is unaltered from its original state, though a new Hill-style Swell box was constructed, and alterations were made to the winding system. New electropneumatic key and stop action was also provided.

Pedal Organ

1. Open Diapason	16'	24. Twelfth	2 ² / ₃ '
2. Violone	16'	25. Fifteenth	2'
3. Bourdon	16'	26. Mixture 15.19.22	III
4. Quint	12'	27. Mixture 26.29	II
5. Principal	8'	28. Posaune	8'
6. Bass Flute	8'	29. Trumpet	8'
7. Trombone	16'	30. Clarion	4'

Choir Organ

8. Lieblich Bourdon	16'	31. Bourdon	16'
9. Gamba	8'	32. Open Diapason	8'
10. Lieblich Gedeckt	8'	33. Stopped Diapason	8'
11. Dulciana	8'	34. Keraulophon	8'
12. Gemshorn	4'	35. Salicional	8'
13. Suabe Flute	4'	36. Vox Angelica (tenor C)	8'
14. Flageolet	2'	37. Principal	2'
15. Clarinet	8'	38. Fifteenth	2'

Greet Reeds on Choir

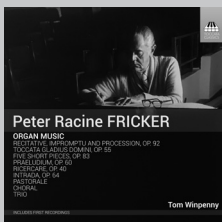
Great Organ

16. Double Diapason	16'	40. Mixture 15.19.22	III
17. Open Diapason I	8'	41. Double Trumpet	16'
18. Open Diapason II	8'	42. Cornopean	8'
19. Gamba	8'	43. Oboe	8'
20. Claribel	8'	44. Vox Humana	8'
21. Stopped Diapason	8'	45. Clarion	4'
22. Principal	4'	<i>Tremulant</i>	
23. Harmonic Flute	4'	<i>Sub Octave</i>	
		<i>Octave</i>	
		Pitch A=440Hz	

Tom Winpenny on Toccata Classics



TOCC 0655



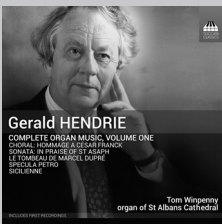
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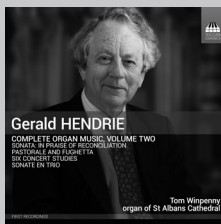
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TOCC 0760



TOCC 0684



TOCC 0731



Recorded on 3 February 2026 at St Barnabas Church, Pitshanger Lane, Ealing (organ works)
and 27 and 28 April 2026 (choral works)

Engineer: Isa Khan (choral works), Thomas Hewitt-Jones (organ works)

Assistant engineer (choral works): Edward Denholm

Editor: James Turnbull

Producer: Thomas Hewitt-Jones

Mastering: Isa Khan



This recording was made possible
through the support of Vivum Music Ltd.

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Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: ALN Design, St Albans

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