



---

The Charter Choir of Homerton College *Cambridge*

---

# PSALMS, STARS & LIGHT

---

*directed by* Daniel Trocmé-Latter

---



1	God is our strength and refuge <i>Eric Coates (1886–1957) arr. John Barnard (b.1948)</i>	2.28
2	Praise ye the Lord <i>Carol J. Jones (b.1993)</i>	3.39
3	The 23rd Psalm <i>Bobby McFerrin (b.1950)</i>	3.46
4	O God, Thou art my God <i>Henry Purcell (1659–1695)</i>	3.42
5	They that go down to the sea in ships <i>Herbert Sumsion (1899–1995)</i>	6.11
6	An Wasserflüssen Babylon (BWV 653) <i>J. S. Bach (1685–1750)</i>	5.49
7	Super flumina Babylonis <i>Giovanni Pierluigi da Palestrina (1525–1594)</i>	4.15
8	Psalms 148 (No.3 from <i>Five Psalms of Praise</i> ) <i>Douglas Coombes (b.1935)</i>	6.44
9	Psalms 8 <i>Plainsong (tone VIII. 1); harmonisation by Shanna Hart (b.1996)</i>	2.58
10	Psaume 72: Tes jugements, Dieu véritable <i>Huguenot Psalter</i>	0.51
11	Tes jugements, Dieu véritable (à 4) <i>Loys Bourgeois (1510–1559)</i>	2.39
12	Psalms 62 <i>Daniel Trocmé-Latter (b.1983)</i>	4.05
13	Psalms Prelude, Set 1, No. 1 <i>Herbert Howells (1892–1983)</i>	6.07
14	O praise ye the Lord <i>C. Hubert H. Parry (1848–1918)</i>	2.33
Total running time		55.47

## PROGRAMME NOTE



# PSALMS, STARS & LIGHT

The Book of Psalms, also known as the Psalms of David, or simply the Psalter: an ancient corpus of texts fundamental to the Abrahamic religions, but also of significant influence in mythical and secular poetry; originally conceived as songs of praise, yet set to new music repeatedly over the centuries. The 150 Psalms are focused on themes as varied as thanksgiving and lamentation, penitence and spirituality.

In certain ways, the Psalms represent consistency within Christian liturgy, yet they have also become associated with religious and political struggles. The programme presented here provides a sample of the range of choral settings that exist within – and adjacent to – the Western Christian tradition.

Plainsong, or chant, must surely be the oldest style of music that is still routinely

## PROGRAMME NOTE

heard in modern Christian worship. Until the ninth century it was the only type of singing used in the liturgy; indeed, the oldest forms of Western musical notation represent plainsong melodies. Conventionally, chant would have been sung unaccompanied; however, during the twentieth century it became popular in some traditions to provide an organ accompaniment. In this rendition of **Psalm 8**, the cantor sings in alternation with the choir, praising God for the creation of the world and its animals, the heavens, the moon, and the stars.

The natural world also features in many other Psalms, including one of the most famous texts, Psalm 23, 'The Lord is my shepherd'. However, Bobby McFerrin modifies the text in his interpretation of **The 23rd Psalm** (1990) – including the traditional doxology at the end – referring to God using feminine pronouns. The work is also subtitled: 'dedicated to my mother'. Each verse is sung to the same sequence of spine-tingling chords, with modified rhythms, tempo changes,

and pauses to suit the text. Although not designed as such, McFerrin's work produces an aural effect similar to that of Anglican chant – typically a sequence of 10 or 20 chords to which an appointed Psalm is sung, according to the order set out in the *Book of Common Prayer* (BCP).

**Psalm 62** is prefaced 'For the director of music'; in this case the music is also by the Director of Music at Homerton College, Daniel Trocmé-Latter. The text, taken from the BCP Psalter of 1662 (itself based on the Myles Coverdale translation of the Psalter first published in 1535) is a reflection that the psalmist must have patience and faith in God to be his salvation.

Another composer to employ the BCP translation was Henry Purcell in **O God, thou art my God**, a setting of selected verses from Psalm 63. This anthem dates from the early 1680s, and although seemingly unpublished in his lifetime it has survived in several manuscripts. It is a joyful setting that mixes full SATB textures with verse sections, homophony

with light imitation, and ends in an antiphonal section, where the psalmist rejoices at being kept 'under the shadow of thy wings'. The 'Hallelujah' section, which continues this antiphonal effect, was adapted for the hymn tune 'Westminster Abbey'.

The so-called *King James Version* (KJV - or Authorised Version) of the Bible was published in 1611, after a decision to produce a new English translation of the scriptures. The association with King James (VI of Scotland and I of England) gained popularity in the nineteenth century, and seems to have been largely descriptive, based on the dates of his reign, which conveniently coincided with this new translation. The KJV translation today remains one of the most popular in the English language, widely recognised as an impressive literary accomplishment. Two settings of the KJV translation of Psalm 148 are included on this recording, both by living composers. Of the first, **Praise ye the Lord**, the composer Carol J. Jones writes that the work (written in

2019 for Worcester College Chapel Choir, Oxford) 'is unashamedly exuberant and attempts to emulate the ecstatic nature of the psalm'. It is a setting of verses 1–6 and 13, beginning with 'solo organ playing transcriptions of stardust, with the choir joining in based on transcriptions of solar flares'. The other setting, by Douglas Coombes, also combines choir and organ – and soloist – to great effect, but uses the whole of **Psalm 148**. In this piece, we experience vivid and energetic depictions of, yet again, nature and the universe: 'sun and moon... stars of light... Fire, and hail; snow, and vapours; stormy wind fulfilling his word. Mountains, and all hills; fruitful trees, and all cedars. Beasts, and all cattle; creeping things, and flying fowl'. Coombes's setting comprises one movement from his *Five Psalms of Praise*, written for the Charter Choir of Homerton College at the time of its tenth anniversary in 2019–20.

The flurry of vernacular translations that appeared during the early modern period was primarily due to the fragmentation of

## PROGRAMME NOTE

## PROGRAMME NOTE

the Western Church following the Protestant Reformations. In sixteenth-century Geneva, the practice of congregational singing was developed under the leadership of reformer Jean Calvin. Although commonly perceived as anti-music, Calvin should in fact be credited with reintroducing singing into Genevan church services after a more radical period of zero tolerance towards music. However, Calvin's conditions were strict: the Psalms were to be translated into French metrical verse and sung in unaccompanied unison – as represented on the rendition of **Psaume 72** (track 10). The rationale was that melodies would aid the laity in the learning of the Psalms, but that harmony would be too distracting. This process began in 1539, and the complete Genevan or Huguenot Psalter – with all 150 Psalms translated by Clément Marot and Théodore de Bèze and set to simple unison melodies – was published in 1562. The practice of congregational psalmody was also adopted several Protestant areas of France, as well as surrounding

Reformed areas in other European countries – and eventually much further afield. However, for composers such as Loys (or Louis) Bourgeois, cantor in Geneva from 1545 onwards, this restriction to unison melodies must have felt like a stifling of artistic freedom. As such, it is not surprising that Bourgeois and his colleagues published polyphonic settings of many of these texts, often based on the same melodies that were found in the congregational psalters. This is precisely what Bourgeois did with his four-part **Tes jugements, Dieu véritable**: while the original melody (which might also have been written by Bourgeois) appears to date from an early – now lost – edition of the Huguenot Psalter, *La forme des prières et chants ecclésiastiques* (Strasbourg, 1545), his polyphonic arrangement was published in his *Premier livre des Pseaulmes de David contenant XXIII. Pseaulmes* (Lyon, 1547). The first two verses of the text are set, and, while not written to be sung in a liturgical setting, the original melody is clearly audible

## PROGRAMME NOTE

throughout, treated imitatively in all four voices. The psalmist's emphasis here is on justice and righteousness, notions that chimed with many Protestants during the sixteenth century, especially during times of strife and persecution.

The Psalms have also inspired many composers to write non-texted pieces. Following the explosion in the number of new Psalm melodies during the sixteenth century, composers including Jan Pieterszoon Sweelinck (1562–1621), Dieterich Buxtehude (c.1637–1707) and Johann Sebastian Bach (1685–1750) were prolific in their composition of chorale preludes. Typically, as is the case with Bach's **An Wasserflüssen Babylon** (BWV 653), the chorale melody is decorated or treated in a way that maintains its identity while integrating it into a more complex texture. The chorale on which this organ work is based is attributed to Wolfgang Dachstein, organist in Strasbourg in the first half of the sixteenth century, and was first published in *Das dritt theil Straßburger kirchenampt* (1525). The German text,

which would have been sung by newly Protestant congregations in Strasbourg, closely paraphrases Psalm 137.

Similarly to Psalm 72, Psalm 137 touches on the theme of righteousness, although from the perspective of captives in a foreign land. It is unusual among the Psalms in that it references a particular location, while it has also traditionally been important to musicians because of its mention of singing and musical instruments. The four-voice setting of **Super flumina Babylonis** by Giovanni Pierluigi da Palestrina first appeared in his *Motectorum liber secundus*, published in Venice in 1584 (this first edition is now lost, but the book's existence is known by a privilege conferred by Pope Gregory XIII in the same year). It is a work which demonstrates well the combination of expressivity and a return to stricter imitation that characterised Palestrina's later writings.

Water, a mere passing mention in Psalm 137, takes centre stage in Psalm 107. Herbert Sumsion's **They that go down to the sea in ships** is one of his finest works.

## PROGRAMME NOTE

The word-painting is unmissable – take, for example, the ingenious 2-against-3-against-4 polyrhythm to represent how mariners in a storm ‘reel to and fro and stagger like a drunken man’, or the chord sequences that rise and fall like waves – and there are even hints of a distant foghorn in the organ part at the beginning. The message of trusting in and being saved by God is a similar one to that found in Psalm 34, verse 6 of which was the inspiration behind Herbert Howells’s *Psalm Prelude, Set 1, No. 1* (op. 32, no. 1). The musical contour of the work is also similar to that of Sumsion’s anthem: a soft and gentle start, leading into increasingly agitated movement, louder and faster, and then a climax followed by a return to calmness. Howells wrote six preludes of this type, each one a meditation on a different Psalm verse. Written in 1915, the first is dedicated to the organist and composer, Sir Walter Parratt.

Reflecting the ability of the Psalms to speak to the masses, this CD is bookended by two hymn arrangements.

The opening work is a paraphrase of Psalm 46, ‘**God is our strength and refuge**’. A more famous version of this text may be ‘A mighty fortress is our God’ (translated from Martin Luther’s ‘Ein feste Burg ist unser Gott’, itself made famous by J.S. Bach). Yet this setting holds its own; the main theme from Eric Coates’s rousing score to *The Dam Busters* (1955) is sung here in an arrangement by John Barnard, set to a text by Richard Bewes. The closing hymn, ‘**O praise ye the Lord**’ is a paraphrase by Henry Williams Baker of Psalm 150, set by Hubert H. Parry. The hymn originated as part of the anthem *Hear my words, O ye people*, which Parry wrote for the meeting of the Salisbury Diocesan Choral Association in 1894. Subsequently adapted for a congregational hymnal, the harmonisation of the final verse (including a rather gymnastic organ pedal part) was retained – a truly joyous finale to this programme.

© Daniel Trocmé-Latter, 2024

## TEXTS AND TRANSLATIONS



### 1 God is our strength and refuge

**Music:** Eric Coates (1886–1957) arr. John Barnard (b. 1948)

*The Dam Busters' March*

**Text:** Richard Bewes (1934–2019), after Psalm 46

God is our strength and refuge,  
our present help in trouble,  
and we therefore will not fear,  
though the earth should change!  
Though mountains shake and tremble,  
though swirling floods are raging,  
God the Lord of hosts  
is with us evermore!

There is a flowing river  
within God’s holy city;  
God is in the midst of her –  
she shall not be moved!

God’s help is swiftly given,  
thrones vanish at his presence –  
God the Lord of hosts  
is with us evermore!

Come, see the works of our maker,  
learn of his deeds all-powerful:  
wars will cease across the world  
when he shatters the spear!  
Be still and know your creator,  
uplift him in the nations –  
God the Lord of hosts is  
with us evermore!

## TEXTS AND TRANSLATIONS

### 2 Praise ye the Lord

**Music:** Carol J. Jones (b. 1993)

**Text:** Psalm 148: 1–6, 13  
(King James Version)

Praise ye the Lord.  
Praise ye the Lord from the heavens:  
Praise him in the heights.  
Praise ye him, all his angels:  
Praise ye him, all his hosts.  
Praise ye him, sun and moon:  
Praise him, all ye stars of light.  
Praise him, ye heavens of heavens,

And ye waters that be  
above the heavens.  
Let them praise the name of the Lord:  
For he commanded,  
and they were created.  
He hath also established them  
for ever and ever:

Let them praise the name of the Lord:  
For his name alone is excellent;  
His glory is above the earth and heaven.  
Praise ye the Lord.

### 3 The 23rd Psalm

**Music:** Bobby McFerrin (b. 1950)  
(transcribed by Dan Stolpher)

**Text:** after Psalm 23

The Lord is my Shepherd, I have all I need,  
She makes me lie down  
in green meadows,  
Beside the still waters, She will lead.

She restores my soul, She rights my wrongs,  
She leads me in a path of good things,  
And fills my heart with songs.

Even though I walk,  
through a dark and dreary land,  
There is nothing that can shake me,  
She has said, She won't forsake me,  
I'm in Her hand.

She sets a table before me,  
in the presence of my foes,  
She anoints my head with oil,  
And my cup overflows.  
Surely, surely goodness and kindness  
will follow me,

## TEXTS AND TRANSLATIONS

All the days of my life,  
And I will live in her house,  
Forever, forever and ever.

Glory be to our Mother, and Daughter,  
And to the Holy of Holies,  
As it was in the beginning,  
is now and ever shall be,  
World without end. Amen.

### 4 O God, thou art my God

**Music:** Henry Purcell (1659–1695)

**Text:** Psalm 63: 1–5, 8 (1662 *Book of Common Prayer*)

O God, thou art my God:  
early will I seek thee.  
My soul thirsteth for thee, my flesh also  
longeth after thee in a barren and  
dry land where no water is.  
Thus have I looked for thee in holiness,  
that I might behold thy power and glory.  
For thy loving-kindness is better than  
life itself: my lips shall praise thee.  
As long as I live will I magnify thee on this  
manner: and lift up my hands in thy Name.

Because thou hast been my helper,  
therefore under the shadow  
of thy wings will I rejoice.  
Hallelujah.

### 5 They that go down to the sea in ships

**Music:** Herbert Sumsion (1899–1995)

**Text:** Psalm 107: 23–30 (1662 *Book of Common Prayer*)

They that go down to the sea in ships:  
and occupy their business in great waters;  
These men see the works of the Lord:  
and his wonders in the deep.  
For at his word the stormy wind ariseth:  
which lifteth up the waves thereof.  
They are carried up to the heaven,  
and down again to the deep:  
their soul melteth away because  
of the trouble.

They reel to and fro, and stagger like a  
drunken man: and are at their wits' end.  
So when they cry unto the Lord in their  
trouble: he delivereth them out of  
their distress.





## TEXTS AND TRANSLATIONS

For he maketh the storm to cease:  
so that the waves thereof are still.  
Then are they glad because they  
are at rest: and so he bringeth them  
unto the haven where they would be.

### 7 *Super flumina Babylonis*

**Music:** G. P. da Palestrina (1525–1594)

**Text:** Psalm 137: 1–2 (Clementine Vulgate [136])  
(Translation: 1662 *Book of Common Prayer*)

*Super flumina Babylonis illic sedimus et  
flevimus, dum recordaremur tui Sion.*

*In salicibus in medio eius suspendimus  
organa nostra.*

### 6 *An Wasserflüssen Babylon* (BWV 653)

**Music:** J. S. Bach (1685–1750),  
after Psalm 137

By the waters of Babylon we sat down  
and wept: when we remembered thee,  
O Sion.

As for our harps, we hanged them up:  
upon the trees that are therein.

## TEXTS AND TRANSLATIONS

### 8 *Psalm 148 (No. 3 from Five Psalms of Praise)*

**Music:** Douglas Coombes (b. 1935)  
**Text:** Psalm 148 (King James Version)

Praise ye the Lord. Praise ye the Lord from  
the heavens: praise him in the heights.  
Praise ye him, all his angels:  
praise ye him, all his hosts.  
Praise ye him, sun and moon:  
praise him, all ye stars of light.  
Praise him, ye heavens of heavens,  
and ye waters that be above the heavens.  
Let them praise the name of the Lord:  
for he commanded,  
and they were created.  
He hath also stablished them for ever  
and ever: he hath made a decree  
which shall not pass.  
Praise the Lord from the earth,  
ye dragons, and all deeps:  
Fire, and hail; snow, and vapours;  
stormy wind fulfilling his word:  
Mountains, and all hills;  
fruitful trees, and all cedars:  
Beasts, and all cattle;

creeping things, and flying fowl:  
Kings of the earth, and all people;  
princes, and all judges of the earth:  
Both young men, and maidens;  
old men, and children:  
Let them praise the name of the Lord:  
for his name alone is excellent;  
his glory is above the earth and heaven.  
He also exalteth the horn of his people,  
the praise of all his saints; even of the  
children of Israel, a people near unto him.  
Praise ye the Lord.

### 9 *Psalm 8 (plainsong)*

**Music:** plainsong, tone VIII.1;  
harmonisation by Shanna Hart (b. 1996)  
**Text:** 1662 *Book of Common Prayer*

O Lord our Governor, how excellent is thy  
Name in all the world: thou that hast set  
thy glory above the heavens!  
Out of the mouth of very babes and  
sucklings hast thou ordained strength,  
because of thine enemies: that thou  
mightest still the enemy and the avenger.  
For I will consider thy heavens, even the



## TEXTS AND TRANSLATIONS

works of thy fingers: the moon and the stars, which thou hast ordained.  
What is man, that thou art mindful of him: and the son of man, that thou visitest him? Thou madest him lower than the angels: to crown him with glory and worship.  
Thou makest him to have dominion of the works of thy hands: and thou hast put all things in subjection under his feet;  
All sheep and oxen: yea, and

the beasts of the field;  
The fowls of the air, and the fishes of the sea: and whatsoever walketh through the paths of the seas.  
O Lord our Governor: how excellent is thy Name in all the world!  
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.

### 10 **Psaume 72: Tes jugements, Dieu véritable**

**Melody** from *La forme des prieres et chants ecclesiastiques* (Strasbourg, 1545)

**Text:** Psalm 72: 1–2 (Clément Marot)  
(Translation: Daniel Trocmé-Latter)

*Tes jugements, Dieu véritable,  
Baille au Roy pour régner:  
Veuilles ta justice équitable  
Au fils du Roi donner.  
Il tiendra ton peuple en justice  
Chassant iniquité:  
A tes pauvres sera propice  
Leur gardant équité.*

Give, O true Lord,  
your judgments to the King to reign,  
and give your righteous justice  
to the King's son.  
He will rule all your people justly,  
casting out iniquity;  
To the poor he will be propitious,  
keeping them in equity.

## TEXTS AND TRANSLATIONS

### 11 **Tes jugements, Dieu véritable (à 4)**

**Music:** Loys Bourgeois (1510–1559)

**Text:** Psalm 72: 1–2 (Clément Marot)  
(See previous for text and translation)

### 12 **Psalm 62 (Anglican chant)**

**Music:** Daniel Trocmé-Latter (b. 1983);  
additional harmonisation by  
Shanna Hart (b. 1996)

**Text:** 1662 *Book of Common Prayer*

My soul truly waiteth still upon God:  
for of him cometh my salvation.  
He verily is my strength and my salvation:  
he is my defence, so that I shall not  
greatly fall.  
How long will ye imagine mischief against  
every man: ye shall be slain all the sort of  
you; yea, as a tottering wall shall ye be,  
and like a broken hedge.  
Their device is only how to put him out  
whom God will exalt: their delight is in lies;  
they give good words with their mouth,  
but curse with their heart.  
Nevertheless, my soul, wait thou still upon  
God: for my hope is in him.

He truly is my strength and my salvation:  
he is my defence, so that I shall not fall.  
In God is my health and my glory: the rock  
of my might, and in God is my trust.  
O put your trust in him alway ye people:  
pour out your hearts before him for  
God is our hope.  
As for the children of men, they are but  
vanity: the children of men are deceitful  
upon the weights, they are altogether  
lighter than vanity itself.  
O trust not in wrong and robbery, give not  
yourselves unto vanity: if riches increase,  
set not your heart upon them.  
God spake once, and twice I have also  
heard the same: that power belongeth  
unto God;  
And that thou, Lord, art merciful:  
for thou rewardest every man  
according to his work.  
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.

## TEXTS AND TRANSLATIONS

### 13 Psalm Prelude, Set 1, No. 1 (Op. 32, No. 1)

**Music:** Herbert Howells (1892–1983)  
After Psalm 34, v. 6  
(1662 *Book of Common Prayer*)

Lo, the poor crieth,  
and the Lord heareth him: yea,  
and saveth him out of  
all his troubles.

### 14 O praise ye the Lord

**Music:** C. Hubert H. Parry (1848–1918)  
*Laudate Dominum*

**Text:** Henry Williams Baker (1821–1877),  
after Psalm 150

O praise ye the Lord!  
Praise him in the height;  
rejoice in his word,  
ye angels of light;  
ye heavens adore him  
by whom ye were made,  
and worship before him,  
in brightness arrayed.

O praise ye the Lord!  
Praise him upon earth,  
in tuneful accord,  
ye sons of new birth;  
praise him who hath brought you  
his grace from above,  
praise him who hath taught you  
to sing of his love.

O praise ye the Lord,  
all things that give sound;  
each jubilant chord  
re-echo around;  
loud organs, his glory forth  
tell in deep tone,  
and, sweet harp, the story  
of what he hath done.

O praise ye the Lord!  
Thanksgiving and song  
to him be outpoured all ages along:  
for love in creation,  
for heaven restored,  
for grace of salvation,  
O praise ye the Lord!  
Amen.

## PERFORMERS

### The Charter Choir of Homerton College, Cambridge

#### Sopranos:

Pollyanna Chamberlain  
Annabel Davies  
Neve Kennedy  
Emily Kitcat  
Sophia Marine  
Rui En Pok  
Megan Robinson

#### Altos:

Mallory Beechey  
Amber Coxill  
Nat Jobbins  
Morgana Lapeyre  
Anna Stricevic

#### Tenors:

Alfie Davis  
Dominic Morgan  
Coby O'Brien  
Mikha'el Seth  
Mark Zang

#### Basses:

Gus Brimacombe  
Lucas Churchill  
Saul Jones  
André Pancholi  
Ben Platt  
Harry Sage  
Adam Wolowczyk

#### Conductor:

Daniel Trocmé-Latter

Lorenzo Bennett **Organ** (tracks 1, 4, 8, 13, 14) • Shanna Hart **Organ** (tracks 2, 5, 6, 9, 12)

Saul Jones **Solo** (track 4) • Morgana Lapeyre **Solo** (track 10)  
Sophia Marine **Solo** (tracks 4, 8) • Rui En Pok **Solo** (track 4)  
Mikha'el Seth **Solo** (track 4) • Anna Stricevic **Solo** (track 4)  
Adam Wolowczyk **Cantor** (track 9) • Mark Zang **Solo** (track 4)

## BIOGRAPHIES

**The Charter Choir of Homerton College** was founded in 2009–10 to coincide with the granting of a Royal Charter to Homerton. One of the newest college choirs in Cambridge, it sings regularly during term time as well as touring worldwide. The choir consists of around 22–24 singers – usually undergraduates at Homerton, the majority of whom receive choral scholarships. Although music for the Anglican office of Evensong takes up the majority of the Charter Choir's repertoire, it performs a variety of choral music, ranging in era and style from the medieval to the 21st century, including secular repertoire, especially for college concerts and feasts.

Several of the Charter Choir's recordings have featured on national radio, including BBC Radio 3. This is the choir's third commercial release.

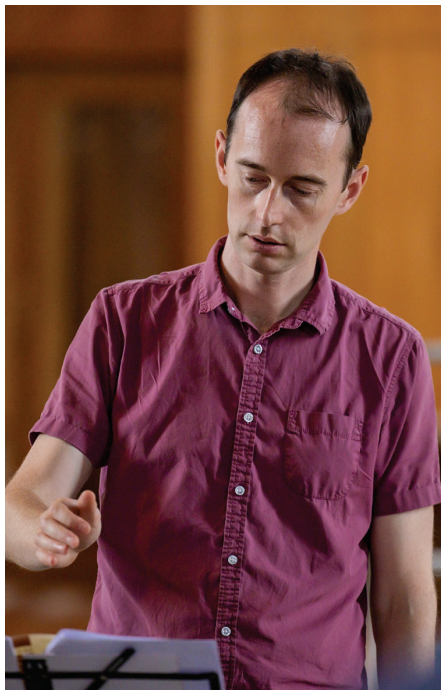


## BIOGRAPHIES



## BIOGRAPHIES

**Daniel Trocmé-Latter** was appointed Director of Music at Homerton College in 2011 following the completion of his doctoral studies. He has conducted choirs across the UK, as well as internationally across four continents. This is his third commercial recording with the Charter Choir, following two other releases in 2014 and 2019. After taking up the organ aged 17, Daniel served as Organ Scholar at Selwyn and Robinson Colleges, Cambridge. He has given recitals in the UK, France, Australia, and New Zealand. Daniel is also an Associate Professor in Music at Homerton, teaching a variety of undergraduate modules including practical musicianship, analysis, tonal skills, and music history courses. His research interests include the role of music in liturgy and ceremony, and he has written several articles and two monographs on the music of the Reformation era. More recently, he began to research film music. From 2016 to 2021 he was also the Recording and Digital Media Reviews Editor for the Oxford journal *Early Music*.



## BIOGRAPHIES

**Shanna Hart** served as Assistant Organist at Homerton College from 2021 to 2023. She is currently Director of Music at St Botolph-without-Aldgate, London, and Assistant Organist at Selwyn College, Cambridge. Prior to this, she studied at Selwyn College, Cambridge, where she was also Organ Scholar, and later played for Robinson College, Cambridge and St John's Voices. She attained her FRCO in 2019, was a semi-finalist in the IAO-RCO Organ Playing Competition 2022, and is on the committee for the Society of Women Organists. Shanna supervises counterpoint, fugue and practical musicianship for the University of Cambridge, and teaches piano, organ and flute privately. She also works full time at the Royal Society of Chemistry.

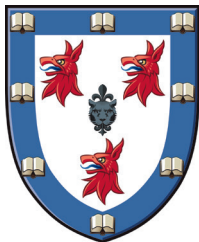
**Lorenzo Bennett** is Organ Scholar and a Music student at Homerton. He took up the organ whilst at Wimbledon College, under Karl Dorman. During his sixth form years, he held an organ scholarship at the Church of the Sacred Heart, Wimbledon, and during his gap year he was Organ Scholar at St Mary Magdalene, Richmond. Alongside his duties at Homerton, he is now also Organ Scholar at the Church of Our Lady and the English Martyrs, Cambridge. He has given recitals in Southwark Cathedral, as well as at Queens', Selwyn, and Trinity Colleges, Cambridge, and learns with Margaret Phillips. In his spare time, he also enjoys reading, watching documentaries, and is interested in historical research, art, genealogy, and political affairs.

### The Charter Choir offers grateful thanks to:

Homerton College; The Douglas Coombes Foundation;  
The Bayerische Staatsbibliothek, Munich; Catherine Groom; St George's Church,  
Chesterton, Cambridge; The Church of St John the Evangelist, Cambridge.

## CREDITS

The Charter Choir of Homerton College, Cambridge

Shanna Hart and Lorenzo Bennett *Organists*Daniel Trocmé-Latter *Conductor*

Recorded at:

St George's Church, Chesterton, Cambridge on 29 & 30 June 2023.

**Engineer & Producer:**

Myles Eastwood

**Creative / Photography:**

Mike Cooter

**Executive Producer:**

Adrian Green

Every effort has been made to secure necessary permissions to reproduce copyright material in this booklet, although in some cases it has proven difficult to locate copyright holders. If any omissions are brought to our notice, we would be pleased to include appropriate acknowledgements in subsequent pressings. [www.conviviumrecords.co.uk](http://www.conviviumrecords.co.uk)



**COPYRIGHT**

This digital booklet is made freely available through the website [www.conviviumrecords.co.uk](http://www.conviviumrecords.co.uk) for personal use and reference only.

Copyright subsists in all recordings, associated artwork and supporting imagery from Convivium Records, including within this digital booklet. It is illegal to copy this / them in whole or in part, for any purpose whatsoever, without permission from the copyright holder, Convivium Records Ltd. Any unauthorized copying, reproduction, distribution, re-recording, broadcasting or public performance of this or any other content provided by Convivium Records Ltd. will constitute an infringement of copyright.

To apply to use any recordings, associated artwork and supporting imagery from Convivium Records, including any content within this digital booklet, for anything other than personal use, please email: [hello@conviviumrecords.co.uk](mailto:hello@conviviumrecords.co.uk)

Applications for a public performance licence should be sent to:  
Phonographic Performance Ltd, 1 Upper James Street, London W1F 9DE.  
For more on copyright, please visit: [www.conviviumrecords.co.uk/copyright](http://www.conviviumrecords.co.uk/copyright)