

Queen Elizabeth II

Diamond Jubilee

Royal Music
from
Westminster Abbey

Griffin



2012 has been eagerly anticipated in Britain: London is not only playing host to the Summer Olympics but huge expectation also surrounds the Diamond anniversary celebrations of HM Queen Elizabeth II's accession to the throne. Between March and July Her Majesty and the Duke of Edinburgh will travel widely across England, Scotland, Wales and Northern Ireland meeting dignitaries and vast crowds of well-wishers, just as she did previously for her Golden and Silver Jubilees. In 1977, the year of her Silver Jubilee, it is estimated that Her Majesty and the Duke of Edinburgh travelled 56,000 miles, visiting Commonwealth countries and touring the British Isles.

Her Majesty Queen Elizabeth II was born in 1926, the eldest daughter of George VI (who was crowned in 1937). She was educated at home with her sister Princess Margaret but received additional tuition in constitutional law and history. Besides becoming an expert horsewoman, she was a Girl Guide and later became a Sea Cadet. During the Blitz in 1940 the Royal Family took up residence in Windsor Castle and during the war she accompanied her parents on official engagements, even deputising for the King on occasion. She married Philip Mountbatten, son of Prince Andrew of Greece, in 1947. During their wedding service the 'Crimond' setting of Psalm 23 was sung, setting the fashion for weddings around the country. This collection includes other hymns associated with Royal weddings such as *Guide me, o thou great redeemer* and *Love divine*, which were both sung during the wedding service of Prince William and Kate Middleton in 2011.

Following their wedding, Princess Elizabeth and her husband had immediately embarked on a series of Royal Tours and official engagements and were in

Kenya in February 1952 when the death of King George VI was announced. They immediately returned to Britain. Queen Elizabeth II's coronation took place in Westminster Abbey on 2 June 1953. During the service she was asked by the Archbishop of Canterbury to swear an oath to 'solemnly promise and swear to govern the Peoples of the United Kingdom of Great Britain and Northern Ireland ... according to their respective laws and customs (and to) cause Law and Justice, in Mercy, to be executed in all (her) judgements... as by law established in England' and later that day Her Majesty pledged herself to her subjects' service 'as so many of you are pledged to mine. Throughout all my life and with all my heart I shall strive to be worthy of your trust'. In 2012 the Queen dedicated herself anew to that service adding 'I hope we will all be reminded of the power of togetherness and the convening strength of family, friendship and good neighbourliness, examples of which I have been fortunate to see throughout my reign and which my family and I look forward to seeing in many forms as we travel throughout the United Kingdom and the Commonwealth'.

This collection includes several pieces heard during that Coronation service: Henry Purcell's *Trumpet Tune*, Handel's anthem *Zadok the Priest* (first used for the Coronation of George II in 1727 and at every subsequent one), Stanford's *Gloria* (performed also at George V's coronation in 1911) and Howells' *Behold, o God, our great Defender*. Sir William Walton's march *Orb and Sceptre* was also commissioned for the 1953 event and Holst's *I vow to Thee my country* was played in its original orchestral version before the service. Gustav Holst had mixed feelings about the use of this melody as a patriotic hymn, after its already famous use in *The Planets*. Its words however sum up the monarch's duty of service to their country. Among the hymns were *All people That on earth do dwell*, Vaughan Williams'

arrangement of a 16th century tune known as *Old Hundredth*. The service was celebrated throughout the country and Commonwealth and was seen as the perfect antidote to austerity: since it was televised by the BBC it provided the perfect excuse for many families to buy a television set.

During her lengthy reign the Queen has witnessed many changes to the Commonwealth and to her subjects' way of life. At key moments she has commented on the transition from Empire to Commonwealth, changes in the Union (overseeing the move towards devolved government in Wales and Scotland in 1999) and perhaps most remarkably the attitudes to and changes within her own family through good times and bad. In her 'annus horribilis' speech (1992) she remarked that 'no institution – City, Monarchy, whatever – should expect to be free from the scrutiny of those who give it their loyalty and support, not to mention those who don't'.

During the past 100 years the manner in which the British Royal Family has been perceived by its subjects has changed enormously. During the heyday of the Empire the Crown was surrounded by mystique and formality, as it was when Queen Elizabeth II ascended the throne in 1952. However since her Silver Jubilee (1977) many personal difficulties and tragedies have been borne stoically in the full glare of the media spotlight, and whilst the death of Princess Diana arguably led to a rise in anti-monarchist and even republican sentiment, it could be argued that since her Golden Jubilee year (2002) Her Majesty and the monarchy have become more popular than ever. In 2002 and again in 2011 for the wedding of Prince William the country was awash with bunting, millions attended special events and cars and houses proudly paraded the Union Jack.

The obligation of duty and service to her Coronation Oath remains (as it should) but during these events the Queen's delight in the love of her people has been more apparent. As she said at the time of her Golden Jubilee 'Gratitude, respect and pride, these words sum up how I feel about the people of this country and the Commonwealth – and what this Golden Jubilee means to me'.

As head of the Royal Family, the Queen is required to carry out an enormous number of tasks annually which include overseas and regional tours, investitures (the conferring of honours), leading civic ceremonies, attending important sporting contests and parades, the State Opening of Parliament and broadcasting to the nation. As head of the Church of England the monarch officiates at a number of religious as well as civic ceremonies. Each Maundy Thursday the Queen gives a number of elderly citizens (one man and one woman for each year of the Queen's age) a purse of specially minted silver coins known as Maundy money and in return accepts a posy of spring flowers. On Remembrance Day, the Sunday closest to 11 November, veterans march past the Cenotaph in Whitehall in London and the Queen lays a wreath on the tomb of the Unknown Soldier. *O God our help in ages past* composed in 1708 by William Croft (organist at St Anne's, Soho) is particularly associated with Remembrance Sunday and was also sung at the State Funeral of Sir Winston Churchill. Another 'funeral' work included on this CD is *Make me a channel of your peace* which was famously sung at Princess Diana's funeral in 1997. On a happier note, over the years the Royal family have commissioned several religious compositions including Britten's *Jubilate in C* composed at the request of HRH Duke of Edinburgh for the choir at St George's Chapel, Windsor.

Notes by James Murray (www.kernowclassics.co.uk)

GCCD 4077 (digital CD)

Griffin & Co. Limited

Royal Diamond Jubilee

Westminster Abbey Choir, directed by Martin Neary

Producers & Engineers: (1,2,4,5,11,16,19,21,22*) Paul Pinchbeck, Paul Warburton, Mike Skeet (3,6,7,10,14,17,18,20**) Richard Tanner, Lance Andrews(8,9,12,13***) Paul Pinchbeck, Robert Hollingworth, David Wright, (15****): Mark Brown, Antony Howell
Compiled for re-master by Paul Arden-Taylor

Venue dates: By kind permission of the Dean & Chapter,
Westminster Abbey 1993/4, 1997, 1988

Project Consultant Robin Vaughan (musicalmerit@blueyonder.co.uk)

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The **Westminster Abbey Choir** comprises 30 boys who are educated at the nearby Choir School and twelve Lay Vicars. In addition to the daily services, the choir participates in many state occasions and conducts many tours. For these recordings the Choir was directed by **Martin Neary**, who himself had sung as a treble at the original Coronation in 1953.

The Diamond Jubilee of Queen Elizabeth II
Westminster Abbey Choir; London Brass; English Chamber Orchestra Director: **Martin Neary**;
Organists: **Martin Baker, Iain Simcock**

1. *Trumpet Tune* (Purcell)* (Trumpet solo Andrew Crowley) 1:21
2. *Zadok the Priest* (Coronation Anthem, Handel)* 5:31
3. *Love Divine* (“Blaenwern”)** 3:29
4. *Rejoice in the Lord Always* (Anon.)* 3:25
5. *All People that on Earth do Dwell* (“Old 100th”) 4:52
(Vaughan Williams)* (Trumpet solo Mark Bennett)
6. *O God, Our Help in Ages Past* (“St. Anne” Croft) ** 2:29
7. *Make Me a Channel of Your Peace* (Temple arr. Neary)** 3:40
8. *Air from the Water Music* (Handel)*** 4:02
(Oboe: Nicholas Daniel)
9. *Psalm 23: The Lord’s my shepherd* (“Crimond”)** 3:06
10. *Christ is Made the Sure Foundation*
(“Westminster Abbey” Henry Purcell)** 3:48

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| 11. <i>Gloria in Excelsis</i> (Stanford)* | 5:31 |
| (Solos: treble- Christian Wilson, alto- Christopher Tipping,
Tenor -Matthew Harold, Basses- Rodney Williams and
Lawrence Wellington) | |
| 12. <i>Jubilate in C</i> (Britten)*** | 2:41 |
| 13. <i>Let all the World in Every Corner Sing</i> (“Luckington”)** | 1:45 |
| 14. <i>Guide me, O Thou Great Redeemer</i> (“Cwm Rhondda”)** | 2:43 |
| 15. <i>Psalm 91: Whoso Dwelleth Under the Defence</i> (Alcock)**** | 4:25 |
| (Organist: Iain Simcock) | |
| 16. <i>Behold, O God, our Great Defender</i> (Howells)* | 4:29 |
| 17. <i>I would be true</i> (“Air from County Derry” Trad.)** | 1:26 |
| 18. <i>Be Thou my Vision</i> (“Slane” arr Routley)** | 2:45 |
| 19. <i>Be Strong and of Good Courage</i> (Dyson)* | 2:06 |
| 20. <i>I Vow to Thee, my Country</i> (“Thaxted” Holst)** | 2:28 |
| 21. <i>March: Orb and Sceptre</i> (Walton arr. Christopher Palmer)* | 8:41 |
| 22. <i>Fanfare and National Anthem</i> (arr. Gordon Jacob)* | 2:16 |

Total Time 77:10

See credits page for Producers, dates, engineers

Re-mastered for Griffin & Co. by Paul Arden-Taylor