



harmonia
mundi

Pange lingua

Music for Corpus Christi

JOSQUIN DESPREZ *Missa pange lingua*

Choir of Clare College, Cambridge

Graham Ross

| | | | |
|----|--|---|------|
| 1 | Pange lingua gloriosi | <i>plainsong</i> | 2'16 |
| | | Alice Halstead soprano | |
| | Missa Pange lingua | JOSQUIN DESPREZ (c.1440/55-1521) | |
| 2 | Kyrie | Caroline Meinhardt soprano Helena Cooke mezzo-soprano Alexander Porteous tenor Joshua Pacey bass | 2'59 |
| 3 | Gloria | Sophie Woodhead soprano Henrietta Box mezzo-soprano Laurence Booth-Clibborn tenor Laurence Harris bass | 4'15 |
| 4 | Credo | Laurence Harris bass | 7'09 |
| 5 | Sanctus & Benedictus | Alice Halstead soprano Catherine Clark mezzo-soprano Laurence Booth-Clibborn tenor Joshua Pacey bass | 8'06 |
| 6 | Agnus Dei | Caroline Meinhardt soprano Helena Cooke mezzo-soprano | 7'07 |
| 7 | Lauda Sion salvatorem | TOMÁS LUIS DE VICTORIA (c. 1548-1611) | 2'27 |
| 8 | O salutaris hostia | PIERRE DE LA RUE (c. 1452-1518) | 3'05 |
| 9 | Cibavit eos | WILLIAM BYRD (c. 1539/40-1623) | 2'53 |
| 10 | Let all mortal flesh keep silence | EDWARD BAIRSTOW (1874-1946) Alexander Porteous tenor Joshua Pacey bass | 3'41 |

| | | | |
|----|---|---|-------|
| 11 | O sacrum convivium | PIERRE VILLETTE (1926-98) | 3'37 |
| 12 | O sacrum convivium | OLIVIER MESSIAEN (1908-92) | 4'51 |
| 13 | Panis angelicus | FRANCIS GRIER (b. 1955) Alice Halstead soprano Laurence Booth-Clibborn tenor | 3'27 |
| 14 | Ave verum corpus (world premiere recording) | GRAHAM ROSS (b. 1985) | 3'54 |
| 15 | Lo, the full, final Sacrifice | GERALD FINZI (1901-56) Alice Halstead soprano Laurence Booth-Clibborn tenor Joshua Pacey bass | 14'49 |

Choir of Clare College, Cambridge

Michael Papadopoulos | organ

Graham Ross | director

| | |
|----------|--|
| Sopranos | Lydia Allain Chapman, Olivia Brett, Alice Halstead, Holly Holt Caroline Meinhardt, Beatriz dos Santos, Eleanor Smith, Anna Tindall Sophie Woodhead |
| Altos | Sarah Assaf, Henrietta Box, Catherine Clark, Helena Cooke Alexander Peter, Rosie Taylor |
| Tenors | Laurence Booth-Clibborn, Harry Castle, Joshua Cleary, Benedict Morris Alexander Porteous, Jackson Riley, Joseph Wicks |
| Basses | Thomas Ashton, Leopold Benedict, Laurence Harris, Toby Hession Christopher Holliday, Matthew Nixon, Joshua Pacey |

Considered one of the Catholic Church's greatest philosophers and influential theologians, Thomas Aquinas (c. 1225–74) led a busy life of study, teaching and travelling. In 1264, at the request of Pope Urban IV, he wrote five Eucharistic hymns at the institution of the Feast of Corpus Christi. Within these relatively brief writings – just 188 verses in total – Aquinas has gained himself the reputation of being one of the great ecclesiastical poets, his words celebrated for their profound spirit, dogmatic precision and beauty of language. It is fitting that this saint and great Doctor of the Church should have confined his hymn writing to a single theme, and that, the most profound of all subjects, the Eucharistic feast.

Corpus Christi remains as one of the most important days in the liturgical calendar. Permeating this recording are settings of parts of all five of Aquinas's hymns for this feast: *Lauda Sion salvatorem*, *Sacris Solemnis*, *Verbum supernum prodiens*, *Adoro te, devote*, and the opening **Pange lingua gloriosi**, sung here (abridged) in a celebrated plainsong setting in the Phrygian mode. The last two stanzas, called, separately, *Tantum ergo*, are sung at the Benediction of the Blessed Sacrament. Aquinas's words express the doctrine that the bread and wine are changed into the Body and Blood of Christ during the Eucharist.

At some point between 1515 and 1521 the Franco-Flemish Renaissance composer Josquin Desprez wrote an extended fantasia on this plainsong in the form of his **Missa Pange lingua**, thought to be his last – and certainly most celebrated – mass setting. It is considered as one of the finest examples of a 'paraphrase mass', with much of its melodic material drawn from the source hymn in a tightly knit, formal and elegant structure. Where previously composers had built a framework using a borrowed melody as a single voice cantus firmus, here Josquin infuses the hymn melody into the entire substance of the mass, treating each voice with equal importance and thus paving the way for the art of imitation. This had a profound effect for later Renaissance music across Europe.

Josquin displays considerable skill here as a master of melodic development and vocal texture. Where many of his contemporaries often needed five, six or more voices to achieve such sonorities, he succeeds with just four and, at times, even fewer – listen to the two interweaving lower voices of the tender Benedictus, for example, or the joyous upper voice duo proclaiming the 'heavens and earth are full of thy glory' in the Sanctus. At times, such is his genius at developing the vocal line that it becomes difficult to identify if the melody is being paraphrased or not. Most of the movements begin with quotations from the opening of the *Pange lingua* plainsong (heard most clearly at the start of the Kyrie, Gloria and Sanctus movements), but it is not until the Agnus Dei that we hear it in its entirety, sung by the highest voice in long notes, as if Josquin were reverting to the cantus firmus style of the previous century. (Hans Ott, who first published the mass in Nuremberg in 1539, eighteen years after Josquin's death, even went so far as to insert the words of the hymn under the melody at this point.)

And yet within this tight framework Josquin continuously finds room for further textural creativity and rhythmic reinvention, particularly in the Credo: the opening text is declaimed as a strict two-part canon, and, towards the end, a masterful shift of metre acknowledging the Triune Godhead transforms the 'I acknowledge one baptism' text ('Confiteor unum baptisma') from duple to triple time. But perhaps the most striking moment is reserved for the centrepiece of the movement (and therefore of the mass): the enraptured delivery of the 'et incarnatus est' text ('by the power of the Holy Spirit he became incarnate of the Virgin Mary'). Here, all counterpoint ceases and the four voices sing together in an inspired moment of homophony, allowing the opening phrase of the *Pange lingua* plainsong to ring out clearly in the upper voice. It is a truly magical effect, and just one of many reasons why this mass has rightly secured its place as one of the finest in the repertory.

It is important to note that the Corpus Christi feast emphasises the joy of the institution of the Eucharist, having previously been observed only on Maundy Thursday in the sombre atmosphere of the forthcoming Good Friday. Tomás Luis de Victoria's **Lauda Sion salvatorem** is a jubilant eight-part setting of five verses of the twenty-four which make up Aquinas's Sequence of the same name. In this setting first published in 1585 in Rome, Victoria exploits the double-choir forces with constant antiphonal exchanges. As the piece develops the rhythms take on an almost madrigalian quality, with much syncopation and fast delivery of text, making way for a triple-time setting of the start of the final verse and its tender portrayal of the 'good shepherd, true bread'.

Pierre de La Rue was a contemporary of Josquin, the leading composer at the court of Burgundy during the golden age of Franco-Flemish polyphony, and arguably the last great exponent of the medieval aesthetic in music. As with the *Tantum ergo* of Aquinas's *Pange lingua*, the **O salutaris hostia** text that La Rue sets is similarly often treated as a hymn in its own right, formed of the last two strophes of Aquinas's *Verbum supernum prodiens*. Sung at the Adoration of the Blessed Sacrament, La Rue's setting is largely homophonic throughout, blossoming only in the last line with cascading melismatic phrases in the final exhortation to God for strength in the hour of death. William Byrd's **Cibavit eos** is an Introit for the Feast of Corpus Christi, published in 1605 in *Gradualia I*, the first of his two-volume compilation of music for the Church year. The text celebrates the biblical miracle of wheat and honey from the rock, and the music is suitably lively: the opening antiphon is followed by a psalm verse and an energetic setting of the doxology.

Whilst the remaining works on this recording move forward to the English and French schools of the twentieth and twenty-first centuries, at times the musical language of Edward Bairstow's 1925 anthem **Let all mortal flesh keep silence** lends itself more to the sound-world of liturgical Russia than the English church, with its majestic, powerful climaxes framed by low mysterious chants in octaves. Bairstow probably had in mind the spacious acoustic of York Minster, where he was organist from 1913 until his death. The unrivalled acoustic of the Lady Chapel at Ely Cathedral, where the *a cappella* tracks on this album were recorded, seems a near-perfect alternative.

O sacrum convivium is the Magnificat antiphon at the Second Vespers for Corpus Christi, also attributed to Thomas Aquinas. Its text expresses the affinity of the Eucharistic celebration, described as a banquet, with the Paschal mystery. Two French settings, composed two decades apart, sit side by side here. In 1957 Pierre Villette began a ten-year stint as head of the Conservatoire de Besançon, during which time he composed just four works for choir. One of these was his eight-part *O sacrum convivium* setting from 1959. It shows the influence of Olivier Messiaen, whom he greatly admired, and whose own setting in 1937 was to become his only liturgical motet – perhaps surprising for a composer whose religious faith was so central to his compositional output. The two settings, with their very slightly different texts, both deliver deeply spiritual and, often, exotic musical landscapes, with the 'mens impletur gratia' text even sharing very similar melodies. Where Villette's harmonies might be described as sensual, Messiaen's appear to have a timeless, other-worldly quality, set in the luminous, transcendental key of F sharp major (incidentally the same key chosen ten years later by that other great twentieth-century French composer, Maurice Duruflé, for the *In Paradisum* movement that brings his Requiem Mass to its shimmering close).

The same key is chosen by Francis Grier for his setting of **Panis angelicus**, its text taken from Aquinas's *Sacris Solemnis*, set most famously by César Franck in 1872. In Grier's setting, three-part male voices slowly and repeatedly intone the title of the work through an unchanging tonic chord, above which soar a solo soprano and solo tenor who deliver the full text in imitative and subtly changing harmonic lines, before the male voices bring the work to a close with a touchingly simple rising and falling phrase. Grier's setting was composed in 2015 in memory of David Trendell, Director of Music of King's College, London, who died suddenly in 2014 at the age of fifty.

Ave verum corpus is an anonymous fourteenth-century Hymn to the Blessed Sacrament at the Feast of Corpus Christi. In amongst space and silence, much of the musical material of Graham Ross's setting is homophonic and is derived from the harmonic interval of a perfect fourth, leading to a climax at the point where the pierced body 'flowed with water and blood' ('fluxit aqua et sanguine'). Commissioned by *Choir & Organ* magazine in 2009, it was composed on Easter Saturday of that year, and receives its first recording here.

Parts of Aquinas's fifth and final hymn, *Adore te, devote*, and further selections from *Lauda Sion salvatorem*, appear in poetic translations by Richard Crashaw in Gerald Finzi's great Eucharistic anthem, **Lo, the full, final Sacrifice**. Crashaw (c. 1613-49) was a cleric and an English poet in the Metaphysical tradition of John Donne, and Finzi selected and re-ordered parts of his translations to form the text for his 'festival anthem'. The piece was commissioned by the great Reverend Walter Hussey (also responsible for commissioning major works by Benjamin Britten, Henry Moore, Graham Sutherland, Leonard Bernstein and others); Finzi composed it directly after the Second World War in 1946 for the fifty-third anniversary of the consecration of St Matthew's Church, Northampton, where Hussey was vicar. The music, scored for choir and organ, is sectional, following the stanza divisions of the text, thus enabling a variety of musical tableaux and studies on Crashaw's texts. A thrilling climax in the central section ('the sovereign subject sits above') – a precursor to Finzi's celebrated later church anthem *God is gone up*, perhaps – makes way for a touching male voice duet ('O soft self-wounding Pelican!'), infused with the composer's love of English song. The work's opening material returns near the end, and, as the Eucharistic Feast comes to a close, Finzi delivers one of the most ravishing Amen settings in the repertoire.

© GRAHAM ROSS, 2017

1 Pange lingua gloriosi

[St Thomas Aquinas (1225–74)
Hymn at Vespers of Corpus Christi]

Pange lingua gloriosi
Corporis mysterium,
Sanguinisque pretiosi
Quem in mundi pretium,
Fructus ventris generosi,
Rex effudit gentium.

Tantum ergo sacramentum
Veneremur cernui;
Et antiquum documentum
Novo cedat ritui.
Praestet fides supplementum
Sensuum defectui.

Genitori Genitoque
Laus et iubilatio,
Salus, honor, virtus quoque
Sit et benedictio;
Procedenti ab utroque
Compar sit laudatio.
Amen.

2 Kyrie

[Ordinary of the Mass]

Kyrie eleison.
Christe eleison.
Kyrie eleison.

3 Gloria

[Ordinary of the Mass]

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Pange lingua gloriosi

*O my tongue, tell of the
mystery of the glorious body,
and the precious blood,
which the King,
born of a noble womb,
shed as ransom for the people of the world.*

*Therefore, bowing our heads,
let us worship this great sacrament;
and may the old law
give way to a new rite.
Let faith provide its help
where all the senses fail.*

*To the Father and to the Son
be praise and glory,
health, honour, strength
and blessing;
to the one who proceeds from them both
be given equal praise.
Amen.*

Kyrie

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

Gloria

*Glory to God in the highest
and on earth peace to men of goodwill.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you for your great glory.
Lord God, heavenly King,
almighty God the Father,
O Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You take away the sins of the world,
have mercy on us.
You take away the sins of the world,
receive our prayer.
You sit at the right hand of the Father,
have mercy on us.
For you only are holy,
you only are the Lord,
you only are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen*

4 Credo

[Ordinary of the Mass]

Credo in unum Deum,
Patrem omnipotentem
factorem caeli et terrae,
visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

5 Sanctus & Benedictus

[Ordinary of the Mass]

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Credo

*I believe in one God,
the Father, the almighty,
maker of heaven and earth,
of all that is seen and unseen.
I believe in one Lord, Jesus Christ,
the only begotten Son of God.
Eternally begotten of the Father.
God from God, light from light,
true God from true God.
Begotten not made,
of one being with the Father:
through him all things were made.
For us men
and for our salvation,
he came down from heaven.
By the power of the Holy Spirit he became
incarnate of the Virgin Mary,
and was made man.
For our sake he was crucified,
under Pontius Pilate he suffered death and was
buried.
On the third day he rose again,
in accordance with the scriptures.
He ascended into heaven,
and is seated at the right hand of the Father.
He shall come again in glory
to judge the living and the dead,
and his kingdom shall have no end.
I believe in the Holy Spirit,
the Lord and the giver of life,
who proceeds from the Father and the Son.
With the Father and the Son
he is worshipped and glorified,
he has spoken through the Prophets.
I believe in one holy, catholic
and apostolic church.
I acknowledge one baptism
for the forgiveness of sins.
And I look for the resurrection of the dead.
And the life of the world to come. Amen.*

Sanctus & Benedictus

*Holy, holy, holy,
Lord, God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

6 Agnus Dei

[Ordinary of the Mass]

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

7 Lauda Sion salvatorum

[St Thomas Aquinas, Sequence for the Feast
of Corpus Christi]

Lauda Sion salvatorem,
Lauda ducem et pastorem
In hymnis et canticis.

Quantum potes tantum aude:

Quia maior omni laude,
Nec laudare sufficis.

Sit laus plena, sit sonora,
Sit jucunda, sit decora,
Mentis iubilatio.

Quod non capis, quod non vides
Animosa firmat fides,
Praeter rerum ordinem.

Bone pastor, panis vere,
Jesu nostri miserere:
Tu nos pasce, nos tuere:
Tu nos bona fac videre
In terra viventium.

8 O salutaris hostia

[St Thomas Aquinas, Antiphon for the Feast
of Corpus Christi]

O salutaris hostia
Quae caeli pandis ostium,
Bella premunt hostilia:
Da robur, fer auxilium.

Uni trinoque Domino
Sit sempiterna gloria:
Qui vitam sine termino
Nobis donet in patria.

Agnus Dei

*Lamb of God, you take away the sins of the world,
have mercy on us.*

*Lamb of God, you take away the sins of the world,
have mercy on us.*

*Lamb of God, you take away the sins of the world,
grant us peace.*

Lauda Sion salvatorum

*Sion, praise your Saviour,
give praises to your guide and pastor
in hymns and songs.*

Praise him as strongly and boldly as you can:

*since he is greater than all praise,
which can never be sufficient.*

*Let praise be full, let it be sonorous;
let it be joyful, let it be graceful;
let our souls rejoice.*

*What you cannot see or understand
must eagerly be affirmed by faith,
outside the natural order of things.*

*O good shepherd, true bread,
O Jesus, have mercy on us:
O support us, and guard us:
make us see good things
in the land of the living.*

O salutaris hostia

*O saving victim,
you who open the gate of heaven:
oppressive war threatens,
give strength, bring help.*

*To the Lord, three and one,
be eternal glory:
who shall give to us life without end
in his land.*

9 Cibavit eos

Cibavit eos ex adipe frumenti. Alleluia.
Et de petra melle saturavit eos. Alleluia.

Exultate Deo adjutori nostro:
jubilare Deo Jacob.

Gloria Patri, et Filio,
et Spiritui Sancto:
Sicut erat in principio et nunc et semper,
et in saecula saeculorum.
Amen.

10 Let all mortal flesh keep silence

[from the Liturgy of St James]

Let all mortal flesh keep silence,
and stand with fear and trembling,
and lift itself above all earthly thought.
For the King of kings and Lord of lords,
Christ our God, cometh forth to be our oblation,
and to be given for Food to the faithful.
Before Him come the choirs of angels,
with every principality and power;
the Cherubim with many eyes, and winged Seraphim,
who veil their faces as they shout exultingly the hymn:
Alleluia.

11 O Sacrum convivium

[St Thomas Aquinas, Antiphon for Second Vespers at
Corpus Christi]

O Sacrum convivium
in quo Christus sumitur:
recolatur memoria Passionis ejus.
Mens impletur gratia
et futurae Gloriam nobis pignus datur.
Alleluia.

12 O Sacrum convivium

[St Thomas Aquinas, Antiphon for Second Vespers at
Corpus Christi]

O sacrum convivium!
in quo Christus sumitur:
recolitur memoria passionis eius:
Mens impletur gratia:
et futurae gloriae nobis pignus datur, alleluia.

Cibavit eos

*He fed them with the rich corn. Alleluia.
And he filled them with honey from the rock. Alleluia.*

*Rejoice in God our helper:
praise the God of Jacob.*

*Glory be to the Father, and to the Son,
and to the Holy Spirit:
As it was in the beginning, both now and always,
and for generations of generations.
Amen.*

O sacrum convivium

*O Sacred feast
at which Christ is received:
the memory of his Passion is renewed.
Our souls are filled with grace,
and a pledge of future Glories are given to us.
Alleluia.*

O sacrum convivium

*O sacred feast!
at which Christ is received
the memory of his passion is renewed.
Our souls are filled with grace,
and a pledge of future glory is given to us, alleluia.*

13 Panis Angelicus

[St Thomas Aquinas, from *Sacris Solemniis*, Hymn for the Feast of Corpus Christi]

Panis angelicus fit panis hominum;
Dat panis caelicus figuris terminum;
O res mirabilis; manducat Dominum
Pauper, servus et humilis.

14 Ave verum corpus

[Anonymous, Hymn to the Blessed Sacrament at the Feast of Corpus Christi]

Ave verum corpus natum de Maria Virgine:
vere passum, immolatum in cruce pro homine:
cuius latus perforatum fluxit aqua et sanguine:
esto nobis praegustatum mortis in examine.
O Iesu dulcis, o Iesu pie, o Iesu fili Mariae.

Panis Angelicus

*The bread of angels becomes the bread of man;
this heavenly bread gives a reality beyond symbols.
O marvellous thing; now eats his Lord
the poor, lowly and humble.*

Ave verum corpus

*Hail, true body, born of the Virgin Mary:
truly suffered, sacrificed on the Cross for mankind:*

*whose pierced side flowed with water and blood:
be for us a foretaste in the trial of death.
O sweet Jesus, O gracious Jesus, O Son of Mary.*

15 Lo, the full, final Sacrifice

[Richard Crashaw (c. 1613–49)
after *Adoro te, Devote and Lauda Sion Salvatorem* by St
Thomas Aquinas]

Lo, the full, final, sacrifice
On which all figures fix't their eyes.
The ransomed Issac, and his ram;
The Manna, and the Paschal Lamb.

Jesu Master, just and true!
Our Food, and faithful Shepherd too!

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same Way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.

O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal food! Bountiful Bread!
Whose use denies us to the dead!

Live ever Bread of loves, and be
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and praise.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
The sovereign subject sits above
The best ambition of thy love.

Choir of Clare College, Cambridge

The Choir of Clare College has gained an international reputation as one of the world's leading university choirs. In addition to its primary function of leading services three times a week in the College chapel, the Choir keeps an active schedule recording, broadcasting, and performing. Former directors have included John Rutter and Timothy Brown. Under the direction of Graham Ross, Director of Music since 2010, it has been praised for its consistently 'thrilling' and 'outstanding' performances worldwide.

The Choir has toured widely, including in the United States of America, Australia, Japan, China, Hong Kong, Malaysia, Singapore, Russia, the Middle East and mainland Europe. It has collaborated with The Orchestra of the Age of Enlightenment in performances of Handel's *Messiah* with Graham Ross and *Jephtha* with René Jacobs, with the Australian Chamber Orchestra in Beethoven's Symphony no.9, with the London Philharmonic Orchestra in Mahler's Symphony no.8 and the world première of Alexander Raskatov's *Green Mass* with Vladimir Jurowski, with the Philharmonia Orchestra in Elgar's *The Dream of Gerontius* at the Royal Festival Hall conducted by Sir Mark Elder, and with many other ensembles including the Academy of Ancient Music, the European Union Baroque Orchestra, the Freiburger Barockorchester, the Israel Camerata, Aurora Orchestra, the Schubert Ensemble and the Dmitri Ensemble.

In addition to live performances, the Choir has produced an impressive discography of more than forty recordings. Its recordings under Graham Ross on the harmonia mundi USA label have been released to great critical acclaim, earning praise for 'impeccable ensemble' and 'immaculate performances', a Le Choix de France Musique and a Diapason d'Or award, and garnering a *Gramophone* Award nomination. The Choir's ongoing series of Music for the Church Year has received numerous five-star reviews in the national and international press.

The Choir performs a wide range of repertoire throughout the year, and has commissioned and premiered works by many composers, including Herbert Howells, John Tavener, John Rutter, Giles Swayne, James Whitbourn, Andrew Carter, Jonathan Dove, Julian Phillips, Tarik O'Regan, Graham Ross, Brett Dean, Matthew Martin and Nico Muhly.

www.clarecollegechoir.com



Graham Ross | director

Graham Ross has established an exceptional reputation as a sought-after conductor and composer of a very broad range of repertoire. He is co-founder and Principal Conductor of The Dmitri Ensemble and Director of Music and Fellow of Clare College, Cambridge, with whom his performances around the world and his extensive discography have earned consistently high praise. Awards include a Diapason d'Or, Le Choix de France Musique, Best Orchestral Concert for Australia's *Limelight Magazine*, a *Gramophone* Award nomination and Editor's Choice in *Gramophone* and *BBC Music* magazines. He is also in demand as a regular guest conductor of other ensembles in the UK and abroad: recent collaborations have included The Orchestra of the Age of Enlightenment, London Mozart Players, Malaysian Philharmonic Orchestra, Australian Chamber Orchestra, Aalborg Symfoniorkester, BBC Singers, Aurora Orchestra, RCM Symphony Orchestra, Salomon Orchestra and Haydn Chamber Orchestra.



In recent seasons his work has taken him to the Sydney Opera House, Washington's Library of Congress, Notre Dame Cathedral and across Europe. At the age of twenty-five he made his BBC Proms and Glyndebourne debuts, and other operatic work has taken him to Jerusalem, London, Aldeburgh and Provence. A passionate believer in the unveiling of both unjustly neglected and newly written works, he has conducted and recorded world premieres of music by a wide spectrum of composers, including James MacMillan, Judith Bingham, Giles Swayne, Vaughan Williams, Imogen Holst, Nico Muhly, Brett Dean, Lydia Kakabadse and Matthew Martin.

As a composer he has received commissions from such formations as the BBC Concert Orchestra, City of London Sinfonia, National Youth Choir of Great Britain, Covent Garden Chamber Orchestra, O Duo, Park Lane Group and the Solstice Quartet. As an amateur and through outreach work he has conducted projects in Tower Hamlets, at Wigmore Hall, English National Opera and Glyndebourne Festival Opera, and overseas in Nigeria, Palestine, across Europe and the USA. He is Artistic Director of Fringe in the Fen, a music and arts festival in Fenstanton, Cambridgeshire, that raises funds for Macmillan Cancer Support. He is a regular contributor on BBC Radio.

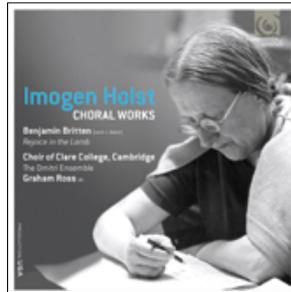
He studied music at Clare College, Cambridge and conducting at the Royal College of Music, London. He held a conducting scholarship with the London Symphony Chorus, has served as assistant conductor for Vladimir Jurowski, Diego Masson, Sir Roger Norrington and Nicholas Collon, and acted as chorus master for Sir Colin Davis, Sir Mark Elder, Ivor Bolton, Paul Daniel, Edward Gardner, Richard Tognetti and Lars Ulrik Mortensen.

www.grahamross.com

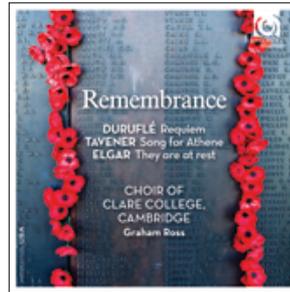
Michael Papadopoulos | organ

Michael Papadopoulos was Assistant Organist at Clare College where he accompanied weekly services and participated in a busy schedule of concerts, recordings, broadcasts and tours. He is currently Assistant Director of Music at St Paul's Church, Knightsbridge, where he accompanies and directs the small professional choir on Sundays and for special services. He was previously Organ Scholar at St Albans Cathedral whilst studying for a Masters in performance at the Royal Academy of Music. He read Music at Oxford University where he was Organ Scholar of Trinity College and, later, Assistant Organist of Exeter College. Michael is a Fellow of the Royal College of Organists.

ALSO AVAILABLE



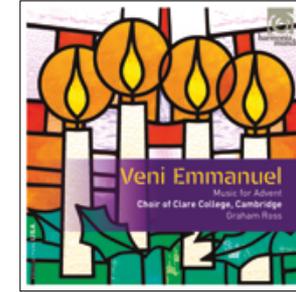
Imogen Holst
Choral Works
CD HMU 907576



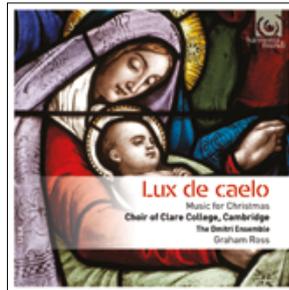
Remembrance
Duruflé . Tavener . Elgar
CD HMU 907654



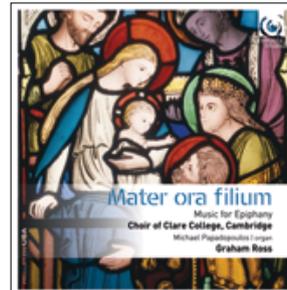
Requiem
Music for All Saints & All Souls
CD HMU 907617



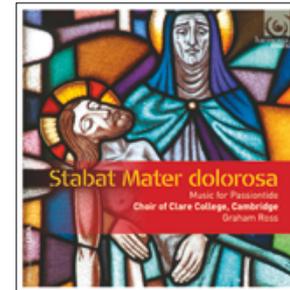
Veni Emmanuel
Music for Advent
CD HMU 907579



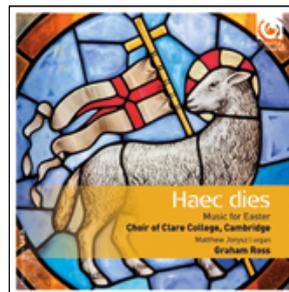
Lux de caelo
Music for Christmas
CD HMU 907615



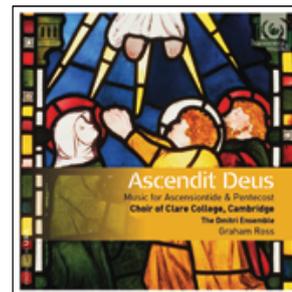
Mater ora filium
Music for Epiphany
CD HMU 907653



Stabat Mater dolorosa
Music for Passiontide
CD HMU 907616 . Digital only



Haec dies
Music for Easter
CD HMU 907655



Ascendit Deus
Music for Ascensiontide
& Pentecost
CD HMU 907623



harmonia mundi musique s.a.s.

Mas de Vert, F-13200 Arles © 2017

Recorded on 24 June 2016 in Norwich Cathedral, Norfolk, UK
and 5 & 6 July 2016 in the Lady Chapel of Ely Cathedral, Cambridgeshire, UK

Executive Producer: Robina G. Young

Sessions Producer, Recording Engineer & Editor: John Rutter

Publishers: The Champion Missal & Hymnal (Track 01), Graham Ross (Tracks 02-06 & 14),
J. & W. Chester Limited (Track 07), Alessandro Simonetto (Track 08), Choral Public Domain Library (Track 09), Stainer & Bell Ltd. (Track 10), Éditions Alphonse Leduc (Track 11),
Éditions Durand (Track 12), Francis Grier (Track 13), Boosey & Hawkes (Track 15)

Photographs: © Nick Rutter (Choir of Clare College, Cambridge); © Benjamin Ealovega (Graham Ross)

Page 1: The prayer of Saint James, celebration for the Eucharist. Stained glass window with stories of Saint James of Compostela (James the Greater). Gothic, late 12th CE Chartres Cathedral.
Photo Alfredo Dagli Orti / Art Resource NY

Maquette Atelier harmonia mundi

harmoniamundi.com

HMM 907688