

# In The Dark



Platinum Consort  
Scott Inglis-Kidger  
conductor

REST0110

Felice Anerio (c. 1560-1614)

1. **Christus factus est** [2:26]

Richard Bates

2. **In The Dark** [5:20]

Antonio Lotti (c. 1667-1740)

3. **Crucifixus a 8** [3:02]

Tomás Luis de Victoria (c. 1548-1611)

4. **Versa est in Luctum** [3:35]

Carlo Gesualdo da Venosa (1560-1613)

5. **Tristis est anima mea** [4:52]

Richard Bates

**Tenebrae**

6. Tamquam ad latronem [2:36]

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8. Animam meam [2:37]

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Tomás Luis de Victoria

12. **Ecce quomodo moritur** [5:32]

Orlande de Lassus (1532-1594)

13. **Tristis est anima mea** [4:06]

Henry Purcell (1659-1695)

14. **Hear my prayer** [2:20]

James MacMillan (b. 1959)

15. **Miserere** [11:32]

Total playing time [58:04]

## In The Dark:

### A celebration of music for, and inspired by, the Tenebrae tradition

The Tenebrae tradition stretches back as far as the church's liturgy, and the name of this specific ritual office refers to a number of services that occur in the last three days of Holy Week (Maundy Thursday, Good Friday and Holy Saturday). This period – the culmination of Passiontide and the season of Lent – exists as a vital event in the Christian church's year, and for many centuries the strong emotional significance of this liturgy has provoked and inspired some of the most potent and poignant choral music in the western world.

More particularly in the Roman Catholic rite, Tenebrae refers to the services of Matins and Lauds that take place in the early hours (or the previous evening) on each of these days towards the end of Holy Week, and in hours of darkness. The word itself can be translated as 'darkness', and each Tenebrae service features a ceremony that includes the extinguishing of a candle following each psalm or canticle to emphasise this theme. The liturgy begins with fifteen candles customarily arranged in a triangular shape – representing the remaining eleven apostles, the three Mary's and Christ himself – which

are gradually extinguished until only the top candle remains lit. The office itself is pared down so as to exclude any part which may constitute an element of praise, with only the most basic facets of the service remaining. The premise throughout is one of mourning and sorrow at the events that took place at the end of Jesus's passion. The programme recorded here features music for, or inspired by, the Tenebrae tradition, with the majority drawing on texts used at various points during the liturgy, or of closely related themes, with both early and contemporary works inextricably bound by common sentiments.

One of the earliest works of this programme is by Orlando de Lassus (1532-1594) – without doubt the most celebrated composer of his generation of Franco-Flemish polyphonic Renaissance. The text of *Tristis est anima mea*, is taken from the words Jesus spoke to his disciples immediately before his arrest in the Garden of Gethsemane and is from a responsory used on Maundy Thursday. At once present is the ability of Lassus to portray the immense sadness of an occasion, with a work that is quite sophisticated despite its apparent simplicity. From the opening imitative entries of 'Sorrowful is my soul, even unto death', until the calm and resigned air of 'I shall go to be sacrificed for you', (preceded by the increased rhythmic activity of Jesus' premonition that the

disciples will all 'take flight'), Lassus' innate understanding of the emotions and the significance of the text is dazzlingly vivid throughout.

Equally as significant from this same era of Renaissance music was the Spanish composer Tomás Luis de Victoria (c. 1548-1611), who was born in Avila and received his early musical education at the city's cathedral and later in Rome under the patronage of Philip II of Spain, where he became inspired by such figures as Palestrina, returning to Spain in 1585. The first work of his featured in this programme, *Versa est in luctum*, is from his 'Office for the Dead', an extensive Requiem composed in tribute to the sister of Philip II, the Dowager Empress Maria of Austria and first performed at her memorial service in 1603 and published just two years later in 1605. The motet itself originally featured at the end of the Requiem Mass text and before a setting of 'Libera me', and depicts both the harp and the flute 'tuned' in sadness and grief with a final plea to God for mercy.

The second work by Victoria, *Ecce quomodo moritur* is the fifteenth of his eighteen *Tenebrae Responsories* (*Officium Hebdomadae Sanctae*) first published in Rome in 1585 before his return to his homeland. The responsories are grouped in threes and

follow a strict pattern in terms of structure, with each third responsory being in an ABCBAB form; and *Ecce quomodo moritur* falls into this category. The responsory is for use on Holy Saturday and laments the taking of a just man, while no one looking on appears to care or can change it.

One of the most fascinating characters of Renaissance music was Carlo Gesualdo da Venosa (1560-1613), and his setting of *Tristis est anima mea* embodies much of what is so absorbing and at times even seemingly erratic in his music. Aside from his unusual and often chromatic music, he was the Prince of Venosa and Count of Conza, and famously murdered his wife and her lover having caught them in the act of adultery. His music is supposed by some to be an outlet for his extreme lifelong guilt over the murders, although he was not alone in writing in this particular dramatic style. The contrast between this setting and that of Lassus could not be starker, with the deceptively simple but vivid setting been replaced with a highly sensual and emotional version of this text.

Felice Anerio (c. 1560-1614) was born and spent his entire life in Rome, eventually succeeding Palestrina as composer to the Papal choir – the only two people ever to hold such a position. The text of *Christus*

*factus est* is from the Epistle to the Philippians, and is used as the gradual on Passion Sunday. Anerio here demonstrates his predilection to move away from the modality typical of this period with a relatively simple homophonic work, while the text celebrates that in Christ giving his life on the cross to save the lives of others, God has exalted him and ‘given him the name which is above every name.’

Considered by some as the finest composer Britain has ever produced, Henry Purcell (1659-1695) holds central importance in the rebirth of church music in England following the barren period of the Commonwealth and the subsequent restoration of the monarchy in 1660. His musical influence was also considerable outside the church and he is credited with contributing heavily to the birth of English opera. *Hear my prayer* is the first part of an anthem intended for the funeral of Charles II but, as the state funeral never took place following the king’s conversion to Catholicism on his deathbed, the anthem remained unfinished, leaving us only to imagine what Purcell may have written otherwise. While the work is relatively short, it shows incredible economy of musical material, with seemingly relentless imitative entries that grow into an incredible climax and resolution.

Antonio Lotti (c. 1667-1740) spent much

of his career in St Mark’s Basilica in Venice gradually working his way up to the premier position of maestro di capella. A prolific composer of both sacred and secular music – including a substantial number of operas, madrigals and instrumental music – Lotti composed a number of different settings of the *Crucifixus*, the text of which is taken from the Nicene Creed. This particular, and most well-known, of Lotti’s settings of the text is taken from his *Credo in F*, which is part of his *Missa Sancti Christophori* and is scored for eight voices. It is characterised by repeated suspensions and resolutions, which gives added tension this most crucial section of the creed ‘For our sake he was crucified under Pontius Pilate; he suffered death and was buried.’

Since a number of notable premieres in the 1990s – the best-known of these being *The Confession of Isobel Gowdie* – James MacMillan has become one of the foremost composers in the world, in addition to being a renowned conductor. Born and raised in Ayrshire, Scotland, MacMillan studied with Kenneth Leighton and Rita McAllister at the University of Edinburgh and with John Caskin at the University of Durham. Well-known as being a fervent Catholic, MacMillan’s strong faith has contributed significantly to many aspects of his music, and his *Miserere*

provides no exception. Commissioned by the AMUZ (Flanders Festival Antwerp) for the 2009 Laus Polyphoniae Festival, *Miserere* was first performed in Carolus-Borromeuskerk, Antwerp, by The Sixteen conducted by Harry Christophers, it is a setting of the Psalm 51 – a Latin text perhaps best-known in its ubiquitous setting by Gregorio Allegri. This version scored for eight voices by MacMillan does allude slightly to that of Allegri, particularly in aspects of its partial recurring sectional construction, the use of the full *Miserere mei* text and his employment of plainchant, but there is where the similarities end. The broader range of MacMillan's setting provides a particularly absorbing and potent version of the text – from the opening homophonic section for the tenors and basses, which is contrasted with an extended improvisatory section, through to the stunningly simple plainchant and the towering climax at the end of the work at 'Then shalt thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations: then shall they offer young bullocks upon thine altar.'

The Platinum Consort's relationship with the young British composer Richard Bates dates back to the very earliest days of the group's existence. The idea to form a consort to champion both Renaissance and



Richard Bates

contemporary music came about during the Cambridge student days of both Bates and the group's director Scott Inglis-Kidger, and the first concert by the group in November 2005 featured the premiere of Bates's setting of the Mass composed in a Renaissance style. Further smaller works followed for the group before the composition of *Tenebrae* in 2009 and its subsequent premier in London in 2010. In May 2012 Bates was appointed the consort's official composer-in-residence, while Inglis-Kidger has continued to advocate Bates's music with other groups, with a setting of *Holy is*

*the true light* premiered recently in Venice by the Platinum Foundation's Boys' Choir and a large-scale work for chorus and orchestra forthcoming in 2013 for Inglis-Kidger's Thomas's Choral Society along with further works for the Consort.

In looking to write a medium-scale work for the Consort, Bates was drawn to the *Tenebrae* texts and particularly those intended for Good Friday (*Feria VI In Parasceve*), which, as the composer states, lend themselves well to a dark musical setting. Each of the six movements of *Tenebrae* provides a cogent reaction to the texts – Bates adds that 'In this setting as in others, the movements do not form a chronology, but represent scenes as in a fresco or icon. In their composition, I have focused on the poetic language and character of each text and its relationship to music, rather than creating a narrative discourse.' The six movements are linked together with a recurring solo soprano response that each make use of the similar material. Bates explains how 'These passages use a recurrent theme, which is elaborated upon by the soprano soloist. As tradition dictates, the texture of these response sections is different to the main body of each movement and additionally varied from one movement to another: from the rest of the choir

humming to a semi-chorus made up of one of each of the SATB voices echoing the solo soprano's words or interacting with her line in counterpoint.'

Composed specially for this album, the inspiration for *In The Dark* came during the planning stages of this recording. In discussing texts associated with the *Tenebrae* theme, the compelling poem *You that have spent the silent night* by the English tudor poet George Gascoigne (1525-1577) came into Bates's mind as particularly relevant. Scored for eight voices, the composer speaks of the premise of the text as the 'dawn of light' providing a holy metaphor for the work, in which the poet gives praise for the beginning of a new day following the 'gloomy night' when the 'heav'nly day doth show his face'.

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Platinum Consort



## Texts

### 1. **Christus factus est**

*Felice Anerio (c. 1560-1614)*

Christus factus est pro nobis  
obediens usque ad mortem,  
mortem autem crucis.  
Propter quod et Deus exaltavit illum  
et dedit illi nomen,  
quod est super omne nomen.

*Christ became obedient  
for our sakes unto death,  
even death on the cross.  
Therefore has God highly exalted him  
and given him the name  
which is above every name.*

*Philippians 2:8-9*

### 2. **In the Dark**

*Richard Bates*

You that have spent the night  
In sleep and quiet rest,  
And joy to see the cheerful light  
that riseth in the East.

And as the gloomy night did last,  
But for a little space,  
And heav'nly day now night is past  
Doth show his pleasant face.

Now lift your hearts, your voices raise,  
Your morning tribute bring,  
And pay a song, a grateful song of praise  
To heav'n's almighty king.

*George Gascoigne (1525-1577)*

### 3. Crucifixus a 8

*Antonio Lotti (c. 1667-1740)*

Crucifixus etiam pro nobis  
sub Pontio Pilato  
passus et sepultus est.

*from the Nicene Creed*

*For our sake he was crucified  
under Pontius Pilate;  
he suffered death and was buried.*

### 4. Versa est in luctum

*Tomás Luis de Victoria (c. 1548-1611)*

Versa est in luctum cithara mea,  
et organum meum in vocem fletium.  
Parce mihi Domine,  
nihil enim sunt dies mei.

*Funeral Motet*

*My harp is tuned for lamentation,  
and my flute to the voice of those who weep.  
Spare me, O Lord,  
for my days are as nothing.*

### 5. Tristis est anima mea

*Carlo Gesualdo da Venosa (1560-1613)*

Tristis est anima mea, usque ad mortem:  
sustinete hic, et vigilate mecum.  
Nunc videbitis turbam, que circumdabit me.  
Vos fugam capietis,  
et ego vadam immolari pro vobis.

Ecce appropinquat hora,  
et Filius hominis tradetur in manus peccatorum.

*Tenebrae Responsory for Maundy Thursday*

*Sorrowful is my soul, even unto death.  
Stay here, and watch with me.  
Now you shall see the crowd, that will surround me.  
You shall take flight,  
and I shall go to be sacrificed for you.*

*The time approaches, and the son of man  
shall be delivered into the hands of sinners.*

## **Tenebrae**

*Richard Bates*

### **6. Tamquam ad latronem**

Tamquam ad latronem existis cum gladiis  
et fustibus comprehendere me:  
Quotidie apud vos eram in templo docens,  
et non me tenuistis:  
et ecce flagellatum ducitis ad crucifigendum.

Cumque iniecissent manus in lesum  
et tenuissent eum dixit ad eos:

*As if against a robber you have come out  
with swords and cudgels to seize me.  
Every day I was with you teaching in the temple  
and you did not arrest me. Now you torment me  
and take me to death on a cross.*

*When they had laid their hands on Jesus  
and had arrested him, he said to them:*

### **7. Tenebrae factae sunt**

Tenebrae factae sunt,  
dum crucifixissent Jesum Iudei:  
et circa hora nonam exclamavit Jesus voce magna:  
Deus meus ut quid me dereliquisti?  
inclinato capite, emisit spiritum.

Exclamans Jesus voce magna ait:  
Pater in manus Tuas commendo spiritum meum.

*There was darkness,  
when Jesus was crucified by the Jews,  
and at about the ninth hour Jesus cried out loudly:  
My God, why have you forsaken me?  
He bowed his head, and gave up the ghost.*

*Crying in a loud voice Jesus said:  
Father, into your hands I commend my spirit.*

### **8. Animam meam**

Animam meam dilectam tradidi  
in manus iniquorum,  
et facta est mihi hereditas mea sicut leo in silva.  
Dedit contra me voces dicens:  
Congregamini et properate ad devorandum illum.  
Posuerunt me in deserto solitudinis

*I delivered my beloved life  
into the hands of the wicked, and my possessions  
have become to me like a lion in the forest.  
My enemy spoke against me saying:  
Join together and hasten to devour him.  
They placed me in a solitary desert,*

#### 8. Animam Meam (cont.)

elluxit super me omnis terrae,  
quia non est inventus qui me agnosceret  
et faceret bene.

Insurrexerunt in me viri absque misericordia,  
et non pepercerunt animae meae.

*and all the earth mourned for me.  
And there was nobody who would acknowledge me  
and be kind to me.*

*Men without mercy rose up against me,  
and they spared not my life.*

#### 9. O Vinea Mea

O vinea mea electa, ego plantavi:  
Quomodo conversa es in amaritudinem,  
Ut me crucifigeres, et Barabbem dimittere?

Sepivite, et lapides elegi ex te,  
et aedificavi turrim.

*O my chosen vineyard, I planted you.  
How is your sweetness become bitterness,  
that you crucify me and take Barabbas in my place?*

*I protected you, I took stones away from your path,  
and made a tower for your defence.*

#### 10. Jesum Tradidit

Jesum tradidit impius summis principibus  
sacerdotum, senioribus populi.  
Petrus autem, sequebatur eum a longe,  
Ut videret finem.

Adduxerunt autem eum ad Caiapham  
principem sacerdotum,  
ubi scribae et pharisei convenerant.

*Jesus was betrayed to the chief priests  
and the elders of the people by the impious man.  
Peter, however, followed from a distance,  
to see how it would end.*

*They led him to Caiphas,  
the chief priest,  
where the scribes and pharisees were gathered.*

## 11. Caligaverunt

Caligaverunt oculi mei a fletu meo:  
quia elongatus, est a me,  
qui consolabatur me:  
Videte, omnes populi;  
si est dolor similis sicut dolor meus.

O vos omnes qui transitis per viam,  
attendite et videte.

*Tenebrae Responsories for Good Friday*

## 12. Ecce quomodo moritur

*Tomás Luis de Victoria*

Ecce quomodo moritur iustus,  
et nemo percipit corde:  
et viri iusti tolluntur,  
et nemo considerat.  
A facie iniquitatis  
sublatus est iustus:  
Et erit in pace memoria eius.

Tamquam agnus coram tondente se obmutuit,  
et non aperuit os suum:  
de angustia, et de iudicio sublatus est.

*Tenebrae Responsory for Holy Saturday*

*My eyes fail with tears,  
He that consoled me  
is now far from me.  
Consider, all people;  
If there is any sorrow like my sorrow.*

*O all you that pass by this way,  
look and consider.*

*Behold how the just man dies,  
and no one takes it to heart:  
the just are taken away,  
and no one cares:  
In the face of violence  
is the just man taken:  
And there shall be peace in the memory of him.*

*Like a lamb before his shearer is dumb,  
he opened not his mouth:  
From misery and judgement he was taken.*

### 13. *Tristis est anima mea*

*Orlando di Lasso (1532-1594)*

Tristis est anima mea, usque ad mortem:  
sustinete hic, et vigilate mecum.  
Nunc videbitis turbam, que circumdabit me.  
Vos fugam capietis,  
et ego vadam immolari pro vobis.

*Tenebrae Responsory for Maundy Thursday*

*Sorrowful is my soul, even unto death.  
Stay here, and watch with me.  
Now you shall see the crowd, that will surround me.  
You shall take flight,  
and I shall go to be sacrificed for you.*

### 14. *Hear my prayer*

*Henry Purcell (1659-1695)*

Hear my prayer, O Lord:  
and let my crying come unto thee.

*Psalms 102, v. 1*

### 15. *Miserere*

*James MacMillan (b. 1959)*

Miserere mei, Deus:  
secundum magnam misericordiam tuam.  
Et secundum multitudinem miserationum tuarum:  
dele iniquitatem meam.  
Amplius lava me ab iniquitate mea:  
et a peccato meo munda me.  
Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper.  
Tibi soli peccavi, et malum coram te feci: ut  
justificeris in sermonibus tuis, et vincas cum iudicaris.  
Ecce enim in iniquitatibus conceptus sum:  
et in peccatis concepit me mater mea.

*Have mercy upon me, O God:  
after your great goodness.  
According to the multitude of your mercies:  
do away my offences.  
For I acknowledge my faults:  
and my sin is ever before me.  
Against you only have I sinned:  
and done this evil in your sight.  
That you might be justified in your saying:  
and clear when you are judged.  
Behold, I was shaped in wickedness:  
and in sin did my mother conceive me.*

15. Miserere (cont.)

Ecce enim veritatem dilexisti:  
incerta et occulta sapientiæ tuæ manifestasti mihi.  
Asperges me hyssopo, et mundabor:  
lavabis me, et super nivem dealbabor.  
Auditui meo dabis gaudium et lætitiā:  
et exultabunt ossa humiliata.  
Averte faciem tuā a peccatis meis:  
et omnes iniquitates meas dele.  
Cor mundum crea in me, Deus:  
et spiritum reotum innova in visceribus meis.  
Ne projicias me a facie tuā:  
et spiritum sanctum tuum ne auferas a me.  
Redde mihi lætitiā salutaris tui:  
et spiritu principali confirma me.  
Docebo iniquos vias tuas:  
et impii ad te convertentur.  
Libera me de sanguinibus, Deus,  
Deus salutis meæ:  
et exultabit lingua mea iustitiam tuam.  
Domine, labia mea aperies:  
et os meum annuntiabit laudem tuam.  
Quoniam si voluisses sacrificium, dedissem utique:  
holocaustis non delectaberis.  
Sacrificium Deo spiritus contribulatus:  
cor contritum et humiliatum, Deus, non despicies.  
Benigne fac, Domine, in bona voluntate tua Sion:  
ut ædificentur muri Jerusalem.  
Tunc acceptabis sacrificium iustitiæ, oblationes  
et holocausta:  
tunc imponent super altare tuum vitulos.

*But lo, you require truth in the inward parts:  
and will make me to understand wisdom secretly.  
You will purge me with hyssop, and I shall be clean:  
you will wash me, and I shall be whiter than snow.  
You will make me hear of joy and gladness:  
that the bones which you have broken may rejoice.  
Turn your face from my sins:  
and put out all my misdeeds.  
Make me a clean heart, O God:  
and renew a right spirit within me.  
Cast me not away from your presence:  
and take not your Holy Spirit from me.  
O give me the comfort of your help again:  
and establish me with your free Spirit.  
Then shall I teach your ways unto the wicked:  
and sinners shall be converted unto you.  
Deliver me from blood-guiltiness, O God,  
you that are the God of my health:  
and my tongue shall sing of thy righteousness.  
You will open my lips, O Lord:  
and my mouth shall show your praise.  
For you desire no sacrifice, else would I give it you:  
but you delight not in burnt-offerings.  
The sacrifice of God is a troubled spirit:  
a broken and contrite heart, O God, will you not despise.  
O be favourable and gracious unto Sion:  
build you the walls of Jerusalem.  
Then will you be pleased with the sacrifice of  
righteousness, with the burnt-offerings and oblations:  
then shall they offer young bullocks upon your altar.*







## Platinum Consort

Platinum Consort was founded by Scott Inglis-Kidger and Claire Jagers in 2005. Platinum has since expanded to comprise a professional Consort, a Boys' Choir and a series of varied Choral Workshops. Further expansion is planned and the existing Platinum ensembles will be joined in the future by a Girls' Choir, a Chamber Choir and a Period Instrument Band.

The consort specialises in bringing vibrancy to early music, as well as breathing life into newly commissioned pieces. Originating at the University of Cambridge, the consort attracted singers from the renowned choirs of St John's, Jesus, Trinity and King's Colleges. Many of these original members are now professional singers with Platinum.

The group has an affinity with the music of Platinum's Composer in Residence, Richard Bates, and recently premiered his *Tenebrae*. These, along with other works inspired by the Tenebrae tradition, appear on their debut album, *In The Dark*, released in 2012 on the Resonus Classics label.

Platinum Consort has an exciting 2012-2013 schedule planned, which includes the launch performance of *In The Dark* at Kings Place, a performance of

Monteverdi's *Vespers (1610)* and a semi-staged tour of Purcell's *Dido and Aeneas*. In December 2013 Platinum will perform Bach's *Christmas Oratorio* with the Orchestra of the Age of Enlightenment, as part of the Kings Place Bach Unwrapped Festival.

[www.platinumconsort.com](http://www.platinumconsort.com)

## Scott Inglis-Kidger (conductor)



Scott Inglis-Kidger gained an MA in Music from the University of Cambridge, having specialised in early music, conducting and the science and psychology of music.

As a countertenor, Scott studied with David Lowe and sang in the world famous King's College Choir, appearing on the 2005 BBC television broadcast of Carols from King's. With King's, Scott performed many concerts in Europe, most notably in the Concertgebouw in Amsterdam and at the Stuttgart Barock Festival. Scott also sang in the Cambridge University Chamber Choir and an array of ad hoc consorts, inspiring him to form Platinum Consort in 2005.

Before Platinum became his full time project in 2011, Scott was Director of Music and Master of the Choristers at Willington School, Wimbledon, where he established the renowned Willington School Choristers. He was subsequently Director of Music at Thomas's School, Battersea, where he managed one of the largest prep school departments in London. During this time, Scott developed a passion for training singers of all ages, which led him to

establish Platinum Boys' Choir and Platinum Choral Workshops in 2011.

Scott conducts Thomas's Choral Society and recent sell-out concerts have included Handel's *Messiah* with the Saraband Consort and John Rutter's *Requiem* with Platinum Boys' Choir and Lakeswood Sinfonia.

Scott recently recorded his debut album with Platinum Consort and toured to Venice with Platinum Boys' Choir. In addition to conducting, Scott directs many workshops around the country and is much in demand as a vocal coach for individuals and groups, and as an early music specialist.

[www.scottinglis-kidger.com](http://www.scottinglis-kidger.com)

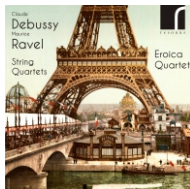
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# In The Dark

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Platinum Consort

Scott Inglis-Kidger *conductor*

Emma Walshe *soprano*

Zoe Brown *soprano*

Raffaele Pe *countertenor*

Simon Ponsford *countertenor*

Oliver Jones *tenor*

Michael Solomon Williams *tenor*

Timothy Murphy *bass*

Nick Ashby *bass*

