

STABAT MATER

SACRED CHORAL
MUSIC BY LENNOX &
MICHAEL BERKELEY

THE MARIAN CONSORT

BERKELEY ENSEMBLE DAVID WORDSWORTH

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The Marian Consort

Clare Lloyd-Griffiths *soprano 1* 1, 2, 4, 8, 10, 11-15, 16

Zoë Brookshaw *soprano 2* 1, 2, 9, 10, 11-15, 16, 17

Rory McCleery *countertenor* 1, 4, 7, 8, 10, 11-15, 16, 17 / *director* 11-15, 16

Benedict Hymas *tenor* 1, 4, 5, 8, 10, 11-15, 16

Jon Stainsby *baritone* 3, 4, 10, 16

Nick Ashby *bass* 1, 6, 8, 10, 11-15, 16

Berkeley Ensemble

David Wordsworth *conductor* 1-10, 17



The Marian Consort and Berkeley Ensemble are grateful to the following for their generous contribution towards making this recording: the late Lady Berkeley, Lord Berkeley of Knighton CBE, Julian Berkeley, The RWV Trust, The Lennox Berkeley Society, Bernarr Rainbow Trust, Britten Will Trust, Sidney Buckland, Charlotte Bonham-Carter Charitable Trust, Chester Music, Derek Hill Foundation, Friends of the Berkeley Ensemble, Tony Scotland, Sir Martin and Lady Smith and Kathleen Walker.

Recorded on 26, 28 & 29 March 2016
in the Britten Studio, Snape
Maltings, Aldeburgh
Producer/Engineer: Paul Baxter
24-bit digital editing: Adam Binks
24-bit digital mastering: Paul Baxter

Cover & booklet design: Drew Padrutt
Booklet editor & translator: Henry Howard
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Stabat Mater for six voices and chamber ensemble *Lennox Berkeley* (1903–1989)

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|------------------------------------------------|--------|
| 1 Lento: Stabat Mater dolorosa | [4:37] |
| 2 Andante con moto: O quam tristis et afflicta | [2:53] |
| 3 Adagio: Quis est homo qui non fleret | [3:11] |
| 4 Allegro: Pro peccatis suae gentis | [1:43] |
| 5 Andantino: Eia Mater, fons amoris | [3:00] |
| 6 Maestoso: Sancta Mater, istud agas | [2:55] |
| 7 Moderato: Fac me tecum pie flere | [2:55] |
| 8 Andante: Virgo virginum praeclara | [2:30] |
| 9 Allegro moderato: Fac me plagis vulnerari | [2:28] |
| 10 Andante: Christe, cum sit hinc exire | [5:59] |

Mass for Five Voices for a cappella choir *Lennox Berkeley*

- | | |
|---------------|--------|
| 11 Kyrie | [2:53] |
| 12 Gloria | [4:16] |
| 13 Sanctus | [1:57] |
| 14 Benedictus | [1:31] |
| 15 Agnus Dei | [3:06] |

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|-----------------------------------------------------------------|--------|
| 16 Judica me for a cappella choir <i>Lennox Berkeley</i> | [7:19] |
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- | | |
|------------------------------------------------------------------------------------------------------|--------|
| 17 Touch Light for soprano, countertenor and string quintet <i>Michael Berkeley</i> (b. 1948) | [7:35] |
|------------------------------------------------------------------------------------------------------|--------|

Total playing time [60:59]

Tracks 1-10 and 17 are premiere recordings

Notes on the music

Lennox Berkeley was born into an aristocratic family in Oxford on 12 May 1903. He was educated at Gresham's School, Holt and later studied foreign languages at Merton College, Oxford, during which time he was introduced by family friends to Maurice Ravel, who looked at some of Berkeley's early compositions and encouraged him to study in Paris with Nadia Boulanger. Decades later, Berkeley often recalled to the present writer how grateful he remained to 'Ma'moiselle' (he never called her anything else) for her strict teaching. As he wrote, 'She was very severe, but extremely impartial ... It didn't matter what style you used as long as you used it consistently.'

Berkeley was received into the Roman Catholic Church in 1929, a decision that, although very much his own, was no doubt encouraged by his teacher. During the 1930s, he wrote two large-scale sacred works for the concert hall, the oratorio *Jonah* (1933–5, which he later withdrew) and the psalm setting *Domini est terra* (1938), but it is perhaps surprising that it was not until the mid 1940s that Berkeley turned to religious music for liturgical use, thereafter producing a steady stream of shorter anthems, motets and two settings of the mass. Though he was well-read in both English and French (the wide range of the secular texts he set included Apollinaire, Auden, Cocteau, Donne, Herrick, Ronsard and Spenser), sacred texts always brought a particularly profound response. Berkeley is sometimes regarded

as a miniaturist or perhaps even a lightweight composer (quite wrongly, as anyone who really listens to his music will testify); but the expression of his deeply held beliefs led him, though neither as a composer or as a man was he one to wear his heart on his sleeve, to rare depths of feeling. As he later wrote: 'Being a Roman Catholic I have naturally been drawn to the Latin liturgy, and felt at home with it; it is part of my life and I have wanted to bring to it what I have to offer,' adding with typical modesty, 'however unworthy.' As Michael Berkeley memorably concluded, 'The sacred went straight to his heart and the music came straight back out again.'

The **Stabat Mater** continued Berkeley's professional relationship with Benjamin Britten, a relationship that had cooled somewhat from the intensity of the late 1930s. The two composers had met at an ISCM Festival in Barcelona and collaborated in an orchestral suite of Catalan dances, *Mont Juic*, and although ten years Berkeley's junior, the precocious younger composer was already fast establishing an international reputation for himself. The two lived together for a while, and Berkeley became both professionally and personally infatuated, feelings that were not reciprocated; the war years saw the friendship becoming more and more distant. Berkeley never lost his admiration for his younger colleague (frequently using Britten's music in composition lessons he gave, underlining a particular technique that he felt Britten had

used much more effectively than he had) and in turn Britten ensured that Berkeley's music was frequently heard at the festival that he and his partner Peter Pears founded in Aldeburgh.

It was Britten who requested a new work for his English Opera Group to take on their 1948 European tour of *The Rape of Lucretia* and *Albert Herring*, a tour that also included a number of concert performances. The resulting vocal and instrumental forces that Berkeley employed (six solo voices and twelve instrumentalists), whilst clearly tailor-made for the occasion, has contributed to the work's unjustified neglect. The *Stabat Mater* comes from one of the richest periods of Berkeley's compositional life, music that was perhaps inspired by his unexpected marriage in December 1946 – few were more surprised than Berkeley himself – to Freda Bernstein, whom he met whilst she worked as his secretary at the BBC Music Department. This touching and remarkable love story that lasted until Berkeley's death over forty years later is recounted in Tony Scotland's fine book *Lennox and Freda* (2010). The years following his marriage brought forth not only the *Stabat Mater* but the well-known *Four Poems of St Teresa of Avila* (premiered by Kathleen Ferrier, again an impassioned setting of vividly spiritual, some would say ecstatic, texts), as well as the Piano Concerto and the Concerto for Two Pianos, works of glittering optimism, good humour and endless melodic invention.

The *Stabat Mater* is without any doubt one of Berkeley's finest works. The heart-wrenching text that meditates on the suffering of Jesus Christ's mother as she stands at the foot of the cross has been attributed variously to Pope Innocent III, St Bonaventure, or more likely Jacopone da Todi, and elicits from Berkeley some of his most profound and austere affecting music; the text strikes home on a personal level as both Berkeley and Britten (the ultimate dedicatee of the work) had particularly close relationships with their mothers and both had lost them in the 1930s. Britten conducted preliminary rehearsals, before the composer (who had taken his new wife on a late honeymoon) took over to direct the premiere at the Zürich Tonhalle on 19 August 1947. Britten conducted the UK premiere at the Friends Meeting House, Euston Road, London, as well as a performance for a live BBC broadcast just over a month later, but after a performance at the 1953 Aldeburgh Festival, the *Stabat Mater* remained unheard until the late 1970s and since then has been only very rarely revived and never recorded on CD.

Berkeley breaks the text up into ten movements – a mixture of solo arias, duets and quartets accompanied by wind quintet (clarinet doubling bass clarinet), harp, percussion (timpani, suspended cymbal, tenor drum, bass drum), string quartet and double bass. The vocal and instrumental forces are on the whole sparingly used: the second movement for example begins

Notes on the music

only with gently dueting sopranos and the eighth, apart from a short instrumental interlude and tiny coda, is for a solo vocal quartet. Only in the first movement, with its solemn, almost ritualistic atmosphere conjured up with the steady tread of harp, keening sighs and bare 4ths and 5ths from the strings, and in the last as we head towards the final words 'Quando corpus morietur / Fac ut animi donetur / Paradisi gloria' (When this body shall die, make my soul to be granted the glory of paradise) do all the forces come together. Apart from a brief Rossinian flourish for a solo soprano in the penultimate movement (that might suggest a prelude to Berkeley's forthcoming operatic works of the early 1950s) and an impassioned climax at the words 'Flammis ne urar succensus / Per te, Virgo, sim defensus / In die iudicii' (That I burn not in the flames, may I be defended by you, O Virgin, on the day of judgment), most of the tempi are on the slower side; and yet the differing textures, timbres and moods that Berkeley is able to find from his chosen ensemble ensures more than enough variety for the listener. The final pages revisit the opening music and lead us to a truly serene vision of paradise, with high string harmonics bringing the slow pulsing tread of the harp to a peaceful conclusion. As Imogen Holst, an early admirer of the *Stabat Mater*, wrote soon after the premiere: 'The greatness of the *Stabat Mater* lies not only in the skill of the craftsmanship, but also in the deeply felt conviction that underlies the whole conception of the work.'

The **Mass for Five Voices** comes from much later in Berkeley's career and was commissioned by Cardinal Heenan for the choir of Westminster Cathedral in 1964 – a choir in which Berkeley's two older sons, Michael and Julian, had been choristers. The work was written in the middle of a time, if not of crisis in Berkeley's music, then at least of reassessment of his musical language, that began around the period of the Concertino (written for the recorder player Carl Dolmetsch in 1955) and the Second Symphony (1958) and culminated in the powerful one-movement Third Symphony (1969). Elements of serial technique began to appear in Berkeley's music, the harmonic language became slightly more abrasive and although the Mass inhabits the same austere world of the *Stabat Mater* it is less obviously melodic. Berkeley confessed that he wasn't opposed to serial music, had studied it and even found himself writing 'serial themes', but definitely thought of himself as a 'tonal composer'. For a good deal of the late 1950s and through the 1960s Berkeley experimented liberally with twelve-tone procedures, but more as a way of imposing some kind of formal discipline on himself, adapting the technique to his own end, much in the way that composers such as Aaron Copland, Frank Martin and indeed Benjamin Britten had done around the same time. Whatever these musical explorations might have been, whether in the pleading if rather uneasy setting of the Kyrie or in the dancing rhythms of the Gloria, the flexible vocal lines owe more to plainchant than to any more recent

musical discoveries. As Berkeley outlined in 'Truth and Music', an article he wrote about his liturgical works, his concerns were of a different kind: 'My hope is that my own musical voice should become impersonal, so that it would merge into the liturgy and not create a violent contrast or cause too much distraction.'

Judica me is a late work, a short unaccompanied motet commissioned to celebrate Berkeley's seventy-fifth birthday by the Three Choirs Festival in 1978. By this time, any feeling of 'musical crisis' had passed and Berkeley had returned to a more outwardly melodic and relaxed frame of mind, as might be seen in the ravishing 'Canzonetta' of the Sinfonia Concertante for oboe and orchestra (1973) and the Guitar Concerto he wrote for Julian Bream in 1974. The opening few bars of *Judica me*, whilst (consciously or not) perhaps paying tribute to his old friend Francis Poulenc, are amongst the most beautiful Berkeley ever wrote: the work of a composer at one with himself.

* * *

Michael Berkeley, Lennox's eldest son, has followed his father's interest in writing liturgical music. Some of his earliest published works are unaccompanied Latin motets, where if not the ghost of his father (the vocal lines which still eminently singable have always been rather more angular and the harmonies less obviously tonal), then at any rate the influence of singing

in Westminster Cathedral Choir can be heard. This love of the human voice Berkeley has carried through his career with a number of song cycles, three operas and choral works that have included most recently an anthem for the enthronement of the Archbishop of Canterbury. Michael Berkeley's music, unlike his father's, may well have taken much inspiration from some of the more radical developments of twentieth-century music, but **Touch Light** still shows an inherited love of melody.

Commissioned for the 2005 Tetbury Festival to celebrate the marriage of Katie Smith and Jonnie Wake, *Touch Light* takes as its starting point the circumstances of its first performance (given by the soprano Lorna Anderson, the countertenor Robin Blaze and the period-instrument King's Consort) and the rapturous love duets to be found in the operas of Monteverdi and Purcell. The text, which repeats almost obsessively the words 'My heart, my breath, my life, my death, light so bright I scarcely see, touch so light I barely feel my breath, my life, my heart, my death', is by the composer himself and, equally fittingly, is set to ecstatic, florid vocal lines that entwine with the strings, who meanwhile play a variation on a ground bass – 'a homage ...' Michael Berkeley writes, 'to these masters of early opera'.

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Texts and translations

Stabat Mater

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|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendeat Filius.

Cuius animam gementem,
Contristatam et dolentem,
Pertransivit gladius. | <i>The Mother was standing in grief beside the
sorrowful cross, while the Son was hanging.</i>

<i>His groaning soul, saddened and suffering,
a sword thrust through.</i> | 5 Eia Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complacem. | <i>O Mother, fount of love, make me to feel the
force of your suffering, that I may mourn with
you.</i>

<i>Make my heart to burn in love for Christ my
God, that I may do what is pleasing to him.</i> |
| 2 O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

Quae maerebat et dolebat,
Pia mater, dum videbat
Nati paenas inclyti. | <i>O how sad and afflicted was that blessed
mother of the Only-begotten!</i>

<i>The loving mother, who sorrowed and suffered
as she saw the punishment of her glorious son.</i> | 6 Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Tui nati vulnerati,
Tam dignati pro me pati,
Paenas mecum divide. | <i>Holy Mother, do this: fix the wounds of the
crucified one powerfully in my heart.</i>

<i>Share your son's punishment with me, he who
so deigned to suffer for my sake.</i> |
| 3 Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?

Quis non posset contristari,
Christi matrem contemplari
Dolentem cum filio? | <i>What man is there who would not weep, if he
saw the mother of Christ in such distress?</i>

<i>Who could not share her sorrow, contemplating
Christ's mother suffering with her son?</i> | 7 Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixero.

Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero. | <i>Make me to weep devotedly with you, to share
the suffering of the crucified, as long as I shall
live.</i>

<i>I long to stand with you beside the cross, and
to join myself to you in your grieving.</i> |
| 4 Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum. | <i>For the sins of his people, she saw Jesus in
torment and given over to be whipped.</i>

<i>She saw her sweet son desolate in dying,
as he breathed his last.</i> | 8 Virgo virginum praeclara,
Mihi iam non sis amara:
Fac me tecum plangere.

Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere. | <i>Virgin outstanding among virgins, be not bitter
to me now: make me to cry with you.</i>

<i>Make me to carry Christ's death, make me to
share the fate of his passion, and to remember
his wounds.</i> |

Texts and translations

- 9 Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore filii.

Flammis ne urar succensus,
Per te, Virgo, sim defensus
In die iudicii.

- 10 Christe, cum sit hinc exire
Da per matrem me venire
Ad palmam victoriae.

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.

attrib. Jacopone da Todì (c.1230–1306)

Mass for Five Voices

- 11 **Kyrie**
Kyrie eleison.
Christie eleison.
Kyrie eleison.

- 12 **Gloria**
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.

*Make me to be wounded by those blows,
make be intoxicated by the cross and the blood
of your son.*

*That I burn not in the flames, may I be defended
by you, O Virgin, on the day of judgment.*

*O Christ, when it falls to me to leave this world,
grant me through your mother to come to the
palm of victory.*

*When this body shall die, make my soul to be
granted the glory of paradise.*

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

*Glory to God in the highest,
and on earth peace to men of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give you thanks for
your great glory.*

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.

13 **Sanctus**

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth:
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

14 **Benedictus**

Benedictus qui venit
in nomine Domini:
Hosanna in excelsis.

15 **Agnus Dei**

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.

*Lord God, heavenly King,
God the Father Almighty.
Lord, the only-begotten Son, Jesus Christ;
Lord God, Lamb of God, Son of the Father:
Who takes away the sins of the world,
have mercy upon us.
Who takes away the sins of the world,
receive our prayer.
Who sits at the right hand of the Father,
have mercy upon us.
For only you are Holy, only you are Lord,
only you are Most High, Jesus Christ.
With the Holy Spirit in the glory of
God the Father. Amen.*

*Holy, Holy, Holy,
Lord God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.*

*Blessed is he that comes
in the name of the Lord:
Hosanna in the highest.*

*Lamb of God, who takes away the sins
of the world, have mercy upon us.
Lamb of God, who takes away the sins
of the world, have mercy upon us.
Lamb of God, who takes away the sins
of the world, grant us peace.*

16 **Judica me**

Judica me, Deus, et discerne causam meam
de gente non sancta: ab homine iniquo et
dolosus erue me.

Quia tu es, Deus, fortitudo mea: quare me
repulisti, et quare tristis incedo, dum affligit
me inimicus?

Emitte lucem tuam et veritatem tuam: ipsa me
deduxerunt, et adduxerunt in montem sanctum
tuum, et in tabernacula tua.

Et introibo ad altare Dei: ad Deum qui laetificat
iuventutem meam.

Confitebor tibi in cithara, Deus, Deus meus:
quare tristis es, anima mea, et quare
conturbas me?

Spera in Deo, quoniam adhuc confitebor illi:
salutare vultus mei, et Deus meus.

Psalms 43 (42 Vulgate)

*Be my judge, my God, and hear my case
concerning the unholy race: rescue me from
the unjust and deceitful man.*

*For you, my God, are my strength: why have
you driven me away from you, and why do I
walk in sadness, while my enemy afflicts me?*

*Send forth your light and your truth: these
things have led me on, and brought me to
your holy mountain, and into your tabernacles.*

*And I will go in, up to the altar of God: to the
God who gives joy to my youth.*

*I will sing your praises on the cithara, O God,
my God: why are you sad, my soul, and
why do you distress me?*

*Hope in God, for I will still sing his praise: the
salvation before my face, and my God.*

Biographies

Taking its name from the Blessed Virgin Mary, a focus of religious devotion in the sacred music of all ages, **The Marian Consort** is a young, dynamic and internationally renowned early music vocal ensemble, recognised for its freshness of approach and innovative presentation of a broad range of repertoire. Under its founder and director, Rory McCleery, this 'astounding' (*The Herald*) ensemble has given concerts throughout the UK and Europe, features regularly on BBC Radio 3, and is a former 'Young Artist' of the Brighton Early Music Festival.

Known for its engaging performances and imaginative programming, the group draws its members from amongst the very best young singers on the early music scene today. They normally sing one to a part (dependent on the repertoire), with smaller vocal forces allowing clarity of texture and subtlety and flexibility of interpretation that illuminate the music for performer and audience alike. The Marian Consort is also committed to inspiring a love of singing in others, and has led participatory educational workshops for a wide range of ages and abilities.

Their repertoire encompasses the music of the fifteenth to seventeenth centuries with a particular focus on the exploration of lesser-known works, often bringing these to the attention of the wider public for the first time. The Marian Consort is also a proud exponent of contemporary music, juxtaposing latter-day

pieces and Renaissance works in concert in order to shed new light on both. As part of this commitment to new music, the group has commissioned works from several leading British choral composers, including Cecilia McDowall and Matthew Martin.

The Marian Consort performs across the UK and Europe: recent highlights have included recitals at King's Place, the Tage Alter Musik Regensburg and the Festival de Música Antiga Valencia; concerts for the Leipzig A Cappella Festival and the St Magnus International Festival; and performances at the Wellcome Collection and the British Academy.

The Marian Consort has to date released five CDs with Delphian Records, which have met with considerable critical acclaim. Their disc of English and Continental Renaissance music from the Dow Partbooks (DCD34115) received outstanding reviews in all of the major broadsheets, with *The Scotsman* giving it 5 stars for 'performances that glow with golden purity and soul', the *Sunday Times* commenting 'exquisite ... the ensemble sings with eloquence and expressive finesse', and *Gramophone* calling it 'superb'. Their 2013 release of music by the Parisian Renaissance composer Jean Maillard (DCD34130) attracted praise from Richard Morrison in *The Times* for its 'precision and pellucid textures', with the *Guardian* noting that 'the performances are models of discretion and musical taste, every texture clear, every phrase

Biographies

beautifully shaped'. The ensemble's release of a Christmas mass and motets by Jean Mouton, Cristóbal de Morales and Annibale Stabile (DCD34145) was Christmas Choice in *BBC Music Magazine*, which commented that 'the works are mellifluously performed by The Marian Consort, who shape the sinuous polyphony with winning pliability', while the *Sunday Times* described the disc as 'sublime – sung with impeccable polish and blend' and the *Observer* lauded the group for 'drawing the listener in by quiet persuasion and musical intelligence of the highest order'. A recording of Gesualdo's *Cantiones Sacrae* (DCD34176) is also in production for release in 2016.



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Rory McCleery began his musical career as a chorister at St Mary's Episcopal Cathedral, Edinburgh under Timothy Byram-Wigfield and Matthew Owens. He gained a double first in music at Oxford University as both

Organ and Domus Academic scholar of St Peter's College, subsequently completing an MSt in Musicology with Distinction. He is the founder and musical director of The Marian Consort. As a countertenor, Rory greatly enjoys working as a soloist and consort singer in concert and recording with ensembles including The Monteverdi Choir, The Dunedin Consort, The Sixteen, The Gabrieli Consort, Contrapunctus, The Tallis Scholars, Le Concert

d'Astrée, The Academy of Ancient Music, The Orchestra of the Age of Enlightenment and The Cardinal's Musick.

Recent solo performances have included Bach *St John* and *St Matthew Passions*; Handel *Messiah*, *Dixit Dominus* and *Ode for the Birthday of Queen Anne*; Pärt *Passio* and *Stabat Mater*; Purcell *Come ye sons of art*, *Ode to St Cecilia* and *Welcome to all the pleasures*; Monteverdi *Vespers of 1610*; Rameau Grands Motets; and Britten *Abraham and Isaac* in venues including the Chapelle Royale de Versailles, the Concertgebouw Brugge, and the Snape Maltings. Rory has appeared as a soloist for broadcasts on ARTE, Radio France, BBC Radio 3 and German and Italian radio, and collaborates regularly with the Rose Consort of Viols.

Rory is much in demand as a guest conductor, chorus master and workshop leader, and is a passionate believer in the importance of music education and singing for young people. He is also currently engaged in doctoral research centred on the French Renaissance composer Jean Mouton, and acts as an academic and programming consultant to festivals and many of the ensembles with whom he performs.



David Wordsworth studied at the University of Leeds, City University (London) and Guildhall School of Music & Drama. After a period of teaching he held senior positions with two major music publishers developing close working relationships with some of the leading composers of our time.

David became Music Director of the Addison Singers in 1995 and under his direction the Singers' various choirs have sung at major venues in France, Poland, Spain, Ireland, Italy and the USA. During the 2014–15 season David conducted the Addison Singers in a Gavin Bryars programme at the London Festival of Contemporary Church Music, the Fauré and Verdi Requiems in London and the Mozart Requiem at St Stephen's Cathedral, Vienna. He has directed Singing Days with the composers Howard Goodall and Morten Lauridsen and has premiered works written for him by Gavin Bryars, Cecilia McDowall, Gabriel Jackson, Bob Chilcott, Edwin Roxburgh, Howard Skempton and William Bolcom amongst many others.

David Wordsworth has conducted and adjudicated in Hungary, Norway, Mexico and Cuba and in 2007 visited the Philippines, conducting the PPO and teaching at the UST Conservatoire in Manila. He has appeared at a number of festivals in the UK and held university residencies throughout Europe and the US. In 2015 David edited and compiled two choral anthologies – contemporary choral works for Christmas (commissioned by Cadenza Music) and a *Shakespeare Choral Collection* for Novello.

Biographies

Hailed as 'an instinctive collective' (*The Strad*) the **Berkeley Ensemble** was formed with the aim of exploring little-known twentieth- and twenty-first-century British chamber music alongside more established repertoire. It now enjoys a busy concert schedule performing throughout the UK and abroad, and is also much in demand for its inspiring work in education.

The ensemble's flexible configuration and collaborative spirit have led to performances with leading musicians including Sir Thomas Allen, Gabriel Prokofiev and Nicholas Daniel. Its recordings have attracted critical acclaim, with the second, *Lennox Berkeley: Chamber Works*, selected by *BBC Music Magazine* as Chamber Choice (September 2015) and featured in *Gramophone's Critics' Choice* 2015.

The group's innovative and thought-provoking programming has received official recognition with a Help Musicians UK Emerging Excellence

Berkeley Ensemble

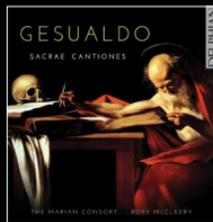
Sophie Mather & Francesca Barritt *violins*
Dan Shilladay *viola*
Gemma Wareham *cello*
David Stark *double bass*
Lindsey Ellis *flute*
Emily Cockbill *oboe*

award and support from the PRS for Music Foundation. It is an enthusiastic champion of new music, premiering its first commission, Michael Berkeley's *Clarion Call and Gallop*, in 2013 and launching the New Cobbett Prize for composers the following year. Equally at home on the summer festival circuit and in the concert hall, the group has performed at the Latitude and Greenbelt festivals, and curates the Little Venice Music Festival in London.

Engaging new audiences, most importantly through education, is central to the ensemble's activities. These have included self-directed projects alongside collaborations with Southbank Sinfonia, Merton Music Foundation and Pan Concerts for Children. The ensemble regularly coaches chamber performance at the University of York, is Associate Artist at the University of Hull, Ensemble in Residence at Ibstock Place School and runs an annual chamber music course in Somerset.

John Slack *clarinet & bass clarinet*
Andrew Watson *bassoon*
Paul Cott *horn*
Fontane Liang *harp*
Joley Cragg *percussion*

Also available on Delphian

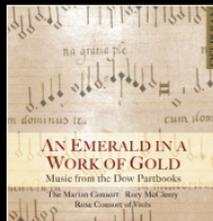


Gesualdo: Sacrae Cantiones

The Marian Consort, Rory McCleery *director*
DCD34176

Carlo Gesualdo, Prince of Venosa and Count of Conza, has become notorious for the eccentricities and excesses of both his life and his music. The gruesome murder of his first wife and her lover *in flagrante*, his mistreatment of his second wife, his isolation at his family seat and his penchant for masochism and flagellation have all fuelled the myth of Gesualdo as madman, deviant and tortured pariah, qualities seen to be replicated in his rule-defying music. Yet his compositional talent was prodigious, and this idiomatic and committed reading of his five-voice motets – marking the composer's 450th birthday year – invites us to marvel at their pictorial immediacy, surprising chromaticism, and unique blend of melisma and homophony, in music that betrays his obsession with his own personal sin, remorse and need for absolution.

New in August 2016



An Emerald in a Work of Gold: Music from the Dow Partbooks

The Marian Consort, Rose Consort of Viols
DCD34115

For their second Delphian recording, The Marian Consort have leafed through the beautifully calligraphed pages of the partbooks compiled in Oxford between 1581 and 1588 by the Elizabethan scholar Robert Dow. Sumptuous motets, melancholy consort songs and intricate, harmonically daring viol fantasies are seamlessly interwoven – all brought to life by seven voices and the robust plangency of the Rose Consort of Viols in the chapel of All Souls College, Oxford, where Dow himself was once a Fellow.

'cleanly and calmly delivered ... the concluding *Ave Maria* by Robert Parsons is superb, the final "Amen" attaining to genuine emotion but without the saccharine reverence that this much-recorded piece can attract'
— Gramophone, February 2013

Also available on Delphian

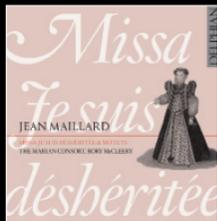


O Virgo Benedicta:

Music of Marian Devotion from Spain's Century of Gold
The Marian Consort, Rory McCleery *director*
DCD34086

A six-strong Marian Consort makes its Delphian debut in a programme celebrating the rich compositional legacy of the Siglo del Oro's intensely competitive musical culture. These luminous works – centred on the figure of the Virgin Mary – demand performances of great intelligence and vocal commitment, and the youthful singers respond absolutely, bringing hushed intimacy and bristling excitement to some of the most gorgeously searing lines in the history of European polyphony.

'Precision of tuning and purity of tone ... I gained a great deal of pleasure from listening to this flawlessly executed programme'
— John Quinn, MusicWeb International, June 2011



Jean Maillard (fl. 1538–70): Missa Je suis déshéritée & Motets

The Marian Consort, Rory McCleery *director*
DCD34130

Jean Maillard's life is shrouded in mystery, and his music is rarely heard today. Yet in his own time his works were both influential and widely known: indeed, the musicologist François Lesure held him to have been one of the most important French composers of his era. Who better, then, than The Marian Consort and Rory McCleery, a scholar as well as a performer of rising acclaim, to give this composer's rich and varied output its first dedicated recording? Their characteristically precise and yet impassioned performances bring out both the network of influence in which Maillard's music participated – its Josquinian pedigree, and influence on successors including Lassus and Palestrina – and its striking, individual beauty.

'The performances are models of discretion and musical taste, every texture clear, every phrase beautifully shaped'
— The Guardian, October 2013

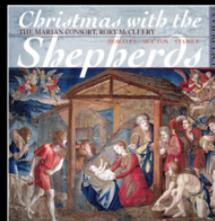


Loquebantur: Music from the Baldwin Partbooks

The Marian Consort, Rose Consort of Viols
DCD34160

John Baldwin was a lay clerk at St George's Chapel, Windsor in 1575 and became a Gentleman of the Chapel Royal in 1598. The so-called 'Baldwin partbooks', held at Christ Church, Oxford, were his creation – a very personal collection, representing his individual tastes and interests from a wealth of English and Continental polyphony and consort music. As in their previous collaboration, an exploration of the similarly conceived partbooks of Robert Dow, the Rose Consort of Viols and The Marian Consort have kept faith with Baldwin's own intentions, bringing to light some of the rarer gems preserved by this great advocate and music-lover and providing the listener with 'such sweete musicke: as dothe much delite yeelde'.

'spartan but severely beautiful ... The acoustic of Merton College chapel provides ideal focus and warmth' — The Observer, November 2015



Christmas with the Shepherds: Morales – Mouton – Stabile

The Marian Consort, Rory McCleery *director*
DCD34145

A Christmas programme with a difference: Rory McCleery and his acclaimed consort echo the shepherds' noels through a motet by Jean Mouton which, astonishingly, remained in the repertoire of the Sistine Chapel for over a hundred years after its composition around 1515. By the middle of the sixteenth century, it had formed the basis for a mass by Cristóbal de Morales, then engaged as a singer in the papal chapel, while later still its text was re-used in a new, grander motet by Annibale Stabile. A world premiere recording of the latter work crowns this unique programme, for which McCleery himself has prepared new performing editions.

'The delivery is clean, unadorned, unaccompanied and undemonstrative, drawing the listener in by quiet persuasion and musical intelligence of the highest order'
— The Observer, December 2014

