



Drop down,
ye heavens

SIGLO DE ORO

ADVENT ANTIPHONS FOR CHOIR & SAXOPHONE

Sam Corkin saxophones

Patrick Allies director

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PATRICK ALLIES *director*

SAM CORKIN *soprano* & alto† saxophones*

Siglo de Oro gratefully acknowledge the assistance of Bob Allies and Jill Franklin in making this recording. With thanks also to their Founder Patrons, Louisa Murphy and Melissa Scott.

Recorded on 12-14 January 2016
in the church of St John the Evangelist,
Upper Norwood, by kind permission of
Fr John Pritchard, priest-in-charge
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24-bit digital editing: Adam Binks
24-bit digital mastering: Paul Baxter

Editions for tracks 3, 7 and 13 prepared by
Francis Bevan
Photography © Chris Christodoulou
Photographs of Sam Corkin © Paul
Wilkinson Photography
Design: Drew Padrutt
Booklet editor: Henry Howard
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1 Judith Weir (b. 1954)	Drop down, ye heavens, from above	[1:47]
2 Will Todd (b. 1970)	O Wisdom*	[4:36]
3 Pierre Certon (1510–1572)	O Adonai <i>Angus McPhee bass</i>	[5:08]
4 Matthew Kaner (b. 1986)	O Adonai*† <i>Marie Macklin soprano 1 Christine Buras soprano 2 Josh Cooter tenor 1 Paul Bentley-Angell tenor 2 David Le Prevost bass 1 Ben McKee bass 2</i>	[4:33]
5 Bonnie Miksch (b. 1970)	There is no rose	[5:23]
6 Samuel Rathbone (b. 1986)	O Root of Jesse*	[5:00]
7 Antoine de Mornable (fl. 1530–1553)	O Clavis David <i>David Le Prevost bass</i>	[4:57]
8 Francis Pott (b. 1957)	O Key of David†	[7:36]
9 Richard Allain (b. 1965)	O Day-spring*	[3:44]
10 Michael Praetorius (1571–1621)	Praesepe iam fulget tuum	[1:04]
11 Gareth Wilson (b. 1976)	O King of the Nations*	[5:19]
12 Stuart Turnbull (b. 1975)	O Emmanuel*	[4:59]
13 Josquin des Prez (c. 1450–1521)	O Virgo virginum	[7:08]
14 Ralph Allwood (b. 1950)	O Virgin of virgins† <i>Bethany Partridge soprano 1 Hannah Ely soprano 2</i>	[3:24]

Total playing time [64:45]

Tracks 2-4, 6-9, 11-12 and 14 are premiere recordings

Notes on the music

It is a contemporary cliché to bewail the modern commercialisation of Christmas and the Christmas season – when even the more restrained department stores have noisily installed Santa’s grotto by late October. But, properly, the season of Advent – that period of penitence and reflection by which the Church prepares to mark the birth of Christ – is a gentle and thoughtful time, quietly guiding the faithful, during the month before Christmas Day itself, to the ancient Biblical prophecies which herald the coming of the Saviour.

Advent is a period with its own distinctive patterns of words and music, its own characteristic liturgical acts, and even its own colour – purple – used for vestments and altar cloths in penitential seasons of the church year. And, for nearly a thousand years in the Roman Catholic Church, during the final seven days, as the celebration of Christ’s incarnation at last draws near, there has grown up a distinctive liturgical custom: the singing of Latin antiphons, short plainsong hymns of praise, each day between December 17 and December 23 (at least, until the mediaeval English Church added an eighth, about which more below). Originally these antiphons were sung at the early-evening service of Vespers, before and after the Magnificat – the hymn formed from the words of the Virgin Mary when she learns that she is to bear the Son of God.

But these Advent antiphons, if modest in length, are subtle and powerful, with a concentrated musical and literary structure: heard evening by evening, as Christmas draws near, they create an almost incantatory mood of expectation that seems to conjure the light of the Incarnation from the darkness of nights at the coldest time of the year. And (since each of them opens with the interjection ‘O’) they have come to be known as the ‘Great O Antiphons’.

The provenance of these antiphons – let alone their author(s) or exact origin – is now impossible to know, and church historians disagree about the details. But it seems clear that by the eighth century they had become part of Advent liturgies in monasteries, and that, from there, they were gradually taken up by the wider church, even, eventually, the Protestant one. Nowadays they have a well-established place in the repertoire of Advent music, and are performed everywhere from the humblest parish to the grandest cathedral, whether sung to their ancient plainchant melodies, or as newly minted pieces set to specially written music. They are even sung congregationally: the hymn ‘O come, O come, Emmanuel’ is in fact a paraphrase of them, set to a later tune.

The fact that each antiphon starts with the same word is just one of their structural

subtleties. Each ‘O’ is addressed, in fact, to Christ himself, using a name or attribute by which the Messiah is described in the prophecies of the Old Testament: *O Sapientia* (O Wisdom), *O Adonai* (O Leader of the house of Israel), *O Radix Jesse* (O Root of Jesse), and so on. But in the original plainsong versions, the music for each antiphon begins identically too, each then unfolding as a free variation on the music of the last and becoming gradually more elaborate as they proceed. The effect is of a slow musical flowering, and it’s hard not to hear those opening phrases – traditionally sung by a lone singer – like a voice ‘crying in the wilderness’, as the prophet Isaiah has it, calling upon the Children of Israel to ready themselves for the coming of the Lord.

After these opening words of prophecy and description, the second part of each antiphon is an imploration: a plea to Christ to appear and save fallen humanity: *veni ad docendum nos* (‘Come and teach us ...’), *veni ad redimendum nos* (‘Come and deliver us ...’). And in a final, highly symbolic detail (even if it’s one which some scholars think completely coincidental), the opening letters of the titles by which Christ is addressed across the seven antiphons (Sapientia, Adonai, Radix, Clavis, Oriens, Rex, Emmanuel), if taken in reverse order, make an acrostic forming the phrase *Ero cras* – Latin for ‘Tomorrow, I will be [here].’

In the mediaeval English church, it became customary to begin the sequence a day earlier in order to add a final, eighth antiphon (*O Virgo virginum*), in honour of the Virgin Mary and turning the acrostic into *Vero cras* – ‘Tomorrow, in truth.’

With such rich symbolism, such poetic words and a place at the heart of one of the church’s great seasons, it might be expected that many composers would have set these texts to their own music. But even in that golden age of Renaissance polyphony, the 16th century – when sacred music was elaborate and comprehensive – such settings are rare. In our own day, however, composers have turned more often to these haunting and beautiful words, whether for seasonal services or for sacred concerts. And the present disc is structured around eight newly commissioned settings of the Advent Antiphons, framed with other, a cappella, music for the Advent season.

Following an earlier collaboration between the present performers – Patrick Allies, Siglo de Oro and Sam Corkin – it was decided that these new pieces should be sung in English and scored for the combination of choir and a single wind instrument: the saxophone. Although often associated with jazz and dance-band music, the saxophone has a thorough pedigree in the ‘classical’ field,

Notes on the music

its range, almost human timbre, and plangent sound making it a natural partner for voices; Siglo de Oro and Sam Corbin are not the first musicians to have found creative possibilities in this combination. And the commissions bring a variety of compositional responses to these texts – sometimes alight with excitement, sometimes hushed and mysterious – through music which sometimes draws, more or less directly, on the traditional plainsong tunes for the words, and sometimes moves in more independent musical directions.

But the sequence of pieces on this recording begins not with an antiphon but with another, important piece of music for the season: the Advent Prose. This plainsong hymn, with its refrain **Drop down, ye heavens, from above**, takes its text from the words of the Old Testament prophet Isaiah. Judith Weir's setting, using only the first of the prose's four verses, clothes the original plainsong melody in simple, austere, harmonies.

The first of the new antiphon settings, Will Todd's **O Wisdom**, is launched by an athletic and vigorous saxophone solo: the voices answer with a choral fanfare, jubilant at the glory of the Incarnation. Following it, we hear the next antiphon, **O Adonai**, in a rare and dark-hued 16th-century setting by Pierre Certon, a shadowy figure about whom little is known, though he seems to have spent

most of his life as Master of the Choir at the Sainte-Chapelle in Paris. Matthew Kaner, in his setting of the same words (in translation) locates the saxophone mostly within the choral textures, dark and mysterious, soaring above them only in the central section.

Acknowledging the liturgical connection between the Advent Antiphons and the singing of the Magnificat, the sequence next includes a setting of **There is no rose**, a 15th-century English poem in praise of the Virgin. Bonnie Miksch is a composer whose music has often explored, in experimental ways, the interface between acoustic and electroacoustic sounds, but here she creates a musical language which looks back to late-mediaeval textures, in homage to the words.

The third antiphon, **O Root of Jesse**, describes the Messiah (a descendant of Jesse, father of King David) as so mighty that even kings will be silent in his presence. So a mood of hushed awe, thoughtful and reflective, characterises Samuel Rathbone's setting, in which the lone saxophone emerges from silence at the start of the piece and returns to it at the end. **O Clavis David** prophesies that the Messiah will be like a key, unlocking unfortunate mankind from the prison of sin and darkness. In his setting the 16th-century Frenchman Antoine de Mornable makes a rich five-part consort of

the lower voices, seamlessly interwoven and accompanying a top part loosely fashioned from the antiphon's original plainchant melody. Francis Pott in his English-language version, **O Key of David**, likewise scores his piece for six-part choir and uses plainsong to generate some of the musical material. But in this setting he turns the saxophone soloist almost into the protagonist of a drama, instructing him to begin the piece – if possible – hidden from sight and to disappear again at the end. The work is thoughtful, free-flowing and rhapsodic, raising its voice only in the central section, a passionate plea to 'bring the prisoner out of the prison-house'.

Richard Allain's **O Day-spring** also includes a spatial element: the singers are divided into two choirs, standing apart from one another, with the saxophone in between. The choral parts move slowly, their sustained and luminously scored chords forming an arc with its climax in the middle of the piece, while the instrumental part – in which, again, the ancient plainsong can be felt as a ghostly presence – rises ecstatically above.

Another plainchant hymn with an important place in the Advent repertoire is *Veni redemptor gentium*, by St Ambrose, the fourth-century Archbishop of Milan. Martin Luther thought enough of it to rework it as the chorale *Nun komm, der Heiden Heiland*; in

the current sequence we hear a verse of the original plainsong, **Praesepe iam fulget tuum**, in a paraphrased version, simply harmonised in four parts, by the great seventeenth-century German organist Michael Praetorius.

In the sixth of the Advent Antiphons, **O King of the Nations**, the language of the Old Testament prophecies becomes more urgent, and less metaphorical. Gareth Wilson's setting begins quietly but quickly grows in intensity, with repeated cries of 'Come and save mankind' – the saxophone soaring above – until settling onto a final, unresolved chord which closes the piece on a note of quiet expectation.

The final antiphon of the original sevenfold series at last addresses the Messiah by name: **O Emmanuel**, the ancient Hebrew phrase meaning 'God with us' and the name by which – according to the Gospel of Matthew – Christ shall be known. In Stuart Turnbull's setting, that name is repeated, both ecstatically and tenderly, many times in the opening bars, until, with dream-like vocalisations on the word 'O' at the end of the piece, the music dissolves into silence.

Concluding this Advent sequence, two settings of the eighth antiphon, **O Virgo virginum**, the mediaeval English act of devotion to the Virgin Mary. The first is by one of the most important musical figures of the

Notes on the music

early Renaissance, Josquin des Prez, who was employed by noble families in France and Italy and also by the Pope. He who was one of the most influential and widely admired composers of his day and his motet is a typically ingenious piece of musical clockwork in which the lower voices constantly imitate each other while the plainsong melody is sung, unadorned, in long notes in the uppermost part.

The final piece of the recording, and the last of the commissions, is by Ralph Allwood, and its sumptuous harmonies occasionally sound as if they might be paying quiet homage to the musical milieu more often associated with the world of the saxophone: jazz. Alone amongst the antiphon texts, **O Virgin of virgins** poses

gentle rhetorical questions rather than making bold commanding statements. And its final words, set by Allwood in quietly ascending music accompanied by hushed whispers, can be seen as a motto not just for the last day of Advent, with the joy of the Nativity only hours away, but for the whole of the Christian Christmas message: 'the thing that you behold is a divine mystery.'

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Michael Emery was, from 1992 to 2015, Senior Producer to the BBC Singers in London; since January 2016 he has been the Artistic Director of the two professional choirs of Danish Radio in Copenhagen.



Photo © Ben McKee



Texts and translations

1 **Drop down, ye heavens, from above** and let the skies pour down righteousness. Comfort ye, comfort ye, my people, my salvation shall not tarry: I have blotted out as a thick cloud thy transgressions: Fear not, for I will save thee; for I am the Lord thy God, the Holy One of Israel, thy Redeemer.

From the Advent Prose *Rorate caeli*; translation from *The English Hymnal*, 1906

2 **O Wisdom**, which camest out of the mouth of the Most High, and reachest from one end to another, mightily and sweetly ordering all things: Come and teach us the way of prudence.

Magnificat Antiphon for 16/17 December; translation from *The English Hymnal*, 1906

3/4 **O Adonai**, et dux domus Israel, qui Moysi in igne flammae rubi apparuisti, et ei in Sina legem dedisti: veni ad redimendum nos in brachio extento.

Magnificat Antiphon for 17/18 December

O Adonai, and Leader of the house of Israel, who appearedst in the bush to Moses in a flame of fire, and gavest him the Law in Sinai: Come and deliver us with an outstretched arm.

5 **There is no rose** of such virtue As is the rose that bare Jesu; Alleluia.

For in this rose contained was Heaven and earth in little space; *Res miranda*: Alleluia.

By that rose we may well see That He is God in persons three, *Pari forma*: Alleluia.

The angels sung the shepherds to: *Gloria in excelsis Deo*: *Gaudeamus*: Alleluia.

Res miranda – A wondrous thing
Pari forma – Equal in form
Gloria in excelsis Deo – Glory to God in the highest
Gaudeamus – Let us rejoice

anon., 14th-c. English

6 **O Root of Jesse**, which standest for an ensign of the people, at whom kings shall shut their mouths, to whom the Gentiles shall seek: Come and deliver us, and tarry not.

Magnificat Antiphon for 18/19 December

7/8 **O Clavis David**, et sceptrum domus Israel; qui aperis, et nemo claudit; claudis, et nemo aperit: veni, et educ vincitum de domo carceris, sedentem in tenebris, et umbra mortis.

O Key of David, and Sceptre of the house of Israel; that openest, and no man shutteth, and shuttest, and no man openeth: Come and bring the prisoner out of the prison-house, and him that sitteth in darkness and the shadow of death.

Magnificat Antiphon for 19/20 December

9 **O Day-spring**, Brightest of Light Everlasting, and Sun of Righteousness: Come and enlighten him that sitteth in the darkness and the shadow of the earth.

Magnificat Antiphon for 20/21 December [slightly altered]

10 **Praesepe iam fulget tuum** lumenque nox spirat novum, quod nulla nox interpolet fideque iugi luceat.

St Ambrose of Milan (340–397); from the hymn *Veni redemptor gentium*

Now your crib shines bright and the night breathes new light, which no night may obscure, and which shines with everlasting faith.

11 **O King of the Nations**, and their desire; the Corner-stone, who makest both one: Come and save mankind, whom thou formedst of clay.

Magnificat Antiphon for 21/22 December

12 **O Emmanuel**, our King and Lawgiver, the Desire of all nations, and their Salvation: Come and save us, O Lord our God.

Magnificat Antiphon for 22/23 December

13/14 **O Virgo virginum**, quomodo fiet istud? Quia nec primam similem visa es nec habere sequentem. Filiae Jerusalem, quid me admiramini? Divinum est mysterium hoc quod cernitis.

O Virgin of virgins, how shall this be? For neither before thee was any like thee[, nor shall there be after]. Daughters of Jerusalem, why marvel ye at me? The thing which ye behold is a divine mystery.

Marian antiphon for Advent, used in the English and some Continental traditions as a Magnificat Antiphon for 23 December

Biographies



Patrick Allies began his musical education as a chorister at the Temple Church in London under Stephen Layton, and sang in Gloucester Cathedral Choir before taking up a Choral Scholarship to study Music at King's College London, graduating in 2010 with first-class honours. Patrick went on to postgraduate study at the University of Cambridge where he sang in the Choir of Jesus College.

While at university Patrick founded Siglo de Oro, with whom he has performed at the Spitalfields Festival and on BBC Radio 3's *In Tune*. Patrick also holds positions as musical director of Wokingham Choral Society, conductor of the chamber choir Khoros, Senior Choral Specialist at Lady Margaret School, and Director of Music at All Saints' Church, Putney.



While an undergraduate at King's College London, **Sam Corkin** studied the Saxophone at the Royal Academy of Music. Graduating in 2007, he went on to study for a Master's in Advanced Performance at the Guildhall School of Music and Drama, where on completion he was awarded a prestigious Artist Fellowship for a further year of study. He is much in demand as a soloist; recent engagements include performances at music festivals in York, Canterbury and Malta.

Sam's interest in promoting new music has led him to work with composers from across the UK, premiering several works for piano and saxophone. His recent collaboration with Siglo de Oro has so far resulted in fifteen new commissions for a cappella choir with an obbligato saxophone line. This represents a considerable expansion of the existing repertoire for choir and saxophone, and also reflects Sam's secondary career as a vocalist. Aside from performance, Sam has written and contributed to a number of published books on the saxophone through the publisher Music Sales. He also works as an educator, including within the music department of Canterbury Christ Church University.

Formed by a group of London students, **Siglo de Oro** has become one of the leading young professional choirs of its generation, known for innovative programming, musical excellence, and exciting interpretations of renaissance and contemporary repertoire.

In 2014 the group sang live on BBC Radio 3's *In Tune* and made its professional debut at the Spitalfields Music Winter Festival, of which the *Financial Times* said: 'Siglo de Oro, under the assured direction of Patrick Allies, performed with vivacity and poise.'

Since then, the choir has performed for the City of London Festival, Sounds Sublime (curated by The Sixteen), the Victoria International Music Festival in Malta, Voices of London Festival and Music on the Quantocks, and has made its debut at St John's Smith Square as part of the Christmas Festival. In 2016, the group collaborated with composer Emily Hall on her opera installation *Lost and Found* at the Corinthia Hotel, London.

Siglo de Oro

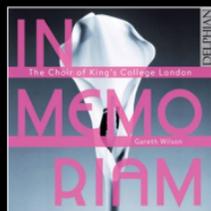
Sopranos
Christine Buras
Hannah Ely
Marie Macklin
Bethany Partridge

Altos
Tristram Cooke
Rebekah Jones
Harriet Hougham Slade (tracks 2, 5, 7, 9 and 13)

Tenors
Paul Bentley-Angell
Josh Cooter
Hugo Hymas (tracks 2, 5, 7, 9 and 13)

Basses
David Le Prevost
Ben McKee
Angus McPhee
Ben Rowarth

Also available on Delphian

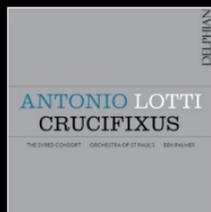


In Memoriam

The Choir of King's College London / Gareth Wilson
DCD34146

The choir which David Trendell directed for twenty-two years pays tribute in a collection of specially chosen pieces by David's colleagues, friends and former students, interspersed with the Renaissance polyphony which was Trendell's area of scholarly expertise. His deep love for the Song of Songs has inspired many of the inclusions, and its nature imagery threads through the disc, adding a suggestion of renewal and rebirth to the memorial tone of works written in the months after his untimely death. The composers' affection for David and gratitude for his life and musical achievements is matched by the intelligence and deep musicality of the choir which he raised to an international reputation.

'The choir sings with assured intonation and a controlled vibrancy ... For quality of performance and diversity of repertoire, this is an outstanding disc' — Choir & Organ, March/April 2016, FIVE STARS

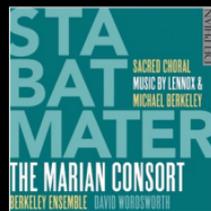


Antonio Lotti (1667–1740): Crucifixus

The Syred Consort, Orchestra of St Paul's / Ben Palmer
DCD34182

It is not widely known that Antonio Lotti's famous eight-part setting of the 'Crucifixus' is in fact drawn from a complete Credo setting, itself part of the *Missa Sancti Christophori* that receives its first recording here. Much of Lotti's music was written for the Basilica of San Marco in Venice at a time when expense and extravagance were not spared, and it is at the cutting edge of the *galant* style that prefigured the Classical era. Rhythmic shock and awe, masterful variety, incessant invention and outrageous, luscious harmonies make this music over-ripe for revival. In their Delphian debut, The Syred Consort and Orchestra of St Paul's have collaborated with musicologist Ben Byram-Wigfield to bring it to dazzling life.

'propelled with purpose and vitality ... There's an unyielding quest to uncover the imagery and sensibility of Lotti's almost cinematic perspectives with graphic immediacy' — Gramophone, May 2016

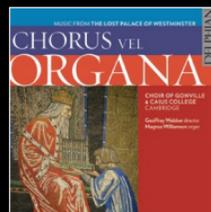


Stabat Mater: sacred choral music by Lennox & Michael Berkeley

The Marian Consort; Berkeley Ensemble / David Wordsworth
DCD34180

Lennox Berkeley's *Stabat Mater*, until now the last of his major works to go unrecorded, derives from one of the most fertile and inspired periods of his compositional life. It was written for a concert tour by his close friend Benjamin Britten's English Opera Group; hence the unusual but effective scoring for six solo voices and twelve instrumentalists. The Marian Consort show their versatility in a *cappella* and accompanied music by both Lennox and his son Michael Berkeley, and are partnered in the larger works by the Berkeley Ensemble and by conductor David Wordsworth, who has known and worked with both composers, and who here fulfils a long-cherished ambition to direct this important addition to the catalogue.

'downright astonishing. A sort of dramatic ritual, each pair of verses a distinct vocal configuration, it reveals an inventiveness that, for all the hints of Stravinsky, [is] personal, profound and unremitting' — Sunday Times, June 2016



Chorus vel Organa: Music from the lost Palace of Westminster

Choir of Gonville & Caius College, Cambridge / Geoffrey Webber;
Magnus Williamson organ
DCD34158

Great Britain's modern Houses of Parliament conceal a lost royal foundation: the chapel of St Stephen, begun by Edward I and raised into a college by his grandson Edward III. The foundation maintained an outstanding musical tradition for almost exactly two hundred years before the college was dissolved in 1548, when the building became the first permanent meeting-place of the House of Commons. This recording reflects the musical life of the college in its final years under Henry VIII, and reconstructs both the wide range of singing practices in the great chapels and cathedrals and the hitherto largely unexplored place of organ music in the pre-Reformation period.

'The resourceful Geoffrey Webber's choir sounds invigoratingly individual. Magnus Williamson's improvised chamber organ responses and interludes, based on surviving partbooks, add to the atmospheric archaeology ... An extremely worthwhile compilation' — The Observer, June 2016

Also available on Delphian



Gesualdo: Sacrae Cantiones

The Marian Consort, Rory McCleery *director*

DCD34176

Carlo Gesualdo, Prince of Venosa, 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 invites us to marvel afresh at their pictorial immediacy, surprising chromaticism, and unique blend of melisma and homophony, in music that betrays Gesualdo's obsession with his own personal sin, remorse and need for absolution.

New in August 2016

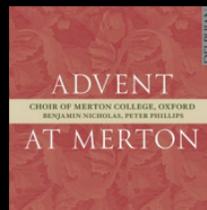


Stravinsky: Choral Works

Choir of St Mary's Cathedral, Edinburgh; Scottish Chamber Orchestra Soloists
DCD34164

In Duncan Ferguson's most ambitious project to date, his St Mary's choir is joined by players from the Scottish Chamber Orchestra and vocal soloists Ruby Hughes and Nicholas Mulroy to record major works by the twentieth century's most influential composer. The choir rarely get to perform Stravinsky's *Mass* in its full version with wind instruments accompanying rather than organ, while a performance of the *Cantata* with cathedral choristers rather than an adult choir is rare indeed. The weird contrapuntal twists and turns of Stravinsky's late Gesualdo completions are relished by this intelligent, committed choir, and provide a stark contrast to the austere simplicity of the Russian composer's own *Three Sacred Choruses*.

New in August 2016



Advent at Merton

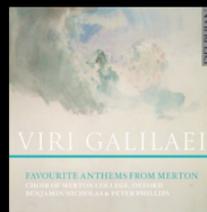
Choir of Merton College, Oxford / Benjamin Nicholas & Peter Phillips

DCD34122

The beginning of Advent is celebrated with a particular solemnity at Merton. For its second recording, the choir explores the musical riches that adorn this most special time in the church's year, centring on a newly commissioned sequence of Magnificat antiphons from seven leading composers including Howard Skempton, Ēriks Ešenvalds and Sir John Tavener. The mingled hopes, fears and expectations of the season are beautifully articulated by this fervent body of young singers.

'an immensely accomplished and responsive mixed-voice choir ... Delphian's recorded sound is beautiful'

—International Record Review, December 2012



Viri Galilaei: Favourite Anthems from Merton

Choir of Merton College, Oxford / Benjamin Nicholas & Peter Phillips

DCD34174

The choir's fifth Delphian recording in five years again showcases the talents of its joint directors, with Peter Phillips' love of polyphony complemented by Benjamin Nicholas's flair and commitment in some of the twentieth century's major choral works. Bookending these 'favourites' are Patrick Gowers' now iconic Ascension Day anthem *Viri Galilaei* and Jonathan Dove's newly minted *Te Deum*, commissioned by Merton College as part of the Merton Choirbook – the largest series of commissions of its kind in modern times, created in celebration of the College's 750th anniversary.

'captivating ... deliciously expansive ... The choir's singing is notable for its clarity, and [Nicholas and Phillips] bring to these performances a warm-hearted fondness which is as indefinable as it is apparent'

—Gramophone, April 2016



DCD34184