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CLASSICS

TAVERNER

Missa Gloria tibi trinitas

Contrapunctus
Choir of The Queen's College, Oxford
Owen Rees *conductor*

GLORIA TIBI TRINITAS
MUSIC BY JOHN TAVERNER (c.1490-1545)

- | | | |
|---|-----------------------|---------|
| 1 | Gaude plurimum | [16.56] |
| 2 | Le roy Kyrie | [3.18] |

Missa Gloria tibi trinitas

- | | | |
|---|---------------------------|---------|
| 3 | I. Gloria | [12.15] |
| 4 | II. Credo | [11.10] |
| 5 | III. Sanctus & Benedictus | [10.11] |
| 6 | IV. Agnus Dei | [9.11] |

- | | | |
|---|--------------------------------|--------|
| 7 | Ave Maria | [2.50] |
| 8 | Audivi vocem | [3.53] |
| 9 | Dum transisset sabbatum | [6.32] |

Total timings: [76.18]

CONTRAPUNCTUS
CHOIR OF THE QUEEN'S COLLEGE, OXFORD
OWEN REES DIRECTOR

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We do not know when or for what institution John Taverner wrote what is perhaps his finest work, the *Missa Gloria tibi trinitas*. The two choral establishments with which he is most securely associated as a professional musician were both dedicated to the Holy Trinity, and are therefore both good candidates. The first of these is the great collegiate church in Tattershall, Lincolnshire, where Taverner was a singer in the mid 1520s (and possibly for some time before this); the second is the prodigious new collegiate foundation in Oxford, Cardinal College (now Christ Church and Oxford Cathedral), of which the foundation stone was laid in 1525. The College was the creation of Cardinal Thomas Wolsey, Archbishop of York and Chancellor of England, and the most powerful man in the country after the king. He created it on a scale that was intended to outstrip all previous collegiate foundations in grandeur: the new chapel (the construction of which had hardly begun at the time of Wolsey's fall) was meant to rival that of King's College Cambridge. Taverner was appointed as the first master of the choristers of the College in 1526, but his tenure – he worked in the old Augustinian Priory church, taken over for the college and not yet demolished, and in the midst of a vast building site – was very brief:

after Wolsey's fall from royal favour in 1529 (after which his college and its choir went into decline) and the Cardinal's death in 1530 Taverner returned to Lincolnshire, and lived in Boston for the rest of his life, during which period he acted as a local agent of Thomas Cromwell, Henry VIII's chief minister. Both Tattershall and Cardinal College had choirs of considerable size: at Tattershall the establishment in the early sixteenth century included ten lay clerks and ten choristers in addition to the chaplains, while that at Wolsey's Cardinal College was larger still, with twelve lay clerks and sixteen choristers besides the twelve or thirteen chaplains. It seems likely – given Taverner's position at Cardinal College – that such major works as the *Missa Gloria tibi trinitas* also entered the repertory of Wolsey's own household chapel choir, which surpassed even the Chapel Royal choir. In the 1510s it was reported that Henry considered Wolsey's household chapel superior to his own, and that when new repertory was placed in front of the singers of these two choirs, it was 'better and more surely handled' by Wolsey's singers. The numbers of men ('gentlemen') in the Chapel Royal ranged between 20 and 32 during Henry's reign, and the numbers of boys between 8 and 12. While at many services

featuring polyphonic music not all the gentlemen would have been present, on major feasts such as Trinity Sunday it seems likely that the full forces were deployed, i.e. some 30 or 40 singers, similar numbers to those we use on this recording. Taverner's Mass might well have been heard on Trinity Sunday in the chapel of Wolsey's palace at Hampton Court (taken over by the King after Wolsey's fall), or in the various palace chapels used by the monarch. The *Missa Gloria tibi trinitas* takes pride of place in the Forrest-Heyther partbooks (in the Bodleian Library in Oxford), and it has been variously argued that these originated at Cardinal College or at the Chapel Royal.

English composers of sacred music writing before the Reformation exploited in most of their larger-scale works – including Masses and votive antiphons to the Blessed Virgin Mary – contrasts between sections scored for the full vocal forces and other sections written for just two, three, or four parts. These reduced-scoring sections were – the evidence clearly suggests – performed by just one singer on each part, presumably chosen from the most accomplished singers in the choir. The solo treatment of such verses is recalled in an anecdote in John Foxe's *Acts and Monuments*: 'Robert Phillips

was so notable a singing man (wherein he gloried) that wheresoeuer he came, the best and longest song, with most counteruerses in it, shuld be set vp at his commyng. And so his chaunce beyng now to be at Windsore, agaynst hys comming to the Antheme, a long song was set vp, called *Lauda viui*. In which song there was one counteruurse toward the end, that began on this wise, *O redemptrix & saluatrix*. Which verse of all other, Robert Phillips woulde sing, because he knew that Testwood could not abide that dittie. Now Testwood knowing his mynd well enough, ioyned with him at the other part: and when he heard Robert Phillips begin to fetch his flourish with *O redemptrix & saluatrix*: repeating the same one in anothers neck. Testwood was as quicke on the other side to answer hym agayne with *Non redemptrix, nec saluatrix*, and so striuyng there with *O* and *Non*, who should haue the maistrie, they made an ende of the verse.' These contrasts between fully scored and solo sections provide opportunities for drama which are strikingly exploited in works such as the *Missa Gloria tibi trinitas* (where the fully scored sections are for six parts) and Taverner's votive antiphon *Gaude plurimum* which opens this disc. Such drama is apparent, for example, at the first full entry of Taverner's Gloria, at

'gratias agimus tibi'. On this recording, the solo sections are performed by the members of Contrapunctus, and the full sections by all the voices (Contrapunctus and Queen's Choir).

The melodic and rhythmic writing in the *Missa Gloria tibi trinitas* is often virtuosic – especially at moments of climax such as the energetic rising scales setting 'Amen' at the end of the Gloria – but there is a remarkable degree of variety within the work, and among the sections for reduced numbers of voices one finds passages of striking expressive simplicity, such as the famous 'In nomine' in the Benedictus, and also the four-voice 'miserere nobis' in the second Agnus Dei. The Mass takes its title from the plainchant upon which it is based, a melody which is heard repeatedly during the course of the piece, mainly in the fully-scored sections, laid out as a long-note cantus firmus in a single voice-part. The chant is speeded up for the climactic closing sections of the Credo ('Et expecto...') and Agnus Dei ('Dona nobis pacem'). This chant melody was to become the basis for a whole repertory of textless pieces, 'In nomine', which had its origins in the setting of 'In nomine Domini' in Taverner's Mass, where the chant – beginning with a rise and fall of a third –

can be clearly heard in the mean (that is, the second-highest voice). The scorings employed by Taverner in the Mass range from duets to rich and motivically dense writing for all six voices, and there is a kaleidoscopic variety of vocal combinations, including the striking 'gapped' texture of treble and bass: in the 'Crucifixus' section of the Credo two trebles engage in a 'gimel' dialogue supported by a bass.

The recording opens with one of Taverner's most widely copied works, *Gaude plurimum*. Here again an essential feature is the alternation of solo sections and fully scored passages, and again the entrances of the full choir are dramatic. Taverner positions the second of these entrances appropriately at the communal invitation to rejoice: 'gaudemus igitur', while the third, at 'assequi non valemus', interrupts the soloists part-way through a sentence. In the opening fully-scored section Taverner exploits the power of his full forces to evoke Christ's harrowing of hell and the breaking of 'the bloody powers of the prince of eternal death'. Some of the scoring-shifts within the solo sections of the work likewise serve to highlight meaning: the opening extended duet of mean and tenor is suddenly joined by the bass at the words 'true God'.

We precede the movements of the *Missa Gloria tibi trinitas* with the four-voice *Le roy Kyrie*, sung by Contrapunctus. This Kyrie was probably intended for use at the Lady Mass (in honour of the Blessed Virgin Mary), most likely on a Sunday. The setting is, like the *Missa Gloria tibi trinitas*, based on a pre-existent melody (here sung by the top voice), but in this case the melody is not plainchant, but a so-called 'square' (a melody in measured rhythm originating in an older polyphonic work) which bears the name 'le roy' ('the king'). It has been suggested that Taverner's setting was composed in honour of Henry VIII.

Taverner's *Ave Maria* is likely to be one of the works written while he was at Cardinal College, Oxford, and indeed it may have been among his most frequently performed pieces during those years. In Cardinal Wolsey's amendments to his original statutes for the College he specified that during the daily evening devotions 'Ave Maria' was to be sung solemnly, with all genuflecting, and that a bell was to be rung three times during the singing of this antiphon. Taverner duly left three pauses in his setting to allow for the bell to be rung, and he manipulated the handling of the text to highlight these points, beginning all

three opening polyphonic segments with the word 'Ave': his opening polyphonic phrase sets only this word, the second adds 'Maria', and the third sets the initial word of salutation to simple chords with pause marks (perhaps to allow for the singers' genuflection) before proceeding with 'gratia plena...'. Only three of the five voice-parts of Taverner's setting survive, and here we record my own reconstruction, which is based in part on the previous completions by Hugh Benham and Nick Sandon.

The final two works on the recording, *Audivi vocem* and *Dum transisset sabbatum*, exemplify different aspects of Taverner's music for the Hours of the Divine Office, and specifically the Night Office of Matins, and they reveal very different sound-worlds. They were composed to be performed on two of the greatest feast days of the year, All Saints' Day (in the case of *Audivi vocem*) and Easter Day (in the case of *Dum transisset sabbatum*). In a different way to *Gaude plurimum* and the *Missa Gloria tibi trinitas* these two works – which belong respectively to the genres of 'solo responsory' and 'choral responsory' – reveal the contrasts between polyphony sung by soloists and by the whole choir. When sung in an all-plainchant

performance, the opening word and the central verse of *Audivi vocem* were sung by five boys carrying candles and facing the altar, while the remainder of the 'respond' section (beginning at 'vocem') was chanted by all the other singers and clergy from their places in the quire. Taverner may have intended his (four-voice) setting of just the soloists' sections of this responsory to be sung by the appropriate forces of five boys, with two of them doubling the vocal line which has the plainchant. The interweaving of these four closely-spaced high voice parts in polyphony produces an extraordinary effect, not least in the passage towards the end of the verse (at 'veniet') where the rhythmic pace increases and the voices engage in an almost frenetic quick-fire dialogue. Just before this, Taverner draws attention through simple chordal writing to the moment – at the word 'Ecce' ('Behold') – where the singers turned round to face the choir and announce the coming of the Bridegroom (Christ), and we have sought to reproduce the effect of this liturgical action on the recording. As would have occurred in performances of this responsory in Taverner's time, the small forces singing the polyphony are juxtaposed with the large body of singers taking the intervening sections

of plainchant. The final piece on the disc – *Dum transisset sabbatum* – is a 'choral' responsory (a polyphonic genre of which Taverner seems to have been a pioneer), with polyphony provided for those sections of the chant that would have been performed by all those in quire, and the soloists' chant (the opening two words, the verse, and the doxology) sung by soloists. As became standard in such choral responsories in England, Taverner weaves his polyphony around the steady tread of the plainchant, laid out in equal-length notes (here in the tenor part), and the repetitions inherent in the responsory form bring us back repeatedly to the word that marks the triumph of Easter Morning after its absence from the liturgies of Lent and Holy Week: 'Alleluia'.

Owen Rees © 2018

1 Gaude plurimum

Gaude plurimum, Servatoris nostri mater, femina quæ vixerunt omnium felicissima, sola virgo præ ceteris quæ naturali partu sed conceptione cælesti mediam divinæ Trinitatis personam, verum Deum, sempiterni Patris sempiternum Filium, quo nos a perpetua morte servemur, benignius hominem edidisti.

Gaude, Maria Virgo, divinitus hanc tibi præstitam gratiam, ut ipsa præter ceteras omnes unica sis mortalis femina quæ Christum Jesum in utero gesseris, gravida ederis, enixa, materno foveris gremio immortalem sobolem.

Gaude, sacratissima Virgo, illum non minus tibi quam ceteris hominibus immortalem Filium peperisse, qui cælica sua potestate inferni debellavit tyrannidem, cruentas mortis æternæ principis vires fregit, vitamque humano generi perpetuam restituit.

Gaude, Maria, Jesu mater, talem te genuisse Filium, qui divina sua resurrectione futuræ nostræ in gloria resurrectionis spem certam tradidit; ad Deumque Patrem ascendens, et Deus et homo, misericordia plenus, in cælum quoque reditum omnibus pollicetur.

Rejoice greatly, mother of our Saviour, most blessed of all women who have lived, the one virgin above all others who by natural birth but heavenly conception benevolently brought forth as man the middle person of the Holy Trinity, true God, eternal Son of the eternal Father, that we might be saved by him from everlasting death.

Rejoice, Virgin Mary, in this outstanding grace from heaven, that you yourself before all others should be the one mortal woman who bore Jesus Christ in your womb, and, heavy with child, gave birth, and after the birth cherished your immortal offspring in your maternal lap.

Rejoice, most holy Virgin, that you bore him who is an immortal Son to you no less than for all men, who by his heavenly power vanquished the tyranny of hell, broke the bloody powers of the prince of eternal death, and restored everlasting life to human kind.

Rejoice, Mary, Mother of Jesus, that you bore such a son, who by his divine resurrection bequeathed to us the sure hope of our future resurrection in glory, and who, ascending to God the Father as both God and man, full of mercy, promises a return to heaven for all.

Gaudemus itaque, et nos omnes nobis, et tuæ beatitudini, Maria, Jesu mater, gratias habentes, gratulamur, quæ supernam adeptam gratiam, ad perennem quoque in cælum gloriam assumpta es.

Eundem igitur Jesum tuum Filium supplices deprecamur ut, qui indigni, qui exaudiamur assequi non valemus, tuis benignissimis precibus impetrare possimus eandem tecum cælestem gloriam. Amen.

2 Le roy Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Missa Gloria tibi trinitas

3 Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex cælestis, 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

Therefore we rejoice, and we all congratulate ourselves and give thanks for your blessedness, O Mary, Mother of Jesus, who has gained divine favour and been taken up into heaven to everlasting glory.

Therefore as supplicants we pray to that same Jesus your Son that we who are unworthy and unfit to gain a hearing may by your most kindly prayers attain that same heavenly glory with you. Amen.

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 adore you, we glorify you, we give you thanks for your great glory. Lord God, heavenly King, God almighty father. Lord Jesus Christ, only-begotten Son. Lord God, Lamb of God, Son of the Father. You who takes away the sins of the world, have mercy on us. You who takes away the sins of the world, hear our prayer. You who sits at the right hand of

Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

4 Credo

Credo in unum Deum, Patrem omnipotentem, factorem cæli et terræ, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantiali Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de cælis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in cælum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. Et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen.

5 Sanctus & Benedictus

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

the Father, have mercy on us. For you alone are the Holy One, you alone the Lord, you alone the Most High, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, and begotten of the Father before all ages. God from God, light from light, true God from true God. Begotten, not made, of one substance with the Father: through whom all things were made. Who for us men and for our salvation came down from heaven. And became incarnate by the Holy Spirit of the Virgin Mary, and was made man. He was crucified also for us under Pontius Pilate: he suffered death and was buried. And he rose again on the third day, in accordance with the scriptures, and ascended into heaven: he is seated at the right hand of the Father. And he will come again with glory, to judge the living and the dead: and his kingdom will have no end. And I look for the resurrection of the dead, and the life of the world to come. Amen.

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

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

6 Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

7 Ave Maria

Ave Maria, gratia plena, Dominus tecum: benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus.

8 Audivi vocem

Audivi vocem de cælo venientem: venite omnes virgines sapientissime; oleum recondite in vasis vestris dum sponsus advenerit.

Media nocte clamor factus est: ecce sponsus venit.

9 Dum transisset Sabbatum

Dum transisset Sabbatum, Maria Magdalene et Maria Jacobi et Salome emerunt aromata ut venientes ungerent Jesum. Alleluia. Et valde mane una sabbatorum veniunt ad monumentum orto iam sole.

Gloria Patri et Filio et Spiritui Sancto.

Blessed is he who 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, grant us peace.

Hail Mary, full of grace, the Lord is with you: blessed are you among women, and blessed is the fruit of your womb, Jesus.

I heard a voice coming from heaven: come all wisest virgins; fill your vessels with oil, for the bridegroom is coming.

In the middle of the night there was a cry: behold the bridegroom comes.

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome had bought spices, that they might come and anoint him. Alleluia.

And very early in the morning on the first day of the week, they came to the tomb at the rising of the sun. Glory be to the Father, and to the Son, and to the Holy Ghost.

CONTRAPUNCTUS

Soprano

Amy Howarth
with
Caroline Halls
(tracks 2, 8, and the gmel in track 4)
Eleanor Bray (tracks 2, 8)

Alto

Esther Brazil
Rory McCleery
with
Stephanie Franklin (track 8)
Elizabeth Nurse (track 8)

Tenor

Guy Cutting
Ashley Turnell

Baritone

Greg Skidmore

Bass

Giles Underwood

Coupling powerful interpretations with path-breaking scholarship, Contrapunctus presents music by the best-known composers as well as unfamiliar masterpieces. The group's repertoire is drawn from England, the Low Countries, Spain, Portugal and Germany, particularly in the sixteenth and seventeenth centuries. The scholarly facet of the group's work – including the discovery of long-lost music and reconstructions of original performing contexts – allows audiences to experience the first performances of many works in modern times. Since its foundation in 2010, the group has appeared in many of the world's most prominent music festivals – the Utrecht Early Music Festival, the AMUZ Festival in Antwerp, the Festival van Vlaanderen in Mechelen, the Eboræ Musica Festival and Setúbal Festival in Portugal, the concert series at De Bijloke in Ghent, and in the Martin Randall Festival of Spanish Music (Seville Cathedral), and alongside the Orchestra of the

Age of Enlightenment. Contrapunctus is Vocal Consort in Residence at the University of Oxford. The group's debut disc, *Libera nos: The Cry of the Oppressed*, was released on Signum in 2013 and was shortlisted for the Gramophone Early Music Award 2014. Contrapunctus' next recording project centred on the Baldwin Tudor Partbooks, with a series of discs on Signum presenting music from these partbooks. The first album, *In the Midst of Life*, featuring motets on the theme of mortality, was released in February 2015 to great critical acclaim. It was shortlisted for the *Gramophone* Early Music Award 2015, and named Album of the Week in *The Sunday Times*, *The Week*, and on BBC Radio 3 CD Review. It was Editor's Choice in *Gramophone* and Choral and Song Choice in *BBC Music Magazine*. Of the second album in the series, *Virgin and Child* (released in 2017), Nicholas Kenyon commented in *The Guardian* that 'the superb singing fulfils every expectation'.

CHOIR OF THE QUEEN'S COLLEGE, OXFORD

Soprano

Eleanor Bray
Pandora Dewan (tracks 3, 5, 6)
Patricia Drummond
(tracks 1, 3, 5, 6)
Caroline Halls
Olivia Hugh-Jones
Saskia Jamieson Bibb
Alexandra Moss
Elspeth Piggott (tracks 3, 4, 9)
Bethan Rose
Roya Stuart-Rees
Melissa Talbot
(tracks 1, 5, 6, 9)
Hannah Wight

Alto

Lauren Burke
Stephanie Franklin
Sarah Mattinson
Elizabeth Nurse
Henry Taylor
Anna Thomas

Tenor

Jacob Alston
Jacob Clark
Andrew Doll
Alistair Walker

Bass

Matthew Buchan
Esmond Cordingley-Poole
Laurence Cummins
Charles Day
Robert Holbrook
Ben McKee
Timothy Murphy
James Tomlinson

The Choir of the Queen's College, Oxford is among the finest and most active university choirs in the UK. Its extensive concert schedule involves appearances across the UK and abroad, including work with such professional ensembles as the Orchestra of the Age of Enlightenment, the Brook Street Band, and the Oxford Philharmonic Orchestra. It regularly tours abroad, and recent concert tours have included Taiwan, China, the USA, Sri Lanka,

Italy, Sardinia, Portugal, Spain, France, the Low Countries, and Germany.

The choir's wide-ranging repertoire, on recordings and in concerts and services, includes a rich array of Renaissance and Baroque music and contemporary works. The group broadcasts regularly on BBC Radio, and during the academic year it provides the music for regular services in the splendid Baroque chapel of

The Queen's College. Queen's Choir's recent CD releases are on the Signum and Avie labels. 2013 saw the release of a CD of *Dixit Dominus* settings by Handel and Alessandro Scarlatti, which was hailed as 'a disc of unusually high calibre' by *Early Music Review* and awarded 5 stars by *Choir and Organ. Carols from Queen's* enjoyed nine weeks in the Specialist Classical Charts, was 'Drive Featured Album of the Week' on Classic FM, and was a *Telegraph* Christmas pick. *A New Heaven* (2017) and *The House of the Mind* (2018) both went straight to No. 1 in the Specialist Classical Chart in their first week of sales; *BBC Music Magazine* commented that *A New Heaven* shows 'the singers at their radiant best' and *Choir and Organ* described *The House of the Mind* as 'a gem of a disc'. Queen's Choir has also recorded for film at the famous Abbey Road Studios, and appears on the Grammy-nominated soundtrack of the Warner-Brothers film *Harry Potter and the Half-Blood Prince*.

OWEN REES

Owen Rees is Professor of Music at the University of Oxford, and Fellow in Music and Organist (Director of Music) at The Queen's College. He directs Contrapunctus and the Choir of The Queen's College. His work as a conductor has taken him to many parts of the world, including the USA, China, Spain, Portugal, Germany, Switzerland, Italy, France, Norway, and the Netherlands, and he is much in demand internationally as a leader of choral workshops.

His recordings have three times been shortlisted for the *Gramophone* Early Music Award, have been selected as Editor's Choice in *Gramophone* and Choral and Song Choice in *BBC Music Magazine*, and featured in the '20 Classical Recordings of the Year' 2015 in *The Sunday Times*. His CDs with Contrapunctus, Queen's, and other choirs, on the Signum, Hyperion, and Avie labels, encompass a remarkably wide variety of choral repertory from the Renaissance to contemporary works. *BBC Music Magazine* recently hailed his interpretations of choral music as 'revelatory and even visionary'. He has brought to the concert hall and recording studio substantial repertories of magnificent Renaissance music, particularly from Portugal,

Spain, and England, including many previously unknown or little-known works which he himself has discovered and edited. His interpretations of these repertories have been acclaimed as 'rare examples of scholarship and musicianship combining to result in performances that are both impressive and immediately attractive to the listener', and he has been described as 'one of the most energetic and persuasive voices' in this field.

As a scholar, Owen Rees has published widely on many of the foremost Renaissance composers, including Byrd, Josquin, Morales, Guerrero, and Victoria. He is renowned as one of the world's foremost authorities on Portuguese Renaissance music, and appears regularly on BBC Radio 3 in discussions of early music. His next major book, to be published by Cambridge University Press, is a study of Victoria's famous Requiem of 1603 and of the whole genre of polyphonic Requiem music in the late Renaissance and early Baroque.

Recorded in the Church of St Michael and All Angels, Oxford,
from 10th to 13th July 2018
Musical editions by Timothy Symons (tracks 1, 3–6),
Owen Rees (tracks 2, 7, 8), and Hugh Benham (track 9)
Producer – Adrian Peacock
Editors – Adrian Peacock and Will Brown
Recording Engineer and Mixing – David Hintitt
Mastering – Will Brown

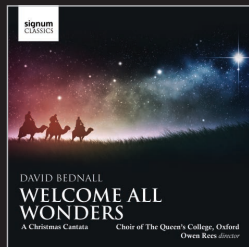
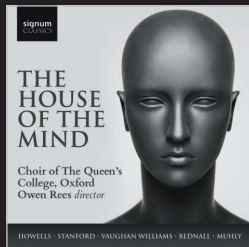
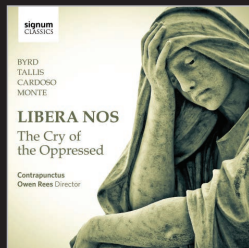
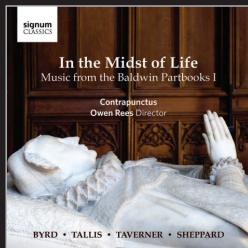
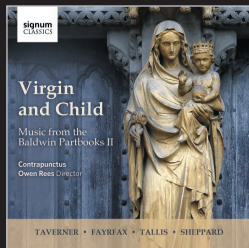
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