

Hieronymus  
Praetorius



Missa Tulerunt  
Dominum Meum

SIGLO DE ORO | PATRICK ALLIES

# Hieronymus Praetorius

## Missa Tulerunt Dominum meum

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### Maundy Thursday

- 1 Orlande de Lassus (1532–1594) Tristis est anima mea [4:10]
- 2 Jacob Handl (Gallus) (1550–1591) Filiae Jerusalem, nolite [4:48]

### Good Friday

- 3 Hieronymus Praetorius (1560–1629) O vos omnes [4:05]
- 4 Hans Leo Hassler (1564–1612) Deus, Deus meus [3:44]

### Easter Day

- 5 Hieronymus Praetorius Tulerunt Dominum meum [6:47]
- 6 Hieronymus Praetorius Missa Tulerunt Dominum meum – Kyrie [3:02]
- 7 Missa Tulerunt Dominum meum – Gloria [5:35]

- 8 Andrea Gabrieli (c.1533–1585) Maria stabat ad monumentum [5:22]
- 9 Missa Tulerunt Dominum meum – Credo [9:39]
- 10 Missa Tulerunt Dominum meum – Sanctus & Benedictus [4:04]
- 11 Missa Tulerunt Dominum meum – Agnus Dei [4:35]
- 12 Hieronymus Praetorius Surrexit pastor bonus [3:29]

Total playing time [59:27]

*Tracks 5-7 & 9-11 are premiere recordings*

## Notes on the music

In 1729, the Leipzig Cantor Johann Sebastian Bach bought a new set of music books for his choir at the Thomaskirche. He chose Erhard Bodenschatz's *Florilegium Portense* of 1618, perhaps because the institution's existing set of copies had been used to the point of disrepair. This practical – and enduringly popular – anthology, spread across two volumes and containing a total of two hundred and sixty-five motets, is the thread that binds together the somewhat diverse roll call of composers on this recording. The collection contains the music of, among others, the Bavarian Hans Leo Hassler, Netherlandish Orlande de Lassus, Venetian Andrea Gabrieli, and Jacob Handl, born in a province of the Habsburg empire that is now part of Slovenia. Significantly, it also features eleven works by the Hamburg organist and composer Hieronymus Praetorius. His *Missa Tulerunt Dominum meum*, recorded here for the first time, is the centrepiece of this programme. The individual motets have been chosen, largely from Bodenschatz's remarkable collection, to complement Praetorius' mass, as if for a hypothetical set of Holy Week services in early seventeenth-century Hamburg, sung in Latin as was common for choral music in the city's churches during this period.

Hieronymus Praetorius was, like J.S. Bach, part of a German musical dynasty, centred around the Hamburg Hauptkirchen, the city's five major churches. He took over as Organist

at the Jacobikirche from his father, Jacob Praetorius, in 1586, a position he held for the rest of his working life. Three of Hieronymus' own children later became professional musicians themselves – one of them, also Jacob, became Organist at the Hamburg Petrikirche in 1603. Before settling down in his home city, Hieronymus studied in Cologne, and worked as an organist in Erfurt.

Given the range of international influences evident in his music, especially that of the polychoral style emanating from Italy, it is perhaps surprising that Praetorius seems not to have travelled widely (unlike many of his contemporaries). We know that Praetorius did attend the trial of the new organ at Gröningen in 1596, where he would have encountered Michael Praetorius (no relation) and Hans Leo Hassler. Almost all of Hieronymus Praetorius' surviving works were published or republished in a five-volume collected edition between 1616 and 1625 in Hamburg, which in his lifetime was a thriving and growing city.

We begin the liturgical journey on Maundy Thursday with **Tristis est anima mea**, a text that finds Jesus in the garden of Gethsemane, prophesying to his followers that they will soon betray him. In Lassus' setting the emotion of the words flows freely, only to be halted by slow-moving homophony at moments of rhetorical potency such as 'videbitis turbam'

('you will see the mob'). Lassus saves his most powerful harmonic sequence for the words 'et ego vadam immolari' ('and I shall go to be sacrificed for you'), with the bass and soprano parts moving together at the interval of a tenth to devastating effect.

Handl's motet **Filiae Jerusalem, nolite** takes us to the journey towards the cross, where Jesus, hearing his followers lamenting, tells them not to weep for him: his only recorded words between the sentencing and the crucifixion. Handl employs the *coro spezzati* technique that pervades Bodenschatz's collection (and is likewise a defining feature of Praetorius' mass). The eight parts are divided into two equal choirs, and the ensuing dialogue possesses a rich variety of textures. Phrases with particular emotional resonance such as 'Beatae steriles' ('Happy are the women who are barren') are sung simply by each choir in turn, while expressive words such as 'flete' ('weep') and 'cadite' ('fall') are brought to life in cascading eight-part polyphony.

We now reach the Good Friday liturgy, and the commemoration of Jesus' crucifixion. **O vos omnes** is a responsory with text taken from the Book of Lamentations. Praetorius' five-part setting blends chromaticism with nimble counterpoint to illuminate the words 'transitis per viam' ('pass by the way'). A central passage demands the listener's attention at the words

'attendite et videte' ('take heed and see'), before Praetorius employs a series of doleful harmonic shifts in the final section: 'si est dolor sicut dolor meus' ('if there is any sorrow like as is my sorrow').

Hans Leo Hassler's **Deus, Deus meus**, which sets a portion of Psalm 63, associated with Holy Week liturgy since at least the thirteenth century, represents the musical link between Venice and the German-speaking world. Indeed, of all the composers featured on this recording, it is Hassler's music that most closely embodies the connection between the two spheres, displaying the influence of his study in Venice with Andrea Gabrieli. Hassler uses quasi-antiphonal effects throughout the first part of the motet, dividing the six-part choir into a variety of combinations in a manner that emulates his Italian contemporaries. This is followed by a lively homophonic triple-time passage which gives way to a contrasting final section, where the words 'et in nomine tuo levabo manus meas' ('and in your name will I lift up my hands') are set in graceful syncopations, in an idiom reminiscent of Orlande de Lassus and the Franco-Flemish school.

Hieronymus Praetorius' **Tulerunt Dominum meum**, the motet which forms the model for his own parody mass, marks the beginning of Easter, but this is somewhat different in tone from typical Eastertide music, where

## Notes on the music

one might expect the sentiment to be that of unbridled celebration. The text, based on John 20:11-13, describes the dramatic episode early on Easter morning where Mary Magdalene arrives at Jesus' tomb, to find that he is not there. Two angels sit where Jesus' body should be, who tell Mary that she will see him again in Galilee. The character of the motet, and the ensuing mass, is therefore one of hope but not yet an expression of the full joy of the resurrection.

The relationship between the motet and the mass setting is strong: Praetorius borrows a wide range of rhythmic, melodic motifs and harmonic formulas from the motet to build the individual movements. An obvious example is provided by the first part of the Kyrie, which opens with the same material that begins the motet, while the 'Christe eleison' section begins with a striking chromatic shift that is likewise borrowed. The final section of the Kyrie adopts one of the more unusual passages, a drawn-out cadence where the alto and tenor parts intertwine, raising the harmonic tension before finally resolving.

After an understated opening, the Gloria comes to life with a bold rising figure that passes through the choir at the words 'bonae voluntatis'. The 'Gratias agimus tibi' hints at a dance-like triple metre while 'Domine Deus' draws on the same potent tertiary shift we

heard first in the motet and the Kyrie, before urgent antiphony between the two choirs heralds the end of a breathless opening section. The 'Qui tollis' section is more spacious, giving a more thoughtful treatment to these direct words of prayer to Christ, before the energetic style of the opening re-emerges. The two choirs begin a spirited dialogue to close the movement, which draws heavily from the 'Alleluia' section of the motet.

Andrea Gabrieli's **Maria stabat ad monumentum** sets the Biblical narrative most closely related to the text of Praetorius' motet. It is a finely crafted setting, where the great skill of the composer is evident in his judicious use of homophony, giving full expression and clarity to each fragment of text. The heart of the piece is at the words 'corpus Jesu' ('the body of Jesus'), where Gabrieli slows down the harmonic rhythm to create an extraordinary moment of stillness. The final phrase, 'et nescio ubi posuerunt eum' ('and I do not know where they have put him'), set here to a melody that soars hopefully and then descends, encapsulates the overall mood of the motet: we are, with Mary Magdalene, mystified and forlorn, but simultaneously daring to be optimistic.

Returning to the mass, the extended text of the Credo offers expressive possibilities that Praetorius seizes eagerly. After a stately

opening, the rhythmic intensity is increased at the words 'consubstantialem Patri'. The energy generated here propels us towards the conclusion of the first part of the movement, where we are dazzled by the two soprano parts in thirds, representing Christ's coming down from heaven. The second section opens with just the lower voices singing the words 'Et incarnatus est' in long expansive phrases. The upper voices are then reintroduced for the words 'et homo factus est', which leads to perhaps the most expressive cadence in the entire mass, thanks to a striking suspension in the first alto part.

This is followed by two passages for four voices. The first deals with Christ's crucifixion and death; the words 'passus et sepultus est' are given special attention by Praetorius, who combines a falling scalic figure in the first soprano and tenor with sequential melismas in the inner parts. Christ's resurrection is expressed in a slightly more sprightly manner, but without the grandeur one might expect of an Easter mass, in line again with the understated mood of his motet. A second quartet takes over at the words 'Et in spiritum sanctum'. This time the scoring is at the lower end of the choir, giving a sense of gravitas to these theologically weighty words. The whole choir is reintroduced with a triple-time section at the words 'Et unam sanctam et catholicam ecclesiam', which then segues into a final

section in the style of the opening, with vibrant rhythms leading the way to the closing Amen.

The clearest example of the effect of international influences on Praetorius' music is provided by the Sanctus. In particular, it is the strong contrast between the graceful opening phrase, heard first in the upper voices and then in the lower voices, the rhetorical homophony of 'Pleni sunt caeli et terrae', and the fiery antiphony of 'gloria tua', where the lively entries of the two choirs gradually overlap with one another. The Sanctus does not have an 'Osanna' section, but the Benedictus has two, woven into the fabric of the movement. After the opening 'Benedictus' section is sung in long polyphonic lines by both choirs, the whole choir unites to give added weight to the words 'qui venit in nomine Domini'. The first 'Osanna' bounces back and forth between the two choirs, before a second, triple-time 'Osanna' brings the movement to its conclusion.

The Agnus Dei is divided into three distinct iterations of the text: the first creates a sense of building tension with some slow-moving harmonic progressions at the first 'miserere nobis'. The second, shorter segment is more impatient, as the whole choir sings the text rapidly in syncopated phrases. The opening of the third and final part is perhaps the most breathtaking passage of the whole mass: the voices enter one by one, imitating one another

## Notes on the music

in a soaring and expressive figure that again is drawn from the motet model. The movement is brought to an end with some restless antiphony between the choirs, searching for a sense of peace.

More conventional Easter joy is provided by the closing motet of the recording, Praetorius' **Surrexit pastor bonus**. This lively setting is written in a madrigalian style, with the opening phrases that rise up the scale sung in stretto imitation. Only at the words 'pro ovibus suis' ('for his sheep') does Praetorius allow the music a little space. A more sombre section comes at the words 'mori dignatus est' ('he deigned to die') before the closing Alleluia, constructed around an elegant motif that gently rises and falls towards a soothing conclusion.

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## Texts & translations

### 1 **Tristis est anima mea**

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

*My soul is sorrowful to the point of death:  
stay here, and keep watch with me: soon you  
will see the mob that will surround me. You  
will take flight, and I shall go to be sacrificed  
for you.*

Second responsory at the first nocturn of Matins on  
Maundy Thursday

### 2 **Filiae Jerusalem, nolite**

Filiae Jerusalem, nolite flere super me, sed  
super vos ipsas flete et super filios vestros.  
Quoniam ecce venient dies in quibus dicent:  
Beatae steriles, et ventres qui non genuerunt, et  
ubera quae non lactaverunt. Tunc incipient dicere  
montibus: Cadite super nos; et collibus: Operite  
nos. Quia si in viridi ligno haec faciunt, in arido  
quid fiet?

*Daughters of Jerusalem, do not weep over me,  
but weep for yourselves and for your sons. For  
behold, the days are coming in which they will say:  
Happy are the women who are barren, and the  
wombs that have not been fruitful, and the breasts  
that have not given milk. Then they will start saying  
to the mountains: Fall upon us; and to the hills:  
Cover us up. For if they do these things to the  
green tree, what will happen when it is dry?*

Luke 23:28-31

### 3 **O vos omnes**

O vos omnes qui transitis per viam: attendite  
et videte si est dolor similis sicut dolor meus.

*O all you who pass by the way: take heed and  
see if there is any sorrow like as is my sorrow.*

Lamentations 1:12

4 **Deus, Deus meus**

Deus, Deus meus, ad te de luce vigilo. Sitivit in te anima mea quam multipliciter tibi caro mea, in terra deserta et in via et in aqua, sic in sancto apparui tibi ut viderem virtutem tuam et gloriam tuam. Quoniam melior est misericordia tua super vitas, labia mea laudabunt te, sic benedicam te in vita mea, et in nomine tuo levabo manus meas.

Psalms 63 (62 Vulgate):1-4

*My God, my God, I watch for you at first light. As many times as my soul has thirsted for you, as has my flesh for you, in the desert land, trackless and waterless, so in your sanctuary I have come before you to behold your power and your glory. Because your mercy is better than life, my lips will praise you, and so will I bless you in my lifetime, and in your name will I lift up my hands.*

5 **Tulerunt Dominum meum**

Tulerunt Dominum meum et nescio ubi posuerunt eum. Dicunt ei angeli: Mulier, quid ploras? Surrexit sicut dixit. Praecedet vos in Galileam; ibi eum videbitis. Alleluia.

Cum ergo fleret, inclinavit se, et perspexit in monumentum. Et vidit duos angelos in albis sedentes, qui dicunt ei: Praecedet vos in Galileam, ibi eum videbitis. Alleluia.

Easter responsory based on John 20:2,11-13 and Matthew 28:7

*They have taken away my Lord and I do not know where they have put him. The angels say to her: Woman, why are you crying? He has risen as he promised. He is going ahead of you to Galilee; there, you will see him. Alleluia.*

*So while she was weeping, she bent down, and looked into the tomb. And she saw two angels in white, sitting there, who say to her: He is going ahead of you to Galilee; there, you will see him. Alleluia.*

*Lord have mercy.  
Christe have mercy.  
Lord have mercy.*

6 **Missa Tulerunt Dominum meum – Kyrie**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

7 **Missa Tulerunt Dominum meum – 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.  
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.

*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.  
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.*

8 **Maria stabat ad monumentum**

Maria stabat ad monumentum foris, plorans. Dum ergo fleret, inclinavit se et prospexit in monumentum. Et vidit duos angelos in albis sedentes, unum ad caput et unum ad pedes, ubi positum fuerat corpus Jesu. Dicunt ei illi: Mulier, quid ploras? Dicit eis: Quia tulerunt Dominum meum et nescio ubi posuerunt eum.

*Mary was standing at the tomb, outside it, crying. So while she was weeping, she bent down and looked into the tomb. And she saw two angels in white, sitting there, one at the head and one at the feet, where the body of Jesus had been placed. They say to her: Woman, why are you crying? She says to them: Because they have taken away my Lord and I do not know where they have put him.*

John 20:11-13

Texts & translations

9 **Missa Tulerunt Dominum meum – Credo**

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

*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, only-begotten Son of God, begotten of the Father before all ages. God of God, light of light, true God of true God; begotten, not made; consubstantial with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. On the third day he rose again according to the Scriptures, and ascended into heaven. He sits at the right hand of the Father, and shall come again with glory to judge the living and the dead. And his Kingdom shall have no end. I believe in the Holy Ghost, Lord and giver of life, who proceeds from the Father and the Son, who together with the Father and the Son is worshipped and glorified, who spoke through the prophets. I believe in one holy catholic and apostolic Church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.*

10 **Missa Tulerunt Dominum meum – Sanctus & Benedictus**

Sanctus, Sanctus, Sanctus.  
Dominus Deus Zebaoth:  
Pleni sunt caeli et terra gloria tua.

Benedictus qui venit  
in nomine Domini:  
Osanna in excelsis.

*Holy, Holy, Holy,  
Lord God of Sabaoth.  
Heaven and earth are full of your glory.*

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

11 **Missa Tulerunt Dominum meum – 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.

*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.*

12 **Surrexit pastor bonus**

Surrexit pastor bonus qui animam suam posuit pro ovibus suis, alleluia. Et pro grege suo mori dignatus est, alleluia.

*The good shepherd has risen, who laid down  
his life for his sheep, alleluia. And for his flock  
he deigned to die, alleluia.*

Communion at Mass on Easter Day

## Biographies



**Patrick Allies** began his musical education as a chorister at the Temple Church in London under Stephen Layton. He 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 Jesus College Choir.

While at university, Patrick founded Siglo de Oro, which has since become a professional ensemble, performing both renaissance and contemporary music. In 2016 Patrick and Siglo de Oro released their first CD with Delphian Records, *Drop Down, Ye Heavens* (DCD34184), featuring the world premiere recordings of eight newly commissioned Advent Antiphons, in collaboration with saxophonist Sam Corkin. *BBC Record Review* called it 'an impressive and adventurous debut from the ensemble'.

Patrick also holds positions as Musical Director of Wokingham Choral Society, Lecturer at Morley College, Conductor of Khoros, Director of Music at All Saints' Putney, and Director of the West Sussex Youth Choir. In 2017 Patrick was shortlisted for both the Nordic Choral Conducting Competition and the 3rd Juozas Naujalis International Competition for Choral Conductors.

**Siglo de Oro** is one of the leading professional choirs of its generation, known for innovative programming, musical excellence, and exciting interpretations of renaissance and contemporary repertoire.

The choir made its professional debut at the Spitalfields Festival in 2014, of which *The Financial Times* said: 'Siglo de Oro, under the assured direction of Patrick Allies, performed with vivacity and poise.' Since then the group has appeared in concert series across the UK, including the Christmas Festival at St John's Smith Square. The group has also accepted invitations to perform in Finland and Malta, and made regular appearances on BBC Radio 3's *In Tune*.

In 2016 Siglo de Oro released its first CD with Delphian Records (DCD34184), which *BBC Music Magazine* made a Christmas Choice and called 'a debut with a difference ... a novel, un gimmicky project, vividly executed', while *Gramophone* described it as 'so invigorating ... this one hits you with its character and depth'.

Siglo de Oro are grateful for the support of their Friends and Patrons, and the GEMMA Classical Music Trust.

## Siglo de Oro

### *Sopranos*

Rachel Ambrose-Evans 2, 4-7, 9-11  
Christine Buras 1-12  
Hannah Ely 1-12  
Helena Thomson 1-7, 9-12

### *Altos*

Harriet Hougham Slade 2, 5-7, 9-11  
Rebekah Jones 1-12  
Lissie Paul 2, 5-7, 9-11  
Simon Ponsford 1-7, 9-12

### *Tenors*

Paul Bentley-Angell 1-12  
Chris Fitzgerald-Lombard 1-12  
Josh Cooter 1-12  
Tom Castle 2, 4-7, 9-11

### *Basses*

Ben McKee 1-12  
Ben Rowarth 1-12  
David Le Prevost 1-11  
Thomas Flint 1-2, 5-7, 9-11



Also available on Delphian



### Drop down, ye heavens: Advent antiphons for choir & saxophone

Siglo de Oro, Patrick Allies *director*, Sam Corkin *saxophone*  
DCD34184

Siglo de Oro's first commercial recording sees the choir and its director Patrick Allies in collaboration with saxophonist Sam Corkin. Their intriguing programme highlights the saxophone's natural kinship with the human voice, as well as the endless expressive possibilities which this versatile instrument stimulates in the imaginations of modern composers. Its athletic vigour launches Will Todd's *O Wisdom*, the first of eight settings of the Advent antiphons in English which, having been commissioned by the present artists, now form the backbone of this recording. Elsewhere the instrument soars above the voices' urgent prophecy and imploration, while the choir is heard unaccompanied in glowing renditions of sixteenth-century polyphony – works by Pierre Certon, Antoine de Mornable, Michael Praetorius and Josquin des Prez, whose music complements the atmosphere of quiet expectancy proper to Advent.

'A debut with a difference ... A novel, un gimmicky project, vividly executed.'  
— BBC Music Magazine, December 2016

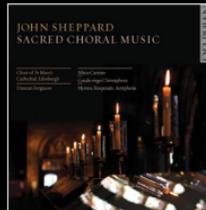


### Jean Maillard (fl. 1538–70): Missa Je suis déshéritée & Motets

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

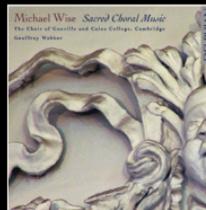


### Sheppard: Sacred Choral Music

Choir of St Mary's Cathedral, Edinburgh / Duncan Ferguson  
DCD34123

Duncan Ferguson and the Choir of St Mary's Episcopal Cathedral, Edinburgh won plaudits across the board in 2010 for the exhilarating freshness and panache of Ferguson's debut disc with the choir, featuring music by John Taverner; now they bring the same musical and liturgical integrity to works by Taverner's near contemporary John Sheppard. Centred on his ecstatic Missa Cantate, this wide-ranging collection also includes the rarely heard *Gaude virgo Christophera*, Sheppard's only surviving votive antiphon (with a new reconstruction of the treble part), and a first recording of *Adesto sancta Trinitas II*.

'revelatory ... The polyphony is rich, the use of dissonance masterly, and great arches of music compellingly sustained over eight or ten minutes. The choir sings with fervour and plangent clarity'  
— The Times, January 2014



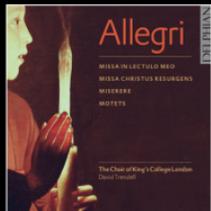
### Michael Wise (c.1648–1687): Sacred Choral Music

Choir of Gonville & Caius College, Cambridge / Geoffrey Webber  
DCD34041

Chastised for 'excesses in his life and conversation', Michael Wise lived a notoriously dissolute life which ended when he was hit about the head and 'kill'd downright' by the night-watchman of Salisbury Cathedral. Thus was St Paul's robbed of its forthcoming Master of the Choristers, and history of one of the period's most prolific and accomplished composers. Geoffrey Webber and his choir pay testament to the more respectable music-making that is Wise's legacy.

'A composer ... of some significance, as this CD superbly illustrates'  
— The Scotsman, June 2008

Also available on Delphian

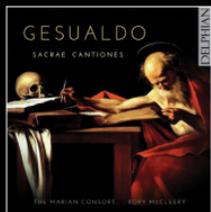


### Allegri: *Miserere; Masses & Motets*

The Choir of King's College London / David Trendell  
DCD34103

Gregorio Allegri deserves better than for his reputation to rest on just one piece. Alongside his iconic *Miserere*, which never fails to cast its spell on listeners, the Choir of King's College London presents premiere recordings of two of his five surviving masses, richly wrought with consummate skill in Palestrina's *prima prattica*, and of their originating motets. These radiant performances shed new light on a much-loved composer.

'David Trendell's fine choir glows with warmth and commitment'  
— The Observer, May 2012

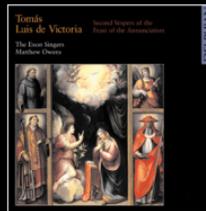


### Gesualdo: *Sacrae Cantiones for five voices, Book I*

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.

'These are impeccable performances, easily the finest on record.'  
— Gramophone, October 2016

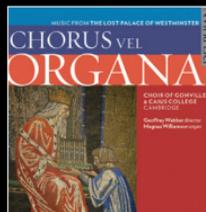


### Victoria: *Second Vespers of the Feast of the Annunciation*

The Exon Singers, Matthew Owens *director*  
DCD34025

The Spanish master of the golden age of polyphony, Tomás Luis de Victoria left an astonishingly beautiful legacy of antiphonal sacred music devoted to the Blessed Virgin Mary. Realised for the very first time here by The Exon Singers is a Vespers for the Annunciation, bringing together these works of Marian devotion in a glorious and revelatory celebration.

'One is just swept along by the unabashed exuberance of the singing and the sheer glee with which these musicians fill the expectant acoustic with glorious ringing chords and surging, boldly drawn counterpoint ... Vigorously recommended'  
— International Record Review, November 2004



### 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 two hundred years before the college was dissolved in 1543, 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 repertoire of music chosen reflects the chapel's dedication to St Stephen, and the disc also features three items from the Caius Choirbook – a handsomely illuminated manuscript, commissioned by a canon at St Stephen's, which now resides in Gonville & Caius College, Cambridge.

'It's a wholly uplifting experience musically, enhanced by Delphian's high production values' — Choir & Organ, July/August 2016, \*\*\*\*\*

