



SUPER AUDIO CD

CHANDOS
SUPER AUDIO CD

HEAR MY WORDS

Choral Classics *from* St John's



Choir of St John's College, Cambridge
Andrew Nethsingha



AKG Images, London

Gregorio Allegri

Hear My Words: Choral Classics from St John's

Gregorio Allegri (1582–1652)

- 1 **Miserere mei, Deus** 13:57
Edited by John Rutter
Julius Foo • Peter Hicks • Thomas Mullock treble
Leo Tomita counter-tenor
Tristan Hambleton • Basil McDonald bass

Edvard Grieg (1843–1907)

- 2 **Ave, maris stella** 3:16
No. 2 from *To religiøse Kor* (1899)
Arranged by the composer from 'Ave, maris stella', EG 150
for voice and piano (1893)

Arvo Pärt (b. 1935)

- 3 **O virgin Mother of God** (1990) 1:14
(*Bogoróditse Djévo*)

Serge Rachmaninoff (1873–1943)

- 4 **O virgin Mother of God** 2:46
(*Bogoróditse Djévo*)
No. 6 from *All-night Vigil*, Op. 37 (1915)

Robert Parsons (c. 1535–1572)

5 **Ave, Maria** 5:40
Edited by Nicholas Steinitz

Giovanni Pierluigi da Palestrina (1525–1594)

6 **Exultate Deo** 2:23
from *Motetorum quinque vocibus, Liber quintus* (Rome, 1584)
Edited by Henry Washington

Thomas Tallis (c. 1505–1585)

7 **Agnus Dei** 6:28
from *Missa 'Salve intemerata'*
Edited by Andrew Parker and David Hill

James MacMillan (b. 1959)

8 **A New Song** (1997)* 5:07

- César Franck** (1822–1890)
- 9 **Panis angelicus** (1872)*† **3:39**
Interpolated in *Messe à trois voix*, Op. 12, M 61 (1861)
Arranged by Wolfgang Hochstein
Pablo Strong tenor
- Sir Charles Villiers Stanford** (1852–1924)
- 10 **Jubilate Deo*** **3:13**
from Morning Service in B flat major, Op. 10 (1879)
- Ralph Vaughan Williams** (1872–1958)
- 11 **O taste and see** (1952) **1:34**
Thomas Mullock treble
- John Rutter** (b. 1945)
- 12 **O Lord, thou hast searched me out** (2007)*† **7:32**
- Gabriel Fauré** (1845–1924)
- 13 **Cantique de Jean Racine, Op. 11** (1865)*† **5:26**
Edited by John Rutter

Sir Charles Hubert Hastings Parry

(1848–1918)

14

Hear my words, ye people (1894)*

14:12

Edward de Minckwitz bass

Semi-chorus:

Julius Foo • Alexander Bower-Brown • Thomas Mullock treble

Leo Tomita counter-tenor

Francis Williams tenor

Tristan Hambleton bass

'Hear my words, ye people'. Allegro moderato –

'Clouds and darkness are round about him'. Allegro energico –

'The Lord's seat is in heaven'. Sostenuto –

'Behold, the eye of the Lord is on them that fear him'.

Poco più mosso –

'He delivered the poor in his affliction' –

'The Lord is full of compassion' –

'O praise ye the Lord'. Allegro moderato

TT 77:20

Helen Scarbrough cor anglais[‡]

Graham Walker cello[†]

Timothy Ravalde organ^{*}

Choir of St John's College, Cambridge

Andrew Nethsingha

On this recording, Graham Walker plays a cello made by
Domenico Busan, kindly lent by Florian Leonhard.

Choir of St John's College, Cambridge

Director of Music

Andrew Nethsingha

Senior Organ Scholar

Timothy Ravalde

treble

Robert Baldwin
Ethan Bamber
Alexander Bower-Brown
Francis Bushell
Julius Foo
Benjamin Glass
Peter Hicks
Matthew Holman
Andrew Jones
Thomas Last
Thomas Mullock
Justin Stollery
Michael Tuft
Thomas Williams

counter-tenor

Dominic Collingwood
Nicholas Edwards
James Imam
Leo Tomita

tenor

Julian Gregory
Jonathan Langridge
Bradley Smith
Pablo Strong
Francis Williams

bass

Edward de Minckwitz
Tristan Hambleton
Huw Leslie
Daniel Macklin
Basil McDonald
Henry Neill



Ronald Knapp

Choir of St John's
College, Cambridge in
the Concertgebouw,
Amsterdam

Hear My Words: Choral Classics from St John's

From Moscow to Paris on one axis, from Glasgow to Rome on another, the geographical range of this CD is striking. The time span is equally wide: the earliest piece dates from the first half of the sixteenth century, and the newest was composed as recently as 2007. Styles and genres are correspondingly varied. However, the selection is far from arbitrary. Several of the works are based on texts from the psalms, and three offer radically different interpretations of the 'Ave, Maria', the so-called Angelic Salutation. Three also add a solo instrument to the familiar mix of voices and organ. Perhaps most important, all the pieces recorded here sit comfortably under the rubric of 'choral classics', even if the most recent have yet to demonstrate – as they surely will – the ability to maintain a firm foothold in the repertoire. So: a potpourri of delights to be enjoyed in sequence or individually.

Allegri: Miserere mei, Deus

The disc begins with a great classic of Roman church music, Gregorio Allegri's *Miserere mei, Deus*. Much of the work's renown –

and, indeed, mystique – derives from the fact that for many years it was performed only in the Sistine Chapel. Like other works tied to a single place – here one thinks of *Parsifal*, which Wagner tried to preserve for Bayreuth alone – the *Miserere* became an object of pilgrimage. The pilgrims in this case included Mozart and Mendelssohn, both of whom noted the work down after leaving the Vatican – a riskier enterprise for Mozart, as Catholics reputedly faced excommunication for copying or performing the piece outside the Sistine Chapel. Given the duration of the *Miserere*, this might seem a remarkable feat of memory; however, the music is highly repetitive, with a structure closely derived from the text, Psalm 51. So, perhaps we should not stand in too much awe of Mozart and Mendelssohn, at least on this account. Though there are few more popular works in the choral repertoire, the *Miserere* that most people recognise today is very different from the composer's original conception. Much of the florid writing (the so-called *abbellimenti*) dates from long after Allegri's death, though it is likely that the original would have been decorated in some manner. And, perhaps

most shockingly, the soaring treble passages that for many define the character of the piece are almost certainly the result of later changes in pitch. (How could it be otherwise, given that the Sistine Chapel used falsettists and castratos in Allegri's day?) But, just as misquoted versions of sayings often achieve greater currency than the originals, the version of the *Miserere* that we know today is now ineradicably lodged in the popular consciousness.

Grieg: Ave, maris stella

Though he remained a believer throughout his life, Edvard Grieg had little sympathy for organised religion, and he eventually came to identify with the Unitarians' unstructured approach to worship. Given this, it is perhaps not surprising that his setting of 'Ave, maris stella' is one of only a small number of pieces for choir. The work was originally conceived as a song to a Danish text by Thor Lange. However, Grieg decided to use the familiar ninth-century Latin text about Mary as star of the sea when reworking it for choir. As has often been observed, this text may have had a particular attraction for Grieg, who spent most of his life close to the sea in Norway. Traces of a romantic piano texture can be detected in the lush eight-part chording and in the recurrent use of pedal points, but this

is not to deny the effectiveness of the work in its choral format. Subtle differences in phrase length and short echoes for high and low voices help dissolve any sense of monotony that might arise from the simple, bi-strophic structure of the piece.

Pärt: O virgin Mother of God

The first of the three 'Ave, Maria' settings, by the Estonian Orthodox composer Arvo Pärt, forms part of a new liturgical tradition initiated by Stephen Cleobury of King's College, Cambridge – that of commissioning a carol for each year's Festival of Nine Lessons and Carols. Pärt's offering, which bears the Russian title *Bogoróditse Djévo*, was written for Christmas Eve 1990. Typically of the composer, textures are spare and, with its shifting rhythmic stresses, the music seems to evoke a world of chanting priests; indeed, much of the piece could be ascribed to the style sometimes known as 'holy minimalism'. As if to challenge this taxonomy, there is a short-lived flowering in the middle of the work; as the music rises to a dramatic *fortissimo* scored for eight-part choir, the confines of the chant are shattered, if only for a moment.

Rachmaninoff: O virgin Mother of God

Rachmaninoff's setting of the 'Ave, Maria'

dates from the dying days of Imperial Russia. It is one of the fifteen pieces that make up the *All-night Vigil (Vsenoshchnoye bdeniye)*, a collection completed in early 1915. Though much of Rachmaninoff's output is marked by a strong streak of nostalgia, it is hard in listening to *Bogoróditse Djévo* not to sense a tradition under threat. Indeed, the suppression of the Russian Orthodox Church following the 1917 Revolution deprived the work of an immediate liturgical purpose, and it was only in the 1960s that this brief masterpiece started to be performed regularly. Like Grieg's *Ave, maris stella*, Rachmaninoff's *Bogoróditse Djévo* is predominantly chordal in style, and it often uses divided voices. However, unlike Grieg, Rachmaninoff incorporates hints of Orthodox chant, sublimated here within a rich harmonic setting.

Parsons: Ave, Maria

Little is known about the life of Robert Parsons, other than that he became a Gentleman of the Chapel Royal in 1563 and that he died some years later at Newark when he was drowned in the River Trent. His five-part setting of the 'Ave, Maria' has long been viewed as one of the crowning glories of English sacred music, and rightly so. Perhaps the most memorable feature of the anthem is the way in which Parsons

shapes the soprano line. Initially, each phrase is set almost as a monotone, though rising by one note with each entry. However, in the final lines of the piece the soprano is cut loose from its repeated notes, and it is finally allowed to join as equal partner in the rich web of contrapuntal entries that make up the concluding 'Amen'. Rarely can this concluding word have inspired such luscious polyphony.

Palestrina: Exultate Deo

Giovanni Pierluigi da Palestrina's *Exultate Deo* is a setting of the opening lines of Psalm 80. The text, like that of Psalm 150, describes a colourful celebration of music; here the psalmist calls for timbrel, psaltery, harp, and trumpet as aids to rejoicing. One does not always expect overt word-painting from Palestrina, but in this case it is hard to imagine that the words were not the immediate stimulus for the notes. From the rising scales at the opening, which establish a tone of exultation, through the dotted rhythms on the word 'tympalum' (the timbrel or drum), to the more restrained setting of the final line, 'insigni die solemnitate vestrae' (on the noted day of your solemnity), a close mapping of text and music can be discerned.

Tallis: Agnus Dei

Tallis's *Agnus Dei* forms the final section

of his *Missa 'Salve intemerata'*. The career of Thomas Tallis spanned a turbulent period in English history, and his works reflect the changing demands on church musicians during the sixteenth century. The *Salve intemerata* mass was probably written early in the composer's life, and its style is consequently closely aligned with the traditions of the pre-Reformation church. Certainly, the richly interwoven textures in five parts reveal no attempt to prioritise clarity of text, as was demanded by the reformers; rather, contrapuntal opulence is the order of the day. The work has not survived complete: the tenor part (sung in this instance by the baritones) is reconstructed using the extant voice-parts and, where possible, elements of Tallis's motet *Salve intemerata*, upon which the mass was based.

MacMillan: A New Song

With the anthem by the Scottish-born James MacMillan we return to the Psalter, this time to Psalm 96. The text speaks of singing unto the Lord a new song, and in many respects this is what MacMillan achieves with his idiosyncratic amalgam of chant-like melodies and rhythms derived from much-loved Gallic repertoires. The individual voice parts are often strongly imitative, but they operate on

a different plane from the accompaniment, which adds a distinctive colour to the whole. For the most part the organ part consists of drones and freely repeating, unmeasured figurations. However, at the end it is the organ alone that leads us to the climax of the work; the voices, having died away to nothing, are left as mute observers.

Franck: *Panis angelicus*

The *Panis angelicus* by César Franck has a chequered history. Its origins lie in a Christmas-tide improvisation performed by the composer in Sainte-Clotilde, the Parisian church where he was organist. However, the work first appeared in print in 1872, Franck's fiftieth year, in a version for tenor solo accompanied by the unusual combination of organ, harp, and cello. During the composer's lifetime, arrangements for choir started to appear, many retaining the tenor solo and occasionally also the solo instruments. (The version on this recording has cello, but no harp.) Franck himself seems not to have revisited the composition, despite its increasing celebrity. The text is taken from the sixth stanza of *Sacris solemniis*, a hymn written by St Thomas Aquinas for the Feast of Corpus Christi. Despite its immediate melodic allure, *Panis angelicus* is built on rigorous principles: presented first with only harmonic

accompaniment, the main theme returns towards the end in canon. As another work in the same key, the Violin Sonata in A major, also demonstrates, Franck was a master of unobtrusive but telling counterpoint.

Stanford: Jubilate Deo

Though born in Dublin, Sir Charles Villiers Stanford was closely associated with the University of Cambridge throughout his adult life. He first arrived in Cambridge in 1870 as Organ Scholar of Queens' College. Three years later, at the age of twenty-one, he moved to Trinity College where, shortly afterwards, he took up the post of Organist. (Later still he would add to these distinctions the post of Professor of Music, a position he held until his death in 1924.) Stanford's setting of the 'Jubilate Deo' in B flat was written specifically for Trinity College. Intended for performance as part of the service of Morning Prayer, it has long been one of the most popular canticles in the Anglican repertoire. In keeping with the text, Psalm 100, the tone is festive throughout.

Vaughan Williams: O taste and see

O taste and see by Ralph Vaughan Williams was first performed on 2 June 1953 in Westminster Abbey at the Coronation of Queen Elizabeth II. The text, which is taken

from Psalm 34, was chosen for its place in the liturgy: the piece was sung while the newly crowned monarch received communion. Curiously, Vaughan Williams decided not to use the standard translation of the first phrase, 'O taste and see that the Lord is good', preferring instead 'O taste and see how gracious the Lord is'. Was this disregard for the King James Bible a subtle reflection of the 'cheerful agnosticism' of Vaughan Williams (to quote his second wife)? Or did the beauty of the opening melody simply encourage the composer to subjugate the traditional words to the music's requirements? The motet is extremely simple in structure: brief solo lines introduce short passages of imitation. And, remarkably, there is not a single chromatic note in the whole score. This is simplicity born of an octogenarian's wealth of experience.

Rutter: O Lord, thou hast searched me out

John Rutter's *O Lord, thou hast searched me out* was composed in memory of George Guest, for many years Director of Music at St John's College and, to all intents and purposes, the founder of the choral tradition celebrated in this recording. It was Guest who was instrumental in rejuvenating the St John's Choir School, and it was during his tenure that regular broadcasts from the

Chapel began. The BBC now transmits the Ash Wednesday and Advent services each year from St John's, so it is appropriate that *O Lord, thou hast searched me out* was first performed at the 2007 Ash Wednesday service, alongside Allegri's *Miserere*. The text is taken from one of the most affecting of the psalms, Psalm 139, and the words are set as an arc, beginning and ending with a plangent, modally inflected line for cor anglais. The combination of voices, organ, and solo wind instrument allows Rutter considerable textural variety, and he exploits this to the full, building to a mighty climax on the words 'marvellous are thy works'.

Fauré: Cantique de Jean Racine

Gabriel Fauré dedicated the *Cantique de Jean Racine* to his great predecessor, César Franck. However, any suggestion that it was influenced by *Panis angelicus*, with which it shares mood and even certain melodic fingerprints, is probably misguided. The *Cantique* was written in 1865 during Fauré's final year as a student of the École Niedermeyer in Paris, and so predates the publication of Franck's miniature by some seven years. The text is often ascribed to Racine, but in reality Racine was only the translator. The original formed part of an anonymous hymn in Ambrosian style

intended for Tuesday matins. As befits its origin in the École Niedermeyer, an institution designed to further understanding of sacred music, Fauré's anthem looks back to Gregorian chant and modal harmony for its models.

Parry: Hear my words, ye people

The text of Parry's *Hear my words, ye people* is drawn from a variety of sources, including the books of Job and Isaiah. The anthem was composed for the Festival of the Diocesan Choral Association held in Salisbury in 1894, and its layout, with prominent roles for semi-chorus and bass and soprano solos – not to mention an impressively symphonic organ part originally conceived for orchestra – reflects the occasion for which it was written. Salisbury Cathedral Choir took the role of semi-chorus, and the massed forces of the associated parish churches sang the easier 'full' sections. The overall structure is that of a small cantata, within which the two extended solos serve as arias. The final section of the anthem contains a setting of Henry W. Baker's words 'O praise ye the Lord', a paraphrase of Psalm 148. Now best known as a hymn, this is an example of history working in reverse: whereas a Bach cantata would normally end with a chorale derived from Lutheran liturgy, Parry's setting of Baker's text subsequently became a hymn in its own right. The exultant 'Amen' with

which the piece ends places an appropriate seal on this celebration of choral music through the ages.

© 2010 Martin Ennis

Helen Scarbrough studied at the Guildhall School of Music and Drama where she was chosen to represent the college at the Wigmore Hall, and won the Ivan Sutton Award for chamber music and the Philip Jones Prize for the most promising woodwind student in her final year. At the Royal College of Music, where she held a scholarship supported by a Leverhulme Trust Award, she achieved distinction in an Advanced Postgraduate Diploma and went on to become a Junior Fellow. Following an exciting student appointment as the cor anglais player for the European Union Youth Orchestra, she has now primarily become an orchestral musician and regularly freelances with, among others, the Philharmonia Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, BBC Scottish Symphony Orchestra, and Orchestra of English National Ballet. She has also undertaken trials with the BBC Philharmonic and Malaysian Philharmonic Orchestra, among others. Highlights in her concert schedule have included performances as a cor anglais soloist

in James MacMillan's *The World's Ransoming* at St John's, Smith Square and as an oboe soloist in the concertos by Mozart, Strauss, and Vaughan Williams.

Having recently given his debut solo performances at the Concertgebouw in Amsterdam, Symphony Hall in Birmingham, and on BBC Radio 3, the cellist **Graham Walker** enjoys a fast-developing international reputation as a soloist and chamber musician. He was a choral scholar at St John's College, Cambridge, and later took up a scholarship at the Royal Academy of Music where he studied standard cello and baroque cello. He regularly tours the USA, where in 2008 he performed all Bach's cello suites, an achievement he repeated across the UK. He is the cellist of several chamber ensembles, and has performed widely as a continuo player, among others in performances of Charpentier's *Actéon* under Emmanuelle Haïm. In addition to appearing in chamber formations and as a soloist, Graham Walker performs frequently with many of Europe's major orchestras. He has made a number of recordings, variously as a cellist, singer, and conductor. www.grahamwalker.org.uk

Timothy Ravalde was educated at the Nelson Thomlinson School, Wigton. While in the

sixth form, he was Organ Scholar at Carlisle Cathedral and became a Fellow of the Royal College of Organists. From 2006 he spent a year as Organ Scholar at Salisbury Cathedral where his duties included accompanying and directing the Cathedral Choir. He studies the organ with Margaret Maxwell and in March 2009 won the Brian Runnett Prize for organ playing. During his time at St John's College he acted as Musical Director of the St John's Singers, the College's mixed voice choir. He has recently given organ recitals at King's College, Cambridge, and Newcastle, Blackburn, and Hereford cathedrals. Having completed three years as Organ Scholar at St John's, Timothy Ravalde took up the post as Assistant Organist at Chichester Cathedral in September 2010.

The Choir of St John's College, Cambridge is one of the finest collegiate choirs in the world, known and loved by millions from its recordings, broadcasts, and concert tours. The services follow the Cathedral tradition of the Church of England, and the Choir has fulfilled this role in the life of the College since the 1670s. The Choir consists of sixteen Choristers and four Probationers, all educated at St John's College School. There they receive a unique musical education in the hands of the Director of Music, Andrew

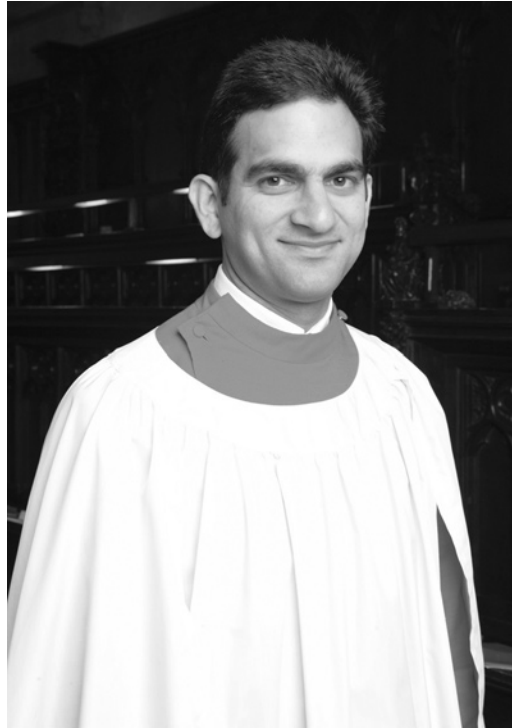
Nethsingha, and Choristers receive bursaries of between 66% and 100% of fees at the School. The alto, tenor, and bass parts are taken by young men who are usually undergraduate members of the College and who are selected to their places in the College Choir (and therefore to the University) as Choral Scholars. Two Organ Scholars assist the Director of Music in the running of the Choir, attending the daily rehearsals, and accompanying the services in Chapel.

The Choir possesses a distinctive, rich, expressive sound which sets it apart from most other English cathedral choirs. For several decades it has performed around the world, including the USA, Canada, Brazil, South Africa, Japan, and Australia. Recent European concert venues have included the Concertgebouw in Amsterdam, Budapest Palace of Arts, Bregenz Festival, and BBC Proms. Under its legendary conductors George Guest, Christopher Robinson, and David Hill, the Choir of St John's College, Cambridge has over the last fifty years produced an extraordinary and extensive discography. St John's is the only British choir to webcast services weekly throughout the year. www.sjcchoir.co.uk/webcast

Performing as a conductor and organist in North America, South Africa, China, and

throughout Europe, **Andrew Nethsingha** has been Director of Music at St John's College, Cambridge since 2007. His innovations at St John's have included weekly webcasts and the Bach cantata series. He received his early musical training as a chorister at Exeter Cathedral, where his father was organist for over a quarter of a century. He later studied at the Royal College of Music, where he won seven prizes, and at St John's College, Cambridge. He held Organ Scholarships under Christopher Robinson at St George's, Windsor, and George Guest at St John's, before becoming Assistant Organist at Wells Cathedral. He was subsequently Director of Music at Truro and Gloucester cathedrals. Other recent positions have included Artistic

Director of the Gloucester Three Choirs Festival and Musical Director of the Gloucester Choral Society. He has served as President of the Cathedral Organists Association. He has worked with some of the UK's leading orchestras, and his concerts with the Philharmonia Orchestra and Royal Philharmonic Orchestra have included Britten's *War Requiem*, Mahler's Eighth Symphony, Elgar's *The Kingdom*, symphonies by Beethoven, and Gershwin's *An American in Paris*. He has also worked with the City of Birmingham Symphony Orchestra, London Mozart Players, and BBC Concert Orchestra. Most recently, Andrew Nethsingha made his debuts at the BBC Proms, in Birmingham Symphony Hall, and at the Concertgebouw in Amsterdam.



Ben Wright

Andrew Nethsingha

1 Miserere mei, Deus

Miserere mei, Deus,
secundum magnam misericordiam tuam;
et secundum multitudinem miserationum
tuarum,
dele iniquitatem meam.
Amplius lava me ab iniquitate mea,
et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco,
et peccatum meum contra me est semper.
Tibi soli peccavi, et malum coram te feci;
ut justificeris in sermonibus tuis, et vincas
cum judicaris.
Ecce enim in iniquitatibus conceptus sum,
et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti;
incerta et occulta sapientiae tuae
manifestasti mihi.
Asperges me hyssopo, et mundabor;
lavabis me, et super nivem dealbabor.
Auditui meo dabis gaudium et laetitiam,
et exultabunt ossa humiliata.
Averte faciem tuam a peccatis meis,
et omnes iniquitates meas dele.
Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus
meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

Have mercy upon me, O God

Have mercy upon me, O God,
after thy great goodness:
according to the multitude of thy mercies
do away mine offences.
Wash me thoroughly from my wickedness:
and cleanse me from my sin.
For I acknowledge my faults:
and my sin is ever before me.
Against thee only have I sinned, and done this
evil in thy sight:
that thou mightest be justified in thy saying,
and clear when thou art judged.
Behold, I was shapen in wickedness:
and in sin hath my mother conceived me.
But lo, thou requirest truth in the inward
parts:
and shalt make me to understand wisdom
secretly.
Thou shalt purge me with hyssop, and I shall
be clean:
thou shalt wash me, and I shall be whiter
than snow.
Thou shalt make me hear of joy and gladness:
that the bones which thou hast broken may
rejoice.
Turn thy face from my sins:
and put out all my misdeeds.
Make me a clean heart, O God:
and renew a right spirit within me.
Cast me not away from thy presence:
and take not thy holy Spirit from me.

Redde mihi laetitiam salutaris tui,
et spiritu principali confirma me.
Docebo iniquos vias tuas,
et impii ad te convertentur.
Libera me de sanguinibus, Deus salutis
meae,
et exultabit lingua mea justitiam tuam.
Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium, dedissem
utique;
holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus;
cor contritum, et humiliatum, Deus, non
despicies.
Benigne fac, Domine, in bona voluntate tua
Sion,
ut aedificentur muri Jerusalem.
Tunc acceptabis sacrificium justitiae,
oblationes et holocausta;
tunc imponent super altare tuum vitulos.

Psalm 51

O give me the comfort of thy help again:
and stablish me with thy free Spirit.
Then shall I teach thy ways unto the wicked:
and sinners shall be converted unto thee.
Deliver me from blood-guiltiness, O God, thou
that art the God of my health:
and my tongue shall sing of thy
righteousness.
Thou shalt open my lips, O Lord:
and my mouth shall shew thy praise.
For thou desirest no sacrifice, else would I
give it thee:
but thou delightest not in burnt-offerings.
The sacrifice of God is a troubled spirit:
a broken and contrite heart, O God, shalt thou
not despise.
O be favourable and gracious unto Sion:
build thou the walls of Jerusalem.
Then shalt thou be pleased with the sacrifice
of righteousness, with the burnt-
offerings and oblations:
then shall they offer young bullocks upon
thine altar.

2 Ave, maris stella

Ave, maris stella, Dei mater alma,
atque semper virgo, felix coeli porta.

Solve vincla reis, profer lumen caecis,
mala nostra pelle, bona cuncta posce.

Hail, star of the sea

Hail, star of the sea, nourishing mother of God,
ever a virgin, joyous gate of heaven.

Release the chains of the guilty, bring light to
the blind,
take away our wrong-doing, demand all that
is good.

Vitam praesta puram, iter para tuum,
ut videntes Jesum, semper collaetemur.

Sit laus Deo Patri, summo Christo decus,
spiritui Sancto, tribus honor unus.

Amen.

Vesper hymn, c. ninth century

Display a pure life, prepare your path,
so that we may see Jesus and rejoice together
always.

Praise be to God the Father, glory to Christ the
great,
and to the Holy Spirit, a single honour to the three.

Amen.

3 Bogoróditse Djévo

+ Bogoróditse Djévo, raduysia
4 Blagodatnaya Mariye, Ghospod s Toboyu.
Blagoslovenna Tí v zhenah,
i blagosloven Plod chreva Tvoyego,
yako Spasa rodila yesi dush nashih.

Russian Orthodox liturgy of Vespers,
after Luke 1: 28, 42

O virgin Mother of God

Rejoice, O virgin Mother of God,
Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb,
for thou hast borne the Saviour of our souls.

5 Ave, Maria

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

Traditional Latin prayer,
after Luke 1: 28, 42

Hail, Mary

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

6 Exultate Deo

Exultate Deo, adjutori nostro:
jubilate Deo Jacob.
Sumite psalmum et date tympanum;
psalterium jucundum, cum cythara.
Buccinate in neomenia tuba,
insigni die solemnitatis vestrae.

Psalm 80: 1-3

Sing we merrily unto God

Sing we merrily unto God our strength:
make a cheerful noise unto the God of Jacob.
Take the psalm, bring hither the tabret:
the merry harp with the lute.
Blow up the trumpet in the new-moon:
even in the time appointed, and upon our
solemn feast-day.

7 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.

Latin Mass

O Lamb of God

O Lamb of God, that takest away the sins of the
world,
have mercy upon us.
O Lamb of God, that takest away the sins of the
world,
have mercy upon us.
O Lamb of God, that takest away the sins of the
world,
grant us peace.

8 A New Song

O sing unto the Lord a new song,
sing unto the Lord all the whole earth.
Sing unto the Lord and praise his Name,
be telling of his salvation from day to day.
For he cometh to judge the earth,
and with righteousness to judge the world
and the people with his truth.

Psalm 96: 1, 2, 13

9 Panis angelicus

Panis angelicus, fit panis hominum;
dat panis caelicus figuris terminum;
O res mirabilis; manducat Dominum
pauper servus et humilis.

St Thomas Aquinas (c. 1225–1274)

The bread of angels

The bread of angels becomes the bread of man;
this heavenly bread puts an end to symbols.
O marvellous thing: the poor and lowly servant
now eats his Lord.

10 Jubilate Deo

O be joyful in the Lord, all ye lands:
serve the Lord with gladness, and come
before his presence with a song.
Be ye sure that the Lord he is God:
it is he that hath made us, and not we
ourselves; we are his people, and the
sheep of his pasture.
O go your way into his gates with
thanksgiving, and into his courts with
praise:
be thankful unto him, and speak good of
his Name.
For the Lord is gracious, his mercy is
everlasting:
and his truth endureth from generation to
generation.

Glory be to the Father: and to the Son and to
the Holy Ghost;
as it was in the beginning, is now, and ever
shall be, world without end.
Amen.

11 O taste and see

O taste and see how gracious the Lord is:
blest is the man that trusteth in him.

Psalm 34: 8

12 O Lord, thou hast searched me out

O Lord, thou hast searched me out, and
known me:
thou knowest my downsitting, and mine
uprising;
thou understandest my thoughts long
before.

Thou art about my path, and about my bed:
and spiest out all my ways.

For lo, there is not a word in my tongue:
but thou, O Lord, knowest it altogether.

Thou hast fashioned me behind and before:
and laid thine hand upon me.

Such knowledge is too wonderful and
excellent for me:

I cannot attain unto it.

Whither shall I go then from thy Spirit:
or whither shall I go then from thy
presence?

If I climb up into heaven, thou art there:

if I go down to hell, thou art there also.

If I take the wings of the morning:
and remain in the uttermost parts of the
sea;

even there shall thy hand lead me:
and thy right hand shall hold me.
If I say, 'Peradventure the darkness shall
cover me':
then shall my night be turned to day.
Yea, the darkness is no darkness with thee,
but the night is as clear as the day:
the darkness and light to thee are both alike.
I will give thanks unto thee,
for I am fearfully and wonderfully made:
marvellous are thy works.
Try me, O God, and seek the ground of my
heart:
prove me and examine my thoughts.
O Lord, thou hast searched me out and
known me.

Psalm 139: 1–11, 13, 23

13 Cantique de Jean Racine

Verbe égal au Très-Haut, notre unique
espérance,
jour éternel de la terre et des cieux,
de la paisible nuit nous rompons le silence:
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grâce
puissante;
que tout l'enfer fuie au son de ta voix;
dissipe le sommeil d'une âme languissante,
qui la conduit à l'oubli de tes lois!

Canticle of Jean Racine

Word of God, our only hope,
eternal day of the earth and the heavens,
we break the silence of the peaceful night;
Divine Saviour, cast your eyes upon us!

Lay upon us the fire of your mighty grace,
that all hell may flee the sound of your voice;
banish the slumber of a languishing soul,
which makes it forgetful of your laws!

Ô Christ, sois favorable à ce peuple fidèle
pour te bénir maintenant rassemblée;
reçois les chants qu'il offre à ta gloire
immortelle;
et de tes dons qu'il retourne comblé!

Jean Racine (1639–1699),
from *Hymnes traduites de bréviaire romain*,
after traditional hymn *Censors paterni luminis*

O Christ, be merciful to your faithful people
assembled here to praise you;
receive the songs they offer to your immortal
glory;
may they return laden with your gifts.

124 **Hear my words, ye people**

Hear my words, ye people,
give ear unto me all ye that have knowledge.
Let us choose to us judgement,
let us know among ourselves what is good.
Behold, God is mighty, and despiseth not any,
he is mighty in strength and in wisdom.
Behold, he is great, and we know him not,
neither can the number of his years be
searched out.
The Lord's seat is in heaven.

Job 34: 2, 4; Job 36: 5, 26; Psalm 103: 19

Clouds and darkness are round about him,
righteousness and judgement are the
habitation of his seat.
He decketh himself with light as with a
garment,
and spreadeth out the heavens like a
curtain.

He layeth the beams of his chambers in the
waters,
and maketh the clouds his chariots, and
walketh upon the wings of the wind.
He bowed the heavens, and came down,
and it was dark under his feet.
He rode on the Cherubim and did fly, and
came flying upon the wings of the wind.

Psalm 97: 2; Psalm 104: 2, 3; Psalm 18: 9, 10

The Lord's seat is in heaven, his kingdom
ruleth over all.

Psalm 103: 19

Behold, the eye of the Lord is on them that
fear him,
and upon them that put their trust in his
mercy.
To deliver their soul from death, and to feed
them in time of dearth,
our soul hath patiently tarried for the Lord,
for he is our help, and our shield.

Psalm 33: 18-20; Job 29: 12

He delivered the poor in his affliction, the
fatherless and him that hath none to help
him.

He shall bind up the broken-hearted, and
proclaim
liberty to the captives, and comfort to those
that mourn.
He shall give them beauty for ashes;
the garment of praise for the spirit of
heaviness.
For as the earth bringeth forth her bud, and
as the
garden causeth things that are sown to
spring forth,
so the Lord God will cause righteousness
and peace to spring forth before all the
nations.

Isaiah 61: 1-3, 11; Psalm 86: 15

The Lord is full of compassion and mercy,
he hath not dealt with us after our sins,
nor rewarded us according to our
wickedness.
For look how high the heaven is in
comparison of the earth,
so great is his mercy toward them that
fear him.
Look how wide also the east is from the
west,
so hath he set our sins from us.

Psalm 103: 10-12

O praise ye the Lord, praise him upon earth,
in tuneful accord ye sons of new birth,
praise him who hath brought you his grace
from above,
praise him who hath taught you to sing of
his love.
O praise ye the Lord! Thanksgiving and song
to him be out-poured all ages along;
for love in creation, for heaven restored, for
grace of salvation,
O praise ye the Lord!
Amen.

Psalm 148

adapted by Henry Williams Baker (1821–1877)



Helen Scarbrough



Ronald Knapp

Graham Walker



Timothy Ravalde

You can now purchase Chandos CDs or download MP3s online at our website: www.chandos.net

For requests to license tracks from this CD or any other Chandos discs please find application forms on the Chandos website or contact the Finance Director, Chandos Records Ltd, direct at the address below or via e-mail at srevill@chandos.net.

Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester,
Essex CO2 8HX, UK. E-mail: enquiries@chandos.net
Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201

Super Audio Compact Disc (SA-CD) and Direct Stream Digital Recording (DSD)

DSD records music as a high-resolution digital signal which reproduces the original analogue waveform very accurately and thus the music with maximum fidelity. In DSD format the frequency response is expanded to 100 kHz, with a dynamic range of 120 dB over the audible range compared with conventional CD which has a frequency response to 20 kHz and a dynamic range of 96 dB.

A **Hybrid SA-CD** is made up of two separate layers, one carries the normal CD information and the other carries the SA-CD information. This hybrid SA-CD can be played on standard CD players, but will only play normal stereo. It can also be played on an SA-CD player reproducing the stereo or multi-channel DSD layer as appropriate.

Recording producer Peter Newble

Sound engineer Jonathan Cooper

Editor Peter Newble

A & R administrator Mary McCarthy

Recording venue St John's College Chapel, Cambridge; 9–11 April 2010

Front cover Choir of St John's College, Cambridge in the Concertgebouw, Amsterdam,
photograph by Ronald Knapp

Back cover Photograph of Andrew Nethsingha by Ronald Knapp

Design and typesetting Cassidy Rayne Creative (www.cassidyrayne.co.uk)

Booklet editor Finn S. Gundersen

Publishers Universal Edition (Pärt), Hawkes & Son (Rachmaninoff), Boosey & Hawkes
(MacMillan), Carus-Verlag, Stuttgart (Franck), Oxford University Press (Vaughan Williams, Rutter)

© 2010 Chandos Records Ltd

© 2010 Chandos Records Ltd

Chandos Records Ltd, Colchester, Essex CO2 8HX, England

Country of origin UK