



Palestrina Revealed

	GIOVANNI PIERLUIGI DA PALESTRINA (ca. 1525-1594)		
1	Magnificat secundi toni a 5*	ATTB verse: MW, JR, LZ, JS SSTT verse: MT, LV, JaK, DL	10'09
	WILLIAM BYRD (ca. 1539/40-1623)		
2	Emendemus in melius a 5		3'57
	GIOVANNI PIERLUIGI DA PALESTRINA		
	Missa Emendemus in melius a 4*		
3	I. Kyrie		1'52
4	II. Gloria	JS	4'03
5	III. Credo	JS	4'58
6	IV. Sanctus - Benedictus	DB, JR, DS	3'54
7	V. Agnus Dei I		1'58
8	VI. Agnus Dei II a 5		1'58
	ROBERT WHITE (ca. 1538-1574)		
9	Ad te levavi oculos meos a 6		6'53
	GIOVANNI PIERLUIGI DA PALESTRINA		
10	Ad te levavi oculos meos a 12*		3'52
	WILLIAM MUNDY (ca. 1529-1591)		
11	Memor esto verbi tui a 6		6'49

GIOVANNI PIERLUIGI DA PALESTRINA

12 | **Memor esto verbi tui a5*** 5'11

Missa Memor esto verbi tui a5*

13 | I. Kyrie 2'42

14 | II. Gloria JR 5'16

15 | III. Credo HS, MW, JR, DW 7'07

16 | IV. Sanctus - Benedictus HDW, JaK, DL, JuK 4'46

17 | V. Agnus Dei 4'24

* world première recording / *premier enregistrement mondial*

Scores / *Partitions*

1, 3-8, 10, 12-17: Francis Bevan (polyphonydatabase.com)

2, 9, 11: Choral Public Domain Library

Choir of Clare College, Cambridge
Graham Ross, *conductor*

Sopranos Emma Caroe
Hannah Dienes-Williams (HDW)
Jessica Folwell
Holly Sewell
Helen Southernwood (HS)
Maggie Tam (MT)
Lilly Vadaneaux (LV)

Altos Thea Moe Bjøranger
Daniel Blaze (DB)
Henrietta Box
Flora Tassinari
Isabella Theodosius
Zoe Shu
Megan Webb (MW)

Tenors Joseph Hancock
Samuel Jones
James Kitchingman (JK)
Daniel Livermore (DL)
Gregory May
Nicholas Ong
John Richardson (JR)
Dominic Wallis (DW)
Luca Zucchi (LZ)

Basses John Gallant
Julius Kiln (JK)
Julian Manresa
Cameron Riley
Jasper Schoff (JS)
Derek Sorensen (DS)

Depuis cinq cents ans, l'œuvre prolifique de Palestrina, dont on célèbre dans le monde entier la subtilité musicale, la beauté mélodique et le contrepoint admirablement maîtrisé, reste l'une des sources les plus riches du répertoire choral sacré. L'ampleur extraordinaire des créations artistiques de cette période de la Renaissance italienne m'emplit d'admiration depuis longtemps. Il y a quelques années, j'ai enregistré une messe de Palestrina d'après l'édition qu'en a donnée mon ami et collègue Francis Bevan. Je lui dois également l'idée de ce nouveau disque : c'est en discutant avec lui que j'ai pris conscience du fait qu'un grand nombre d'œuvres de Palestrina n'ont toujours pas été enregistrées. Ce disque en l'honneur du cinq-centième anniversaire de la naissance du compositeur comprend ainsi plusieurs premiers enregistrements. Ce fut un privilège pour moi de pouvoir les réaliser avec le chœur du Clare College, d'après les excellentes partitions établies par Francis Bevan. Deux remarquables messes de carême – la *Missa Emendemus in melius* à quatre voix et la *Missa Memor esto verbi tui* à cinq voix, accompagnée du motet du même nom – sont complétées par un glorieux *Magnificat* à cinq voix et par l'enivrante version pour trois chœurs du psaume 123, *Ad te levavi oculos meos*. En tant que directeur musical d'un chœur plongé dans la tradition chorale anglaise, j'ai tenu à placer ces œuvres dans un contexte historique plus large en incluant des versions musicales des mêmes textes composées par des contemporains anglais de Palestrina, William Byrd, Robert White et William Mundy. Je crois que cette juxtaposition produit une comparaison fascinante de différents styles musicaux européens.

Nous avons choisi d'enregistrer ce disque en disposant le chœur en cercle, ce qui permet d'obtenir des réactions instantanées, à la fois visuelles et musicales, au tissu contrapunctique. J'espère que cela sera perceptible pour les auditeurs qui ont la chance, comme nous, d'explorer cet admirable répertoire.

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Traduction : Laurent Cantagrel

Le 9 février 1594, les chanteurs du Chœur de la chapelle Sixtine se réunirent dans les appartements du pape pour y exécuter un motet en l'honneur des hôtes de Clément VIII, pape de 1592 à 1605. D'après le chroniqueur de la chapelle, le pape se plaignit que l'œuvre choisie, le motet pour double chœur *In diademate capitis* ("Sur le diadème de sa tête") de Giovanni Maria Nanino, reposait sur un texte obscur dont on ne parvenait pas à comprendre les paroles. Il s'enquit de ce qu'étaient devenues les œuvres inédites de Giovanni Pierluigi da Palestrina (vers 1525-1594), décédé une semaine auparavant. Apprenant que les manuscrits laissés par le compositeur défunt étaient entre les mains de son fils, Iginio Pierluigi, le pape exprima le souhait de voir réimprimées les œuvres déjà éditées de Palestrina et publiées celles qui ne l'avaient pas encore été.

Trois semaines plus tard, l'imprimeur romain Francesco Coattino publiait le *Septième Livre de messes* de Palestrina (1594), que le compositeur avait achevé et qui était en cours de publication au moment de sa mort. Ce premier recueil posthume comporte la *Missa Emendemus in melius* ("Corrigeons en mieux") à quatre voix. Le titre de cette messe vient d'un répons grégorien chanté pendant l'imposition des cendres du Mercredi des Cendres, et de nouveau lors des matines du premier dimanche de Carême. Ce texte, qui associe des versets du livre de Baruch (3, 2) et du psaume 79 (v. 9), avait déjà fait l'objet d'un célèbre motet de William Byrd, publié dans le recueil de ses *Cantiones Sacrae* de 1575. La messe de Palestrina semble être librement composée, reposant vaguement sur la mélodie grégorienne : elle est dans le même mode (II, hypodorien) et fait un usage fréquent et audacieux du motif initial.

Encouragé peut-être par l'intérêt que portait Clément VIII à la musique de son père, Iginio s'associa à Girolamo Scotto, imprimeur de musique vénitien, pour publier cinq livres de messes de Palestrina entre 1599 et 1601. Le *Huitième Livre de Messes*, de 1599, comprend la messe à cinq voix *Memor esto verbi tui* ("Rappelle-toi ta parole"), dans laquelle Palestrina reprend la musique d'une de ses propres œuvres, le motet sur le psaume 119 (versets 49-56) publié en 1572 dans son *Deuxième Livre de Motets*. Cette messe est assez concise et semble correspondre à ce que l'on sait aujourd'hui des messes brèves (*missae breves*) que Palestrina composa dans les années 1570. Dans les parties plus longues du texte liturgique comme le Gloria et le Credo, les textures contrastantes et les changements fréquents de groupes vocaux donnent à sa musique un élan vigoureux.

Les motets *Memor esto verbi tui* de William Mundy et *Ad te levavi oculos meos* ("Vers toi j'ai levé les yeux", psaume 123) de Robert White nous sont d'abord connus par un recueil de partitions copié par John Baldwin entre 1575 environ et 1581, alors qu'il était membre du chœur de la chapelle Saint-Georges de Windsor. Ces recueils de Baldwin constituent l'une des sources principales nous ayant transmis les œuvres musicales religieuses d'avant la Réforme et de l'époque élisabéthaine.

À partir du début des années 1570, les musiciens romains se mirent à composer des œuvres à plusieurs chœurs d'un style très différent de celui de leurs collègues vénitiens. Palestrina composa de nombreuses pages pour deux ou trois chœurs – environ cinquante-quatre motets, six litanies, quatre messes et plusieurs autres œuvres liturgiques. Le motet *Ad te levavi oculos meos* est l'un de ses huit motets pour trois chœurs à être parvenus jusqu'à nous : il figure dans deux recueils de partitions, tous deux copiés à la fin des années 1570 ou au début des années 1580, l'un pour la Chapelle Giulia, l'autre sans doute pour celle de la Chiesa Nuova, l'église de l'Oratoire de saint Philippe Néri. Comme beaucoup de motets romains à plusieurs chœurs, *Ad te levavi* commence par de longs passages chantés par chaque chœur à tour de rôle, suivis par des échanges plus rapides et des regroupements vocaux différents : l'ensemble vocal au complet n'intervient qu'à la fin.

La première œuvre de ce disque est un *Magnificat* à cinq voix, cantique chanté chaque jour aux vêpres. C'est l'une des seize œuvres composées en antiphonie contenues dans un recueil de partitions pour chœurs manuscrites, copié à l'usage du chœur de la basilique vaticane, la Chapelle Giulia, sans doute dans les années 1580, pendant la longue période où Palestrina en était le maître de chapelle. Cette version raffinée présente certaines des qualités les plus remarquables de la dernière période de Palestrina, associant la clarté et la simplicité du *cantus firmus* du ton psalmique à des textures extraordinairement riches et variées.

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Traduction : Laurent Cantagrel

Five hundred years on, Palestrina's prolific output remains one of the richest sources of sacred choral repertoire in the canon, revered the world over for its musical ingenuity, beauty of line, and mastery of counterpoint. I have long admired the extraordinary breadth of the creative arts that emerged from that period of the Italian Renaissance. A few years back I recorded a Palestrina Mass setting in a performing edition prepared by my friend and colleague Francis Bevan. I have him to thank for the genesis of this new album: in our conversations together it became clear to me quite how much of Palestrina's oeuvre had still yet to be recorded. In marking the quincentenary of the composer's birth with this album, it was a privilege to make these première recordings with my Choir of Clare College, with all Palestrina works presented here prepared in Francis's excellent performing editions. Two remarkable Lenten Mass settings – the 4-part *Missa Emendemus in melius* and the 5-part *Missa Memor esto verbi tui*, with its motet of the same name – sit alongside a glorious 5-part Magnificat and the exhilarating triple-choir setting of Psalm 123, *Ad te levavi oculos meos*. As Director of a choir steeped in the English choral tradition, I was keen to place these works into historical context by including settings of the same texts by Palestrina's English contemporaries, William Byrd, Robert White, and William Mundy. I think that these make for fascinating side-by-side comparisons of different European styles.

We chose to record this entire album in a circular formation, enabling in real time an immediacy of both visual and musical responses to the tapestry of weaving counterpoint. I hope this comes across to listeners who are as fortunate as we were to explore this magnificent repertoire.

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On 9 February 1594, the singers of the Cappella Sistina assembled in the papal apartments to perform a motet to entertain Pope Clement VIII (r. 1592–1605) and his guests. According to the chapel diarist, the pope complained that the chosen motet, Giovanni Maria Nanino's double-choir *In diademate capitis*, set an obscure text and the words could not be understood. He enquired what had become of the unpublished works of Giovanni Pierluigi da Palestrina (c. 1525–94), who had died exactly a week previously. On learning that the composer's papers were in the care of his surviving son, Iginio Pierluigi, the pope expressed a wish that Palestrina's published music be reprinted and unknown works brought to light.

Just three weeks later, the Roman printing house of Francesco Coattino published Palestrina's *Seventh Book of Masses* (1594), which had been finalised and in production at the time of the composer's death. Among the masses in this first posthumous collection is Palestrina's four-voice *Missa Emendemus in melius*. The title of the mass is taken from a responsory sung during the imposition of ashes on Ash Wednesday, and again at Matins on the First Sunday of Lent. The text, famously set by Byrd and published in the *Cantiones Sacrae* (1575), combines words from the Book of Baruch 3: 2 and Psalm 79: 9. Palestrina's mass appears to be a freely-composed setting, loosely based on the Gregorian melody: it is cast in the same mode (II, hypodorian) and makes frequent and bold use of the opening motif.

Perhaps encouraged by Clement VIII's interest in his father's music, Iginio formed a partnership with the Venetian music printer Girolamo Scotto to issue five volumes of Palestrina's masses between 1599 and 1601. Among those published in the *Eighth Book of Masses* (1599) is the five-voice *Missa Memor esto verbi tui*, a parody mass based on Palestrina's own motet, a setting of Psalm 119: 49–56 (published in the *Second Book of Motets*, 1572). The mass is a comparatively concise setting and appears to fit with what we currently know about Palestrina's *missae breves* composed in the 1570s. In the longer texts of the *Gloria* and *Credo*, for example, Palestrina creates momentum through contrasting textures and constantly-changing vocal groupings.

The earliest source for both William Mundy's *Memor esto verbi tui* and Robert White's *Ad te levavi oculos meos* (Psalm 123) is a set of partbooks copied by John Baldwin between c. 1575 and 1581, during his tenure in the choir at St. George's Chapel, Windsor. The Baldwin Partbooks are one of the most important sources for both pre-Reformation and Elizabethan church music.

From the early 1570s, Roman musicians began experimenting with writing for multiple choirs in a manner quite distinct from their Venetian counterparts. Palestrina composed some 54 motets, six litanies, four masses, and several other liturgical works for two or three choirs. The motet *Ad te levavi oculos meos* is one

of Palestrina's eight surviving triple-choir motets. It was transmitted in two sets of partbooks, both copied in the late 1570s or early 1580s: one for the Cappella Giulia and the other probably for the Chiesa Nuova, the headquarters of the Oratory of St. Philip Neri. Like many Roman polychoral motets, *Ad te levavi* begins with long paragraphs from each choir in turn, followed by faster exchanges and different vocal groupings; the full ensemble is employed only at the end.

The album opens with a five-voice setting of the *Magnificat*, the canticle sung daily at Vespers. This is one of sixteen *alternatim* settings transmitted in a manuscript choirbook copied for use by the Cappella Giulia, the choir of the Vatican basilica, probably in the 1580s during Palestrina's long tenure as *maestro di cappella*. This exquisite setting demonstrates some of the finest qualities of Palestrina's later period, combining the clarity and simplicity of the psalm-tone *cantus firmus* with extraordinarily rich and varied textures.

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Magnificat secundi toni a 5

Luke 1: 46-55

My soul doth magnify the Lord.
And my spirit hath rejoiced: in God my Saviour.
For he hath regarded the lowliness
of his handmaiden:
for behold, from henceforth all
generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.
And his mercy is on them that fear
him throughout all generations.
He hath showed strength with his arm:
he hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their seat:
and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy:
hath holpen his servant Israel.
As he promised to our forefathers:
Abraham and his seed, for ever.
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.

1 | Magnificat secundi toni a 5

Magnificat anima mea Dominum.
Et exultavit spiritus meus: in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiæ suæ.
Sicut locutus est ad patres nostros:
Abraham et semini eius in sæcula.
Gloria Patri, et Filio,
et Spiritui Sancto,
sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum.
Amen.

Emendemus in melius a 5

*Responsory during Imposition of Ashes, Ash Wednesday,
Matins Respond, first Sunday in Lent*

Let us make amends for the sins we
have committed in ignorance,
lest we should suddenly at the day of death,
seek a place of repentance and
not be able to find one.
Hear us, O Lord, and have mercy, for
we have sinned against you.
Help us, O God, our salvation, and for
the honour of your name, free us.

Missa Emendemus in melius a 4

Mass

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

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, king of heaven,
God the Father almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, lamb of God, Son of the Father,

2 | Emendemus in melius a 5

Emendemus in melius quæ ignoranter peccavimus:
ne subito præoccupati die mortis,
quæramus spatium pœnitentiæ
et invenire non possimus.
Attende, Domine, et miserere,
quia peccavimus tibi.
Adiuva nos, Deus salutaris noster, et
propter honorem nominis tui, libera nos.

Missa Emendemus in melius a 4

3 | Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

4 | 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,

you who take away the sins of the world,
have mercy on us;
you who take away the sins of the world,
receive our prayer;
you who sit at the right hand of the Father,
have mercy on us.
For you only are holy. You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father.
Amen.

Credo

I believe in one God,
Father almighty,
maker of heaven and earth,
of all visible and invisible things.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of the Father before all ages,
God from God, light from light,
true God from 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 Spirit through the virgin Mary,
and was made man.
He was also crucified for us:
under Pontius Pilate he died and was buried.
And on the third day he rose again
in accordance with the scriptures.
And ascended into heaven:

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.

5 | **Credo**

Credo in unum Deum,
Patrem omnipotentem,
factorem cæli et terræ,
visibilem omnium, et invisibilem.
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, consubstantialem 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:

he sits at the right hand of the Father.
And he will come again with glory
to judge the living and the dead:
there will be no end to his kingdom.
And in the Holy Spirit, Lord and
giver of life: who comes from the Father and
the Son, who with the Father and the Son together
is adored and glorified; who spoke through
the prophets.
And 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.

Sanctus – Benedictus

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei I

Lamb of God, you who take away the sins
of the world, have mercy on us.

Agnus Dei II a 5

Lamb of God, you who take away the sins
of the world, have mercy on us.

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 exspecto resurrectionem mortuorum,
et vitam venturi sæculi.
Amen.

6 | Sanctus – Benedictus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

7 | Agnus Dei I

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

8 | Agnus Dei II a 5

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, you who take away the sins
of the world, grant us peace.

Ad te levavi oculos meos a 6

Ad te levavi oculos meos a 12

Psalm 123

To you have I lifted up my eyes, who dwells
in heaven.

Behold as the eyes of servants are on the hands
of their masters,

As the eyes of the handmaid are on the hands of
her mistress: so are our eyes unto the Lord our
God, until he has mercy on us.

Have mercy on us, O Lord, have mercy on us: for
we are greatly filled with contempt.

For our soul is greatly filled: we are a reproach to
the rich, and contempt to the proud.

Memor esto verbi tui a 6

Psalm 119: 49–56

Think upon your servant, as concerning your word:
wherein you have caused me to put my trust.

The same is my comfort in my trouble: for your
word has quickened me.

The proud have derided me exceedingly: yet have
I not shrunk from your law.

For I remembered your everlasting judgements,
O Lord, and received comfort.

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

9 | **Ad te levavi oculos meos a 6**

10 | **Ad te levavi oculos meos a 12**

Ad te levavi oculos meos, qui habitas in cælis.
Ecce sicut oculi servorum in manibus
dominorum suorum:

sicut oculi ancillæ in manibus dominæ suæ:
ita oculi nostri ad Dominum Deum nostrum,
donec misereatur nostri.

Miserere nostri, Domine, miserere nostri,
quia multum repleti sumus despectione;
quia multum repleta est anima nostra
opprobrium abundantibus, et despectio
superbis.

11 | **Memor esto verbi tui a 6**

Memor esto verbi tui servo tuo, in quo mihi
spem dedisti.

Hæc me consolata est in humilitate mea: quia
eloquium tuum vivificavit me.

Superbi inique agebant usquequaque; a lege
autem tua non declinavi.

Memor fui iudiciorum tuorum a sæculo,
Domine, et consiliatus sum.

I am horribly afraid: for the ungodly
that forsake your law.
Your statutes have been my songs:
in the house of my pilgrimage.
I have thought upon your Name,
O Lord, in the night-season:
and have kept your law.
This I had: because I kept your commandments.
Amen.

Memor esto verbi tui a 5

Psalm 119: 49–52

Think upon your servant, as concerning your word:
wherein you have caused me to put my trust.
The same is my comfort in my trouble: for your
word has quickened me.
The proud have derided me exceedingly: yet have
I not shrunk from your law.
For I remembered your everlasting judgements,
O Lord, and received comfort.

Missa Memor esto verbi tui a 5

Mass

See tracks 3-7

Defectio tenuit me: pro peccatoribus
derelinquentibus legem tuam.
Cantabiles mihi erant justificationes tuæ:
in loco peregrinationis meæ.
Memor fui nocte nominis tui Domine:
et custodivi legem tuam.
Hæc facta est mihi: quia justificationes
tuas exquisivi.
Amen.

12 | Memor esto verbi tui a 5

Memor esto verbi tui servo tuo, in quo mihi
spem dedisti.
Hæc me consolata est in humilitate mea: quia
eloquium tuum vivificavit me.
Superbi inique agebant usquequaque; a lege
autem tua non declinavi.
Memor fui iudiciorum tuorum a sæculo, Domine,
et consiliatus sum.

13-17 | Missa Memor esto verbi tui a 5

See tracks 3-7



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Stabat

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PĒTERIS VASKS **Plainscapes**

JAMES MacMILLAN **Miserere**

The Dmitri Ensemble

CD HMM 905323

BENJAMIN BRITTEN

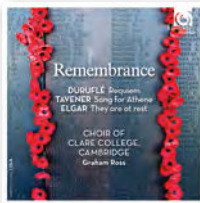
A Ceremony of Carols

Works by J. IRELAND, F. BRIDGE, G. HOLST

CD HMM 905329

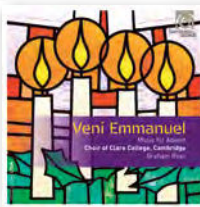
IMOGEN HOLST
Choral Works
BENJAMIN BRITTEN arr. I. Holst
Rejoice in the Lamb

CD HMU 907576



Remembrance
MAURICE DURUFLÉ **Requiem**
JOHN TAVENER **Song for Athene**
EDWARD ELGAR **They Are at Rest & other works**

CD HMU 907654



Reformation 1517-2017
J.S. BACH **Cantatas BWV 79 & 80**
Works by F. MENDELSSOHN, J. BRAHMS,
R. VAUGHAN WILLIAMS

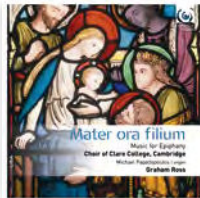
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Veni Emmanuel
Music for Advent

CD HMU 907579

Lux de caelo
Music for Christmas

CD HMU 907615



Mater ora filium
Music for Epiphany

CD HMU 907653

Stabat Mater dolorosa

Music for Passiontide

CD HMU 907616

Haec Dies

Music for Easter

CD HMU 907655

Ascendit Deus

Music for Ascensiontide and Pentecot

CD HMU 907623

O Lux Beata Trinitas

Music for Trinity

CD HMM 902270

Pange lingua

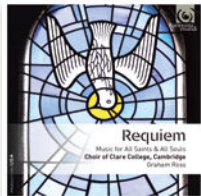
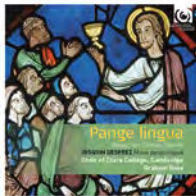
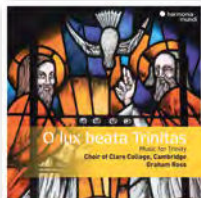
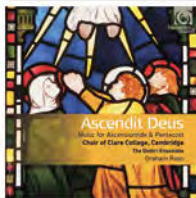
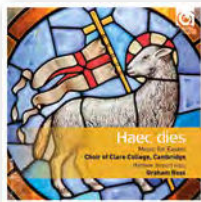
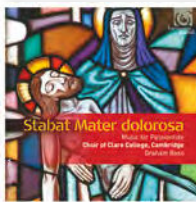
Music for Corpus Christi

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Requiem

Music for All Saints & All Souls

CD HMU 907617





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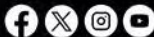
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