“The soloists are uniformly excellent, and the string playing as crisp and alert as the fresh young voices of the Christ Church trebles.”

THE OBSERVER

“...moments of elegance and charm which are beautifully rendered.”

BBC MUSIC MAGAZINE

Christ Church Cathedral Choir
Soloists from The Sixteen
Oxford Baroque
Clive Driskill-Smith
Stephen Darlington

FRANCESCO DURANTE: REQUIEM

Despite its enduring popularity in the 18th century this beautiful and majestic work was never published but survives through over 50 manuscript copies scattered across Europe. This is the premiere recording of Stephen Darlington’s new edition of the work which shows Durante to be a composer of considerable skill and invention, who combined his mastery of counterpoint with an elegance of melody, a richness of harmony and an imaginative instinct for structure.

HOWARD GOODALL
INVICTUS
A PASSION

Christ Church Cathedral Choir
Soloists from The Sixteen
The Lanyer Ensemble
Stephen Darlington

www.thesixteen.com
The collaboration between a conductor and a composer to bring music to life is one of the true excitements for a musician. In my case, I have been fortunate enough to have experienced this many times in my career at Christ Church, and most often with Howard Goodall, whose inspiring new work, Invictus: A Passion, is recorded here for the first time. In this piece, Howard has found a route directly to people's hearts through his challenging choice of texts combined with wonderful music, characterised by his extraordinary gift for harmony and melody.

Stephen Darlington

It is rare for a church choir to be involved in one premiere, much less two. We were so fortunate to have presented Eternal Light for the first time in the United States, which began our love affair with the music of Howard Goodall, and resulted in this commission. Howard's gift of choosing text, along with what we have come to love as his signature style, combine in this incredibly powerful new perspective on the Passion story.

Sid Davis

Invictus: A Passion was commissioned by St Luke's Friends of Music for the Chancel Choir of St Luke's United Methodist Church, Houston, Texas, Sid Davis, Director of Music and Fine Arts.

This recording was made possible by the generous support of the Friends of Christ Church Cathedral and the Christ Church Cathedral Music Trust.

Howard Goodall
Invictus
A Passion

1 Gethsemane 8.26
2 Lamentation 6.47
3 Chorale: His Paths are Peace 3.33
4 Compassion 6.19
5 Invictus 5.31
6 Golgotha 6.27
7 Easter Hymn 4.27
8 The Song of Mary Magdalene: Now we are they who weep 6.57
9 I will arise 9.35

Total Running Time: 58.02
Most composers would agree that it is the most rewarding of outcomes possible when the piece you next want to write is also the piece that your next patron wants to commission. Such was the case with Invictus: A Passion, when I tentatively suggested to Sid Davis and the musical team at St Luke’s Methodist Church, Houston, Texas, that I was keen to write a contemporary setting of the Passion story. In so doing, in the 21st century, I felt it important to look at its ideas, its format and its message afresh. I couldn’t simply re-run the text or the structure of the majestic 18th century Passion settings of Bach and his contemporaries, nor John Stainer’s ‘Meditation on the Sacred Passion of the Holy Redeemer’, known as ‘The Crucifixion’, which was one of the most popular choral works of the late 19th, early 20th century. I wanted to reflect musically on what this story has to tell us, now.

Traditionally, the Passion narrative has taken excerpts from the Christian gospels to describe and reflect upon the final hours of the life of Jesus of Nazareth, his doubts in the Garden of Gethsemane, his trial, his public humiliation and torture, his crucifixion, his body’s disappearance from the tomb and the climactic miracle of his resurrection from the dead. Whilst this final event is one uniquely adhered to by believing Christians, much of the Passion in general – persecution of the innocent, malevolent authority exerting itself against ideas that threaten and challenge, the power of a peaceful, loving humility in the face of tyranny, the facing-down of fear – holds profound universal resonance for people of many faiths and those of none. It is this universal meaning that my Invictus: A Passion hopes to address, so that, like my 2008 Eternal Light: A Requiem, it might find relevance with choirs and their audiences or congregations everywhere.

45 years of writing musical theatre has inevitably shaped the way I set narrative texts, encouraging me to avoid the abstract, opaque or overly elusive in meaning. Likewise I make no apology for my musical idiom being, I hope, approachable. The recurring messages of this collection – suffering, fortitude, compassion and survival against terrible odds – are intended to challenge and comfort in equal measure. We live in a troubled era, one at times saturated with conflict, hazard and anger: I have tried to find a musical vocabulary for the piece which creates layers, therefore, without muddying understanding. Thus, when the music began emerging in my head I heard not a full, homogeneous string section but two quartets of soloists, acting, in choral terms, antiphonally. We would hear individual players, not a wash. A lone soprano saxophone, the nearest to my mind that a wind instrument gets to the sound of human keening, weaves amongst the voices, at times friendlessly isolated. Whilst the piano underpins the voices, particularly the soloists, as it might accompany an intimate song, the two horns’ role is to counter-balance the chorus, occasionally reinforcing but mostly acting in counterpoint to them. Against this relatively sparse, personal, almost baroque texture, the voices are paramount, allowing those of the authors and poets to speak directly and urgently to us.
One aspect of the Passion story above all others guides the choice of texts in this piece and that is the role and perspective of women, in particular that of Jesus’ close friend Mary Magdalene, and his mother Mary.

To draw this out, I have chosen mostly (though not exclusively) female poets writing in English between the 17th and 20th centuries. The central narrative thread, for example, normally taken from St John, St Luke or St Matthew’s gospels, are in this work taken from a verse version of the events written by Æmelia Lanyer née Bassano, called Salve Deus Rex Judæorum (Hail God, King of the Jews). This was printed in book form in 1611 (making it contemporaneous with Shakespeare’s ‘magical’ plays, The Winter’s Tale and The Tempest), and can claim to be one of, if not the earliest published in English by a female author. Lanyer is an extremely intriguing figure, a highly educated, respected woman, close to Elizabeth I and certainly known to William Shakespeare, a subject of enormous scholarly speculation as to whether she was the ‘Dark Lady’ alluded to in Shakespeare’s sonnets, or even – as some have proposed – the anonymous author of the First Folio plays herself. Recent scholarship has suggested that her family – the Bassanos, recruited in Venice to be musicians in Henry VIII’s court – were in fact ‘converted’ Jews (converted, that is, to avoid execution, originally in Catholic Spain). In any case, her telling of the Crucifixion story is remarkable in one important respect – it is a feminist critique of the events. Its sub-headings read, ‘Eve’s Apologie in defence of Women’, ‘The Teares of the Daughters of Jerusalem’ and ‘The Salutation and Sorrow of the Virgine Marie’. Emphasis is therefore placed, for instance, on Pontius Pilate’s wife begging for mercy for the prisoner, the injustice and pointless vengefulness of the court’s proceedings with its pompous, vainglorious bullies, or on the agony of ‘the two Marys’ at the Cross.

Within the over-arching shape provided by excerpts from Æmelia Lanyer’s extended poem, movements are interspersed by other female authors: Gethsemane by Ella Wheeler Wilcox (1850-1919), Mary Magdalene and the Other Mary by Christina Georgina Rossetti (1830-1894), and Slave Auction by African-American author and abolitionist campaigner Frances Ellen Watkins Harper (1825-1911). This latter poem, which forms the basis of the 2nd movement, Lamentation, expresses the unbearable, unimaginable pain felt by a mother seeing her child torn away from her at a slave auction. To this harrowing account are appended the words of William Wilberforce, spoken in the House of Commons on 18th April 1791, “You may choose to look the other way but you can never say again that you did not know”.

In the midst of appalling suffering, women so often must carry the burden of care, survival and loss. The 4th movement, Compassion, is inspired by the extraordinary story of Irena Sendler née Krzyżanowska, a Polish nurse and head of Żegota, the Polish Council to Aid Jews in the Second World War, whose personal interventions saved the lives of approximately 2,500 Jewish children in the Warsaw Ghetto, smuggling them to safety, acts of humanitarian bravery that eventually caused her arrest and torture by the Gestapo. She is honoured as Righteous Amongst the Nations at Yad Vashem, Jerusalem. The Latin texts of this movement are taken from the Book of Lamentations (“My eye hath run down with streams of water, for the destruction of the daughter of my people. My enemies have chased me and caught me like
a bird, without cause…”) and from Psalm 142, the Old Testament being the meeting-point of Sendler’s Catholicism and the Jewish tradition of those whose lives she saved.

For many, the greatest of all challenges to faith in the modern era has been the slaughter of innocents in successive genocides and both natural and man-made catastrophes. A 21st century Passion, therefore, cannot brush this question aside. Movement 7 reflects upon whether persistent human suffering is compatible with a loving, all-knowing deity, in a setting of A.E. Housman’s agnostic exhortation to the crucified Christ, Easter Hymn.

As companion to Compassion, Movement 8, The Song of Mary Magdalene: Now we are they who weep, amalgamates Christina Rossetti’s poem imagining the women in vigil at the crucified Jesus’ tomb, with Isaac Watts’ 1707 hymn, When I survey the wondrous cross, acknowledging the grief of those left to mourn.

At the fulcrum (and epilogue) of the work’s architecture is William Ernest Henley’s short 1875 poem, Invictus, a hymn-like cry of defiance in the face of terrible odds, and its final movement begins with W.B. Yeats’ transcendent The Lake Isle of Innisfree, a vision of serenity and rebirth, written in 1893, which some have interpreted as an allegory of the afterlife. This is twinned with The Call, by Æmelia Lanyer’s contemporary George Herbert, with its appeal, above all else, to embrace the inextinguishable power of love, “Come, my Joy, my Love, my Heart: Such a Joy, as none can move: Such a Love, as none can part: Such a Heart, as joyes in love.”

© Howard Goodall CBE
September 2017

Gethsemane

Now went our Lord unto that holy place,
Sweet Gethsemaine hallowed by his presence,
That blessed Garden, which did now embrace
His holy corps, yet could make no defence
Against those Vipers, objects of disgrace,
Which sought that pure eternall Love to quench:
Here his Disciples willed he to stay,
Whilst he went further, where he meant to pray.

From Salve Deus Rex Judæorum, Æmelia Lanyer née Bassano, 1611

Now we are they who weep, and trembling keep
Vigil, With wrung heart in a sighing breast,
While slow time creeps, and slow shadows creep.

Mary Magdalene and The Other Mary, Christina Georgina Rossetti, before 1891

In golden youth, when seems the earth,
A Summer land for singing mirth,
When souls are glad, and hearts are light,
And not a shadow lurks in sight.
We do not know it, but there lays
Somewhere, veiled under evening skies,
A garden all must sometimes see,
Gethsemane, Gethsemane,
Somewhere his own Gethsemane.

With joyous steps we go our ways,
Love lends a halo to our days,
Light sorrows sail like clouds afar,
We laugh and say how strong we are.
We hurry on, and, hurrying, go
Close to the borderland of woe
That waits for you and waits for me;
Gethsemane, Gethsemane,
Forever waits Gethsemane.
Down shadowy lanes, across strange streams,
Bridged over by our broken dreams,
Behind the misty caps of years,
Close to the great salt fount of tears
The garden lies; strive as you may,
You cannot miss it on your way.
All paths that have been, or shall be
Pass somewhere through Gethsemane.

Sweet Lord, how couldst thou thus to flesh and blood
Communicate thy griefe? tell of thy woes?
But what could comfort then thy troubled Minde,
When Heaven and Earth were both against thee bent?
And thou no hope, no ease, no rest could'st finde,
But must restore that Life, which was but lent;
Was ever Creature in the World so kinde,
But he that from Eternitie was sent?
To satisfie for many Worlds of Sinne,
Whose matchlesse Torments did but then begin.

From Salve Deus Rex Iudæorum, Æmelia Lanyer née Bassano, 1611

Lamentation

The sale began – young girls were there,
Defenceless in their wretchedness,
Whose stifled sobs of deep despair
Revealed their anguish and distress.

And mothers stood, with streaming eyes,
And saw their dearest children sold;
Unheeded rose their bitter cries,
While tyrants bartered them for gold.

And woman, with her love and truth –
For these in sable forms may dwell –
Gazed on the husband of her youth,
With anguish none may paint or tell.

And men, whose sole crime was their hue,
The impress of their Maker's hand,
And frail and shrinking children too,
Were gathered in that mournful band.

Ye who have laid your loved to rest,
And wept above their lifeless clay,
Know not the anguish of that breast,
Whose loved are rudely torn away.

Ye may not know how desolate
Are bosoms rudely forced to part,
And how a dull and heavy weight
Will press the life-drops from the heart.

You may choose to look the other way but you can never say again you did not know.

William Wilberforce, speech to the House of Commons, 18 April 1791
3 His Paths are Peace

Why should unlawfull actions use the Light?
Inniquitie in Darkenesse seekes to dwell;

Here Falshood beares the shew of formall Right,
Base Treacherie hath gote a guard of men;
Tyranny attends, with all his strength and might,
To leade this siely Lamb to Lyons denne;
Yet he unmoov’d in this most wretched plight,
Goes on to meete them, knowes the houre, and when:

So much he hates Revenge, so farre from Hate,
That he vouchsafes to heal, whom thou dost wound;
His paths are Peace, with none he holdes Debate,
His Patience stands upon so sure a ground,
To counsell thee, although it comes too late:
Nay, to his foes, his mercies so abound,
That he in pitty doth thy will restraine,
And heales the hurt, and takes away the paine.

From Salve Deus Rex Judæorum,Æmelia Lanyer née Bassano, 1611

4 Compassion

Solo: Daniel Kelly treble

Divisiones aquarum deduxit oculus meus,
in contritione filiae populi mei.
Venatione ceperunt me quasi avem
inimici mei gratissvocem meam.
Audisti ne avertas aurem tuam
a singultu meo et clamoribus.

My eye hath run down with streams of water,
for the destruction of the daughter of my people.
My enemies have chased me
and caught me like a bird, without cause.
Thou hast heard my voice:
turn not away thy ear from my sighs and cries.

From the Lamentations of Jeremiah 3: 48/52/56

Quia persecutus est inimicus animam meam:
collocavit me in obscuris sicut mortuos saeculi.

For the enemy hath persecuted my soul:
he hath set me in obscure places as the dead of the world.

From Psalm 142, Vulgata Clementina

Ubi caritas et amor, Deus ibi est.
Et ex corde diligamus nos sincero.

Where charity and love are, God is there.
And may we love each other with a sincere heart.

Antiphon for Maundy Thursday
Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Now Pontius Pilate is to judge the Cause
Of faultlesse Jesus, who before him stands;
Who neither hath offended Prince, nor Lawes,
Although he now be brought in woefull bands:
O noble Governour, make thou yet a pause,
Doe not in innocent blood imbrue thy hands;
But heare the words of thy most worthy wife,
Who sends to thee, to beg her Saviours life.

Yea, so thou mai'st these sinful people please,
Thou art content against all truth and right,
To seale this act, that may procure thine ease
With blood, and wrong, with tyrannie, and might;
The multitude thou seekest to appease.

Much doe they joy, and much more doe they grieve,
His death, their life, should make his foes such sport:
With sharpest thornes to pricke his blessed face,
Our joyfull sorrow, and his greater grace.

Canst thou be innocent, that gainst all right,
Wilt yeeld to what thy conscience doth withstand?
Beeing a man of knowledge, powre, and might,
To let the wicked carrie such a hand,
Before thy face to blindfold Heav'ns bright light,
And thou to yeeld to what they did demand?

They that had seene this pitifull Procession,
From Pilates Palace to Mount Calvarie,
Might thinke he answer'd for some great transgression,
Beeing in such odious sort condemn'd to die;
He plainely shewed that his own profession
Was virtue, patience, grace, love, piety;
And how by suffering he could conquer more
Than all the Kings that ever liv'd before.

His woefull Mother wayting on her Sonne,
All comfortlesse in depth of sorow drowned;
Her griefes extreame, although but new begun,
To see his bleeding body oft shee swoune'd;

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

Invictus, William Ernest Henley, 1875

Invictus

Golgotha

Invictus

William Ernest Henley, 1875
How canst thou choose (faire Virgin) then but mourn,
When this sweet of-spring of thy body dies,
When thy faire eies beholds his bodie torne,
The peoples fury, heares the womens cries.

His harmelesse hands unto the Crosse they nailde,
And feet that never trode in sinners trace,
Betweene two theeves, unpitied, unbewailde,
Save of some few possessors of his grace,
With sharpest pangs and terrors thus appaide,
Sterne Death makes way, that Life might give him place:
His eyes with teares, his body full of wounds,
Death last of paines his sorrows all confounds.

His joynts dis-joynted, and his legges hang downe,
His alabaster breast, his bloody side,
His members torne, and on his head a Crowne
Of sharpest Thorns, to satisfie for pride:

And how by suffering he could conquer more
Than all the Kings that ever liv’d before.

Anguish and Paine doe all his Sences drowne,
While they his holy garments do divide.

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**Easter Hymn**

If in that Syrian garden, ages slain,
You sleep, and know not you are dead in vain,
Nor e’en in dreams behold how dark and bright
Ascends in smoke and fire by day and night
The hate you died to quench and could but fan,
Sleep well and see no morning, son of man.

But if, the grave rent and the stone rolled by,
At the right hand of majesty on high
You sit, and sitting so remember yet
Your tears, your agony and bloody sweat,
Your cross and passion and the life you gave,
Bow hither out of heav’n and see and save.

_Easter Hymn_, AE Housman, publ. 1936

From _Salve Deus Rex Judæorum_, Æmelia Lanyer née Bassano, 1611
The Song of Mary Magdalene: Now we are they who weep

Our Master lies asleep and at rest:
His Heart has ceased to bleed, His Eye to weep:
The sun ashamed has dropped down in the west:
Our Master lies asleep.

Now we are they who weep, and trembling keep
Vigil, With wrung heart in a sighing breast,
While slow time creeps, and slow shadows creep.

Renew Thy youth as eagle from the nest;
O Master who has sown, arise to reap:
No cock-crow yet: no flush on eastern crest:
Our Master lies asleep.

Mary Magdalene and The Other Mary, Christina Georgina Rossetti, before 1891

And on the first day of the week,
Mary Magdalene came early,
when it was still dark,
to the tomb:
and she saw the stone
taken away from the tomb.

John 20:1

When I survey the wondrous cross
On which the Prince of glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

When I survey the wondrous cross
Una autem sabbati,
Maria Magdalene venit mane,
cum adhuc tenebrae essent,
ad monumentum:
et videt lapidem
sublatum a monumento.

See from His head, His hands, His feet,
Sorrow and love flow mingled down!

Did e’er such love and sorrow meet,
Or thorns compose so rich a crown?

Were the whole realm of nature mine,
That were a present far too small;

Love so amazing, so divine,
Demands my soul, my life, my all.

When I survey the wondrous cross, Isaac Watts, 1707

18

19
I will arise

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honeybee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight’s all a glimmer, and noon a purple glow,
And evening full of the linnet’s wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart’s core.

The Lake Isle of Innisfree, WB Yeats, 1893

You may choose to look the other way but you can never say again you did not know.

William Wilberforce, speech to the House of Commons, 18 April 1791

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.
Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.
Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joyes in love.

From The Temple, George Herbert, 1633

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

Invictus, William Ernest Henley, 1875

From Salve Deus Rex Judæorum, Æmelia Lanyer née Bassano, 1611
Howard Goodall is a composer of choral music, stage musicals, TV and film scores and a music historian and broadcaster. His choral music has been commissioned to mark many national ceremonies and memorials; his settings of Psalm 23 and Love divine are amongst the most performed of all sacred music, featuring on several platinum-selling CDs. Eternal Light: A Requiem has had over 500 live performances throughout the world since its premiere in 2008, and won him a Classical BRIT Award for Composer of the Year. His 2009 Enchanted Voices, a setting of the Beatitudes, was number 1 in the Specialist Classical CD chart for six months, winning him a Gramophone Award. In June 2012 his Rigaudon formed part of the New Water Music that accompanied Queen Elizabeth II on her Diamond Jubilee Regatta and he was musically responsible for Rowan Atkinson’s memorable performance at the Opening Ceremony of the 2012 London Olympics. On 4th August 2014 his anthem Sure of the Sky-Des Himmels sicher, commissioned for the occasion was performed by an Anglo-German choir and the band of the Coldstream Guards at the St Symphorien Military Cemetery, Mons, to mark the start of the First World War, in the presence of heads of state of all combatant nations.
Howard's first West End musical, *The Hired Man*, based on Melvyn Bragg's book, opened in the West End in 1984, when he was 24. It has since been performed all over the world and won many international awards. His other West End musicals include *Girlfriends* (1987), *The Kissing-Dance* (1998), *the dreaming* (2001) (both written with Charles Hart for the National Youth Music Theatre), *Love Story* (2010), and in 2015-6, *Bend it Like Beckham*.

Howard has composed some of the best-known British TV theme tunes of the last 30 years, including *Mr Bean*, *Blackadder*, *Red Dwarf*, *Q.I.* and *The Vicar of Dibley*. His score for the HBO film *Into the Storm* won him a Primetime EMMY award for Original Dramatic Score in 2009.

For the past 25 years he has written and presented his own TV documentary series on the theory and history of music. His books, *Big Bangs: The Story of Five Discoveries That Changed Musical History* and *Howard Goodall's Story of Music* have been translated into Dutch, Japanese, Korean, Hungarian, Chinese, Spanish and Turkish and published in over 20 countries. His most recent TV film, *Sergeant Pepper's Musical Revolution* was shown on BBC Two and simultaneously worldwide on June 3rd 2017 to mark the 50th anniversary of the release of the iconic Beatles album. For his TV series he has been honoured with a BAFTA, an RTS Judges’ Prize for Outstanding Contribution to Education in Broadcasting and over a dozen other international broadcast awards. In recent years he has been England’s first National Ambassador for Singing and Classic FM’s Composer-in-Residence. He was appointed CBE in the 2011 New Year Honours for services to music education. He lives in West London and Southern Burgundy and is married to music agent Val Fancourt.

**Stephen Darlington** is one of the country’s leading choral conductors. Since 1985 he has been Director of Music at Christ Church, Oxford, where he is also an Associate Professor. Previously Stephen was Master of the Music at St Albans Abbey and Artistic Director of St Albans International Organ Festival. He has established Christ Church as an acknowledged centre of academic musical excellence, and maintained the highest choral traditions of the Church of England in the Cathedral. His outstanding strength is in his performances of choral music of the 16th century and of modern sacred music. An extensive discography, comprising over 50 CDs, includes several award-winning recordings. Stephen was President of the Royal College of Organists from 2000 to 2002 and is currently Choragus of the University of Oxford. He is the holder of a Lambeth Doctorate in Music and is the Chairman of the Ouseley Trust. He has recently been awarded Honorary Membership of the Royal Academy of Music and appointed a Lay Canon of Christ Church Cathedral.
The Choir of Christ Church Cathedral, Oxford, founded 500 years ago, holds a distinctive place within the great English choral tradition. Unlike all other collegiate and cathedral choirs, it serves both an Oxford college and a diocese.

The choir is revered for the vibrancy of its sound and its artistic flexibility, performing early and contemporary music with equal skill. On recent tours, in addition to performing its own programmes, the choir has worked intensively alongside local community choirs in Portugal, Jamaica, Bermuda, China and the USA, culminating in successful and memorable joint concerts.

Christ Church Cathedral Choir boasts a legacy of ground-breaking recordings which have excited the critics and the listening public for over 30 years. The choir’s most recent CD, *The Gate of Glory, Music from the Eton Choirbook, Vol. 5* (AVIE), has received outstanding reviews. The astonishing versatility of this choir gives them a strong media profile, featuring in more than 15 documentaries in the last ten years.

For further information on Christ Church Cathedral Choir visit [www.chchchoir.org](http://www.chchchoir.org)
Kirsty Hopkins (soprano) read Music at Manchester University and post graduate vocal studies at Trinity College of Music where she won the Elizabeth Schumann Lieder Prize.

Stage work includes The Passion – The Sixteen and Streetwise Opera’s landmark staging of Bach’s St Matthew Passion; the title role in John Barber and Hazel Gould’s The Nightingale; Thomas Tallis at the Sam Wanamaker Playhouse; Ruth Ellis in Charlotte Bray’s Entanglement; Rumbled for Wigmore Hall Education; Purcell’s The Fairy Queen for tots (Orchestra of the Age of Enlightenment); Betrayal (I Fagiolini); the title role in Sally Beamish’s Hagar in the Wilderness; and Labyrinth of Love (Rambert).

Concert performances include Purcell’s The Indian Queen and Handel’s Dixit Dominus (The Sixteen); Handel’s Messiah (English Chamber Orchestra); Bach’s Lutheran Mass in G Minor (Australian Chamber Orchestra); Soprano Evangelist in Arvo Pärt’s Passio (Eric Whitacre conducting Hamburg Symphony Orchestra); the world premiere of Howard Goodall’s Every Purpose under the Heaven and the BBC’s “Inspire” Young Composers Prom (Aurora Orchestra).

Mark Dobell (tenor), originally from Tunbridge Wells in Kent, was a choral scholar of Clare College, Cambridge, where he read Classics. He later studied as a postgraduate at the Royal Academy of Music, and was awarded the Clifton Prize for the best final recital.

Mark has worked as a soloist all over the world with renowned conductors including Harry Christophers, Sir John Eliot Gardiner, Sir Roger Norrington and Sir James MacMillan. His extensive concert and oratorio repertoire includes many of the major works of Handel, Bach and Mozart, as well as pieces by composers as varied as Monteverdi, Haydn, Mendelssohn, Britten, Jonathan Dove and Karl Jenkins.

Mark can be heard on numerous recordings. Most notably he is featured as a soloist on The Sixteen’s recordings of Monteverdi’s Vespers of 1610 and Mozart’s Solemn Vespers (which was recorded live at the Barbican), as well as Durante’s Requiem with Christ Church Cathedral Choir, Oxford. Other solo recordings include repertoire by Pelham Humfrey, Purcell, Bruckner, Holst, James MacMillan and Roderick Williams.