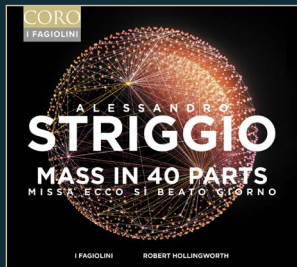


COR16199



ALESSANDRO STRIGGIO

Mass in 40 parts

Missa Ecco sì beato giorno

I Fagiolini's award-winning 2011 recording of Striggio's long-lost Mass in 40 Parts remains a trailblazing account of this Renaissance epic. Remastered for CORO, it is complemented by Tallis' *Spem in alium* which it is said to have inspired. Eight further works by Striggio are also included.

COR16201



ORAZIO BENEVOLI

Missa Tu es Petrus

The first in I Fagiolini's new series of premiere recordings of multi-choir masses by mid-17th century Roman composer Orazio Benevoli.

'It's a rich and rewarding piece... the multi-choir textures as rich as a Roman banquet.' THE ARTS DESK

'Musical magic.' GRAMOPHONE

COR16204

CORO
I FAGIOLINI

VICTORIA
TENEBRAE RESPONSORIES
I FAGIOLINI

Tomás Luis de Victoria (c.1548-1611)

TENEBRAE RESPONSORIES

Christopher Reid (b.1949)

Selected poems from 'A SCATTERING'

Matins Responsories for Maundy Thursday *Nocturn II*

1	Amicus meus osculi me tradidit signo	3.00
2	Judas mercator pessimus	2.24
3	Unus ex discipulis meis tradet me hodie	3.21
4	Reid: The Flowers of Crete (p.12)	1.01
5	Reid: The Flowers of Crete (p.17)	1.06

Matins Responsories for Maundy Thursday *Nocturn III*

6	Eram quasi agnus innocens	3.12
7	Una hora non potuistis vigilare mecum	2.43
8	Seniores populi consilium fecerunt	4.11
9	Reid: The unfinished (No.5)	1.18
10	Reid: The unfinished (No.1)	1.26

Matins Responsories for Good Friday *Nocturn II*

11	Tamquam ad latronem	3.24
12	Tenebrae factae sunt	3.25
13	Animam meam dilectam	6.28
14	Reid: A Widower's Dozen – Songbook	1.25

Matins Responsories for Good Friday *Nocturn III*

15	Tradiderunt me in manus impiorum	2.31
16	Jesum tradidit impius summis	2.44
17	Caligaverunt oculi mei a fletu meo	5.04
18	Reid: A Widower's Dozen – Late	1.10
19	Reid: A Widower's Dozen – Turns	1.03

Matins Responsories for Holy Saturday *Nocturn II*

20	Recessit pastor noster	3.11
21	O vos omnes	2.19
22	Ecce quomodo moritur iustus	3.49
23	Reid: A Widower's Dozen – An Italian Market	0.53

Matins Responsories for Holy Saturday *Nocturn III*

24	Astiterunt reges terrae	2.04
25	Aestimatus sum	2.13
26	Sepulto Domino	3.51
27	Reid: A Widower's Dozen – The documents	2.49

Total Running Time 71.50



TOMÁS LUIS DE VICTORIA

TENEBRAE RESPONSORIES

Tomás Luis de Victoria (c.1548-1611) was born in Ávila, trained as a choirboy in the local cathedral, and was greatly favoured by King Philip II, who admired his skill as both organist and composer. In 1565 Philip sent Victoria to Rome, where he stayed for many years, was much admired, priested, and may have studied with Palestrina. The two composers were often seen as rivals, though Victoria's manner was less formal than the Italian's: he cultivated more graceful melodic lines, allowed himself greater freedom with dissonance, and though perfectly capable of displaying the contrapuntal complexity for which the Master was celebrated, rarely chose to do so. In 1587 he returned to Spain and lived out his years in the service of the Dowager Empress María, daughter of Charles V, and eventually as a humble but well-remunerated convent organist.

Victoria's set of 18 four-part Responsories was published in Rome in 1585 as part of his collection of liturgical settings for Holy Week, *Officium Hebdomadae Sanctae*. The Responsories were for the Tenebrae services of the Thursday, Friday and Saturday, which combined the offices of Matins and Lauds, and had a uniquely dramatic character. 'Tenebrae' means darkness, and the services symbolically re-enacted the dying of the light as Christ was arrested, tried, tortured, crucified and entombed – the inspiration was perhaps the darkness that covered the land at the moment of his death. In Rome, as in most places, the night and dawn offices that comprised Tenebrae were 'anticipated' on the afternoon or early evening of the Wednesday, Thursday and Friday, which allowed the church's candles to be gradually extinguished to maximum effect.

In the Sistine Chapel the timing was calculated so that each service began in the weak afternoon light but finished after night had fallen. Six candles stood on the altar, 15 on a triangular hearse nearby, and all but one of these were extinguished in turn at designated points as the office progressed. Finally the 'Christ' candle at the apex of the hearse was borne away, leaving the church in complete darkness. In that stygian gloom the clergy made some unmusical noise – a shuffling of feet, a rapping of service books on the stalls – to represent a dead, Christless world. Psalm 50 (51), the *Miserere*, chief of the seven penitential psalms, had already been chanted each day at Lauds, but the rubrics ordered that each cleric should now repeat it *submissa voce* (muttered) to themselves, and where a choir was available the custom grew up of singing the psalm to embellished *falso bordone* chant or an elaborate setting. Finally, the Christ candle was carried back, and all withdrew in silence.

The superb poetic texts of two sets of liturgical items in Tenebrae proved irresistible to composers. Matins was divided into three 'Nocturns', each containing three Lessons from Scripture. The emphasis varies each day: Tenebrae of Maundy Thursday is centred on Judas's betrayal; on Good Friday the dominant theme is anguish at the Saviour's suffering and death; on Holy Saturday there is lamentation for the dead Christ and reference to his Harrowing of Hell. After each of these nine Lessons came a Responsory, also drawn from Scripture, which acted as a kind of commentary or meditation upon it. Gesualdo was one of a smallish number of composers who set all twenty-seven Responses for the three days, but much more frequently set were the three non-narrative Lessons of each first Nocturn, which were taken from the Lamentations of Jeremiah and often inspired music of the most profound melancholy. Victoria, as it were, had his penitential cake and ate it, setting the three Lamentations of the first Nocturn each day plus the six Responses for the second and third Nocturns. If all were deployed in service, as he must surely have intended, an ideal balance would have been produced between chant and polyphony. By the time Lauds began the light would have been dim, and it would have been entirely chanted, functioning as a dying fall – unless a concluding setting of the canticle Benedictus were sung before the removal of the Christ candle, that is. Gesualdo provides one, Victoria does not, but a far greater difference between the two is that whereas the Italian aristocrat extracted every ounce of drama from his texts, the Spanish priest, reared in a more sober liturgical tradition, refrained from overt expression and allowed the texts to make their effect unaided – see Robert Hollingworth's comments below.

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DIRECTOR'S NOTE

In the late-16th century when vocal polyphony was developing into the excesses of the late Italian madrigal and the powerplay of multi-choir writing in Venice, Victoria (in Rome) chose to write his 18 Tenebrae settings with the simplest texture imaginable: four voices with internal sections for just two or three. These perfect miniatures force the question: how can so little mean so much?

The acoustic answer is that because the texture is so uncluttered you can follow everything. Even within the four voices there is limited counterpoint: much of the texture is simple call and response, one voice answered (or acclaimed) by others. The music's deceptively simple argument is then wondrously clear, allowing the singers to do their expressive job with text and sound, enabling the rhetoric and the ritual function of the work to be as clear as possible.

It was famously recorded *without* this transposition by the choir of Westminster Cathedral in the 1950s – high pitched and highly dramatic. Glorious though that recording is, it is an oddity and Victoria's intention was presumably for the usual transposition to apply, making the work suitable for the normal Renaissance vocal disposition of:

a **high voice** – male or female, equivalent to a low soprano

alto – a light high (but not counter-) tenor

tenor – a modern baritone

bass

In the second of every three Responsories, the bass is replaced by a second top voice so SSAT instead of SATB. There is no need for more than a single singer per part – though this is a matter of taste and practicality – but a solo voice quartet allows more personal expression.


Only once before have the Tenebrae Responsories been recorded – as here – at that intended low pitch and voicing and by a solo quartet: Pro Cantione Antiqua directed by Bruno Turner in 1988. By coincidence my first job out of university – in 1988 – was working part-time for Bruno at a little office north of Kings Cross station, central London. His company sold wallcoverings to businesses, but a sideline was unearthing and publishing Spanish Renaissance church music in performer-friendly editions (still here: www.mapamundimusic.com) at a time when very little of this repertoire was otherwise available.

Bruno would pop in for a quick hour most days and chew the fat about editions, liturgy, plainchant and *musica ficta* – ‘How do you solve a problem like Gombert?’ He also encouraged me with my fledgling ensemble I Fagiolini. It’s hard to overestimate the effect of his kindness – and also of having *hours* to study the music of Lobo, Guerrero, Infantas (a particular favourite of mine) and more. It was, besides, the only job where I ever received a Christmas bonus.

I’d like to dedicate this recording to Bruno – but also to singers Rebecca, Martha, Matt, Greg and Freddy who have suffered my obsession with acoustically pure intonation (it serves the music so well: more at www.ifagiolini.com/tuning), the

importance of enunciation (one of the few things we actually *know* was valued in 16th-century singers) – and where to get a really good coffee between sessions.

Thanks also to producer Adrian Hunter whose choice of exactly where to put the microphones in the sensational acoustics of Milton Abbey has enabled intimacy as well as a rich sound. His patience with an expectedly noisy kitchen fan and a karate course running concurrently are to be commended.



On this album we have separated each of the Nocturns – the groups of three Responsories – with poetry from Christopher Reid’s collection ‘A Scattering’ which was Costa Book of the Year in 2009. We hope these wonderfully human reflections on the dying and death of Reid’s wife (and his own response to it) will break up the flow of music with text – not spoken liturgy on this occasion but a contemporary reflection on personal loss so different from the ritual description of Christ’s last days that it might perhaps make other connections. If you only want to hear the music, that is easily done but we trust English-speaking listeners will find something of meaning in Reid’s poignant words.



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TEXTS

translations – Muriel Hall & Jennifer Ridley for I Fagiolini, 2023

Tomás Luis de Victoria TENEBRAE RESPONSORIES

The third Responsoy of every Nocturn has a more complex scheme of textual (and therefore musical) repetition than the first and second, and so is longer in performance.

1st and 2nd Responsories: AB; C (Verse); B
3rd Responsoy: AB; C (Verse); B; AB



Matins Responsories for Maundy Thursday *Nocturn II*

1 Amicus meus osculi me tradidit signo

Amicus meus osculi me tradidit signo:
Quem osculatus fuero, ipse est, tenete eum:
hoc malum fecit signum,
qui per osculum adimplevit homicidium.
Infelix praetermisit pretium sanguinis,
et in fine laqueo se suspendit.
*Bonum erat illi
si natus non fuisset homo ille.*

My friend betrayed me by the sign of a kiss:
'The one I kiss, he is the one; hold him fast.'
This was the evil sign he gave,
who with a kiss brought about murder.
The wretch let the blood money go,
and in the end he hanged himself.
*It would have been good for him
had he never been born.*

2 Judas mercator pessimus

Judas mercator pessimus
osculo petiit Dominum;
ille ut agnus innocens non negavit
Iudae osculum.
Denariorum numero
Christum Iudaeis tradidit.
*Melius illi erat,
si natus non fuisset.*

Judas, that dealer in wickedness,
sought out the Lord with a kiss;
and He, like an innocent lamb,
refused not Judas' kiss.
For a handful of coins
he delivered Christ up to the Jews.
*It would have been better for him
had he never been born.*

3 Unus ex discipulis meis tradet me hodie

Unus ex discipulis meis tradet me hodie.
Vae illi per quem tradar ego:
melius illi erat
si natus non fuisset.
*Qui intingit mecum manum in paropside,
hic me traditurus est in manus peccatorum.*

One of my disciples will betray me today.
Woe to him by whom I shall be betrayed:
it would have been better for him
had he never been born.
*He who dips his hand with me into the bowl,
he it is who will deliver me into the hands of sinners.*

4 Christopher Reid: *The Flowers of Crete* (p.12)

5 Christopher Reid: *The Flowers of Crete* (p.17)

Matins Responsories for Maundy Thursday *Nocturn III*

6 Eram quasi agnus innocens

Eram quasi agnus innocens: ductus sum ad immolandum, et nesciebam.

Consilium fecerunt inimici mei adversum me, dicentes: Venite, mittamus lignum in panem eius, et eradamus eum de terra viventium.

Omnes inimici mei adversum me cogitabant mala mihi; verbum iniquum mandaverunt adversum me, dicentes:

I was like an innocent lamb:

I was led to sacrifice and was unaware.

My enemies plotted against me, saying: 'Come, let us put wood into his bread,* and eradicate him from the land of the living.'

All my enemies were plotting evil against me; cruel words they spoke against me, saying:

7 Una hora non potuistis vigilare mecum

Una hora non potuistis vigilare mecum, qui exhortabamini mori pro me?

Vel ludam non videtis, quomodo non dormit, sed festinat tradere me iudaeis?

Quid dormitis? Surgite et orate, ne intretis in tentationem.

Could you not watch with me one hour, you who kept declaring you would die for me?

Do you not see that Judas does not sleep, but hurries to deliver me to the Jews?

Why do you sleep? Arise and pray, lest you enter into temptation.

8 Seniores populi consilium fecerunt

Seniores populi consilium fecerunt, ut Jesum dolo tenerent et occiderent; cum gladiis et fustibus exierunt tamquam ad latronem.

Collegerunt pontifices et pharisaei concilium.

The elders of the people plotted together to have Jesus arrested by some trick and to kill him; with swords and cudgels they went out as if against a thief.

The priests and pharisees conferred together.

9 Christopher Reid: *The Unfinished* (No.5)

10 Christopher Reid: *The Unfinished* (No.1)

Matins Responsories for Good Friday *Nocturn II*

11 Tamquam ad latronem

Tamquam ad latronem existis cum gladiis et fustibus comprehendere me:

Quotidie apud vos eram in templo docens, et non me tenuistis:

et ecce, flagellatum ducitis ad crucifigendum.

Cumque iniecissent manus in Jesum et tenuissent eum, dixit ad eos:

'As if against a thief you have come out with swords and cudgels to seize me. Every day I was with you teaching in the temple and you did not arrest me, and behold, now you whip me and lead me to be crucified.'

And when they had laid hands upon Jesus and had arrested him, he said to them:

12 Tenebrae factae sunt

Tenebrae factae sunt, dum crucifixissent Jesum Judaei; et circa horam nonam exclamavit Jesus voce magna:

Deus meus, ut quid me dereliquisti?

Et inclinato capite, emisit spiritum.

Exclamans Jesus voce magna ait: Pater, in manus tuas commendo spiritum meum.

There was darkness when the Jews crucified Jesus; and about the ninth hour Jesus cried out in a loud voice: 'My God, why have you forsaken me?' And having bowed his head, he gave up the ghost. *Crying out in a loud voice Jesus said: 'Father, into your hands I commit my spirit.'*

A Adicus me us osculi me tradidit signo, ipse
 est tene te cum hoc malum fecit signum qui per osculum ad im-
 ple uit homici dium.

I Infelix preter misit pretium sanguinis, et in fine laqueo
 se suspen dit.

B Omum erat il li si natus no fuisse ho mo il le.
 Infelix vt supra

TENOR

A Adicus Osculi me tradidit signo que oscularus fuero ipse
 est tene te cum hoc malum fecit signum qui per osculum
 ad imple uit homicidium.

I Infelix preter misit pretium sanguinis et in fine laqueo
 se suspen dit, se suspen dit.
 BONVM Infelix vt supra
 Tacet.

A Adicus meus osculi me tradidit si gno, ipse
 est tene te e um hoc malum fecit signum qui per osculum
 ad imple uit ho micidium.

I Infelix pretermisit pretium sanguinis, et in fine laqueo
 o se suspendit se suspendit.

B Omum erat il li si natus no fuisse ho
 Infelix vt supra.
 mo il le.

BASSVS

A Adicus Osculi me tradidit signo que oscularus fuero
 ipse est tene te cum hoc malum fecit signum qui per osculum
 ad imple uit homi cidium.

I Infelix et in fine laqueo se suspen dit.
 BONVM Infelix vt supra.
 Tacet.

Image of Responary 1

courtesy of Bischöfliche Zentralbibliothek Regensburg

13 Animam meam dilectam

Animam meam dilectam
tradidi in manus iniquorum,
et facta est mihi haereditas mea
sicut leo in silva.

Dedit contra me voces adversarius meus:
Congregamini, et properate
ad devorandum illum.
Posuerunt me in deserto solitudinis,
et luxit super me omnis terra,
quia non est inventus
qui me agnosceret et faceret bene.
*Insurrexerunt in me viri absque misericordia,
et non pepercerunt animae meae.*

The life that I held dear I have delivered
into the hands of the unrighteous,
and my inheritance has become for me
like a lion in the forest.

My enemy gave voice against me:
'Come, gather together
and hasten to devour him.'
They placed me in a deserted wasteland,
and all the earth mourned me,
for no-one was found who would
acknowledge me and help me.
*Men rose up against me without mercy
and spared not my life.*

14 Christopher Reid: A Widower's Dozen – Songbook

Matins Responsories for Good Friday *Nocturn III*

15 Tradiderunt me in manus impiorum

Tradiderunt me in manus impiorum,
et inter iniquos proiecerunt me,
et non pepercerunt animae meae.
Congregati sunt adversum me fortes,
et sicut gigantes steterunt contra me.
*Alieni insurrexerunt adversum me,
et fortes quaesierunt animam meam.*

They delivered me into the hands of the ungodly
and threw me among the evil ones
and spared not my life.
The mighty were gathered against me,
and like giants they stood against me.
*Strangers rose up against me,
and the mighty sought my life.*

16 Jesum tradidit impius summis

Jesum tradidit impius summis
principibus sacerdotum
et senioribus populi;
Petrus autem sequebatur
eum a longe, ut videret finem.
*Adduxerunt autem eum
ad Caiapham principem sacerdotum,
ubi scribae et pharisaei convenerant.*

The ungodly man betrayed Jesus
to the chief priests
and the elders of the people;
but Peter followed him
at a distance, to see the end.
*They led him to Caiaphas, the chief priest,
where the scribes and
pharisees had come together.*

17 Caligaverunt oculi mei a fletu meo

Caligaverunt oculi mei a fletu meo;
quia elongatus est a me, qui consolabatur me.
Videte, omnes populi,
si est dolor similis sicut dolor meus.
*O vos omnes, qui transitis per viam,
attendite et videte.*

My eyes have dimmed with weeping;
for he that consoled me is far from me.
See, all you peoples,
if there be any sorrow like my sorrow.
*All you who pass along the way,
take heed and see.*

18 Christopher Reid: *A Widower's Dozen – Late*

19 Christopher Reid: *A Widower's Dozen – Turns*



Matins Responsories for Holy Saturday *Nocturn II*

20 Recessit pastor noster

Recessit pastor noster,
fons aquae vivae,
ad cuius transitum sol obscuratus est.
Nam et ille captus est,
qui captivum tenebat primum hominem.
Hodie portas mortis
et seras pariter Salvator noster dirupit.
*Destruxit quidem claustra inferni,
et subvertit potentias diaboli.*

He is gone, our shepherd,
the fount of living water,
at whose passing the sun grew dark.
For even he is taken captive,
he who held captive the first of men.
Today our Saviour
has broken the gates and bars of death.
*He has destroyed the bounds of Hell
and overthrown the devil's powers.*

21 O vos omnes, qui transitis per viam

O vos omnes, qui transitis per viam,
attendite, et videte
si est dolor similis sicut dolor meus.
*Attendite, universi populi,
et videte dolorem meum.*

O all you who pass along the way,
take heed and see
if there be any sorrow like my sorrow.
*Take heed, all you peoples,
and see my sorrow.*

22 Ecce quomodo moritur iustus

Ecce quomodo moritur iustus,
et nemo percipit corde;
et viri iusti tolluntur et nemo considerat.
A facie iniquitatis
sublatus est iustus,
et erit in pace memoria eius.
*Tamquam agnus coram tondente se obmutuit
et non aperuit os suum.
De angustia et de iudicio
sublatus est.*

See how the just man dies,
and no one feels it in his heart;
the just are done away with, and no one cares.
The just man is removed
from the presence of iniquity,
and his memory shall be in peace.
*Like a lamb before the shearer
he was silent and opened not his mouth.
He was removed from
anguish and from judgement.*

23 Christopher Reid: *A Widower's Dozen – An Italian Market*

Matins Responsories for Holy Saturday *Nocturn III*

24 Astiterunt reges terrae

Astiterunt reges terrae,
et principes convenerunt in unum
adversus Dominum,
et adversus Christum eius.
*Quare fremuerunt gentes,
et populi meditati sunt inania?*

The kings of the earth rose up,
and the princes assembled together
against the Lord,
and against His Christ.
*Why have the nations raged and why
have the people imagined vain things?*

25 Aestimatus sum

Aestimatus sum cum descendentibus
in lacum; factus sum sicut homo
sine adiutorio, inter mortuos liber.

*Posuerunt me in lacu inferiori,
in tenebrosis, et in umbra mortis.*

I am counted among them that go down
into the pit; I have become like a man
without help, loosed among the dead.

*They placed me in the deep pit,
in darkness, and in the shadow of death.*

26 Sepulto Domino

Sepulto Domino,
signatum est monumentum,
volventes lapidem ad ostium monumenti,
ponentes milites qui custodirent illum.

*Accedentes principes sacerdotum
ad Pilatum, petierunt illum.*

Having buried the Lord,
they sealed the tomb,
rolling a rock before the tomb entrance,
placing soldiers to guard it.

*The chief priests came
to Pilate, petitioning him.*

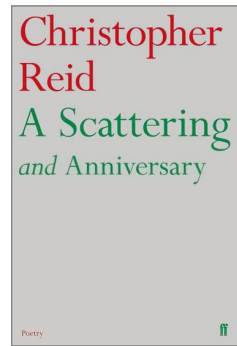
27 Christopher Reid: *A Widower's Dozen – The Documents*

FOOTNOTE

* No.4 'Come, let us put wood into his bread' is a strange phrase and receives this explanation from P. P. Saydon in the 1966 edition of *Melita Theologica*:

"I confess that I have been always puzzled by the words 'Let us put wood in his bread'... The Hebrew text solved, at least to some extent, the difficulty. The word for 'let us put' is generally translated 'let us destroy'; the word for 'wood' means also 'tree'; and the word for 'his bread', by means of a slight emendation, is made to mean 'his vigour'... [It] is therefore generally translated thus: Let us destroy the tree in its vigour."

Christopher Reid *A Scattering*



Winner of the
Costa Book of the Year Award 2009
A Scattering commemorates
the 10th anniversary of the poet's
wife's death.

For more information visit
www.faber.co.uk

Christopher Reid is the author of many books and poems, including *A Scattering* (winner of the Costa Book of the Year Award 2009), *The Song of Lunch*, *Nonsense* and *The Curiosities*. For his first collection of poems for children, *All Sorts*, he received the Signal Award 2000. From 1991 to 1999 he was Poetry Editor at Faber & Faber, where T.S. Eliot once worked. His *Letters of Ted Hughes* appeared in 2007 and he has also edited a selection of Seamus Heaney's correspondence which was published in 2023.



Photograph: David Harland

I FAGIOLINI

Robert Hollingworth – *director*

Rebecca Lea – *soprano*

Martha McLorinan – *mezzo-soprano*

Matthew Long – *tenor*

Greg Skidmore – *baritone*

Frederick Long – *bass*

Victoria's music has two vocal layouts: Cantus Altus Tenor Bassus for the first and third of each group of Responsories (sung by MMcL, ML, GS, FL) and Cantus I & II, Altus, Tenor for the second of each group of three (sung by RL, MMcL, ML, GS).

Selected poems from 'A SCATTERING' read by Robert Hollingworth

Recording Producer/ Engineer: Adrian Hunter

Recorded at: Milton Abbey, Dorset, UK. 18-20 July 2023
Excerpts from 'A Scattering' recorded on
12 December 2023, York, UK

Cover Image: *The Sycamore Gap 'Reflection'* © Wayne Brittle
www.waynebrittlephotography.com

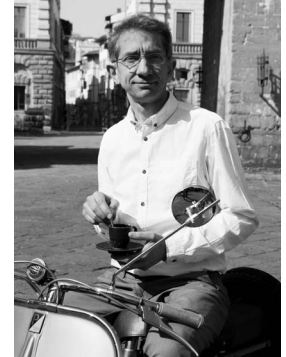
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Short films about the recording at www.ifagiolini.com/recordings

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Robert Hollingworth

Robert founded I Fagiolini in 1986 to share his love of vocal ensemble music. He has spent much of his life since thinking about how audiences receive music instead of just how performers want to deliver it. Aside from his award-winning work with I Fagiolini, he is a conductor, broadcaster, educator, editor and festival director. Robert is musical director of Shobana Jeyasingh Dance's Monteverdi/ Roustom production *Clorinda Agonistes*, with tenor Ed Lyon. He has conducted orchestras including the English Concert, Academy of Ancient Music, BBC Concert Orchestra, Irish Baroque Orchestra and directed some of the world's finest chamber choirs including Accentus, NDR Chor, RIAS Kammerchor (Berlin), Netherlands Chamber Choir, National Chamber Choir of Ireland, BBC Singers, Danish National Vocal Ensemble and Capella Cracoviensis. Robert is Artistic Director for Stour Music Festival and Reader in Music at the University of York where he directs two choirs and the UK's only MA in Solo-Voice Ensemble Singing. He has written and presented programmes on BBC Radio 3 and more recently created over 30 episodes of the YouTube choral series SingTheScore as well as founding and co-presenting the UK's top choral podcast, *Choral Chihuahua*, with Eamonn Dougan and Nicholas Mulroy, now in its seventh season.



Photograph: © Riccardo-Cavallari

www.percius.co.uk/roberthollingworth

I Fagiolini

I Fagiolini's innovative work is now as much online as it is live, including world premiere recordings, collaborative cross-art projects, education and short (multi award-winning) music videos with Polyphonic Films.

Signature projects include the fully immersive *The Full Monteverdi* and *Betrayal* (dir. John La Bouchardière); *Tallis in Wonderland* (with live and recorded voice) and *Simunye*, the South African collaboration. *How Like An Angel* with Australian contemporary circus company CIRCA was designed for the 2012 Cultural Olympiad, debuting in Perth International Arts Festival, Lincoln Center, New York and in cathedrals across Europe. In recent years the group's French 20th century *Amuse-Bouche* included the first recording of Jean Francaix's 12-voice *Ode à la Gastronomie* (also a film). Sacred and secular programmes for Monteverdi's 450th included *L'Orfeo* (dir. Tom Guthrie) with masks and puppets; and *Leonardo – Shaping The Invisible* with Professor Martin Kemp and projections of Leonardo's art and designs.

I Fagiolini's new series on Coro includes three premiere recordings of multi-choir masses of 17th century Roman maestro Orazio Benevoli as well as the Gramophone award-winning Striggio Mass in 40 parts and Monteverdi. Online the group created a host of new programmes for The VOCES8 Foundation's LIVE From London festivals: *Re-Wilding The Waste Land* with Tamsin Greig; *Long, long ago* – an alchemic mix of Charpentier, Howells & Dylan Thomas; and *Angels & Demons* (with Rachel Podger and Brecon Baroque), in Bach, Monteverdi and

a high-energy Neapolitan 17th century pantomime (currently touring). The group's YouTube series, *SingTheScore*, combines serious choral music analysis with off-the-wall humour. Director Robert Hollingworth's podcast series *Choral Chihuahua* highlights issues and personalities and is now in its seventh season (with Nicholas Mulroy and Eamonn Dougan). The group is an Associate Ensemble at the University of York.

www.ifagiolini.com



FUNDING

Recording sponsor Kieran Cooper

TRACKS

Amicus meus	Sam Price
Judas mercator pessimus	Gill & John McLorinan
Unus ex discipulis	Paul Sackin
Eram quasi agnus	Lindsay Elburn
Una hora	Richard Rastall
Seniores populi	Tony & Rosemary Butler
Tamquam ad latronem	Jan Elson
Tenebrae factae sunt	Mark Dourish
Animam meam dilectam	Bridget Rosewell
Tradiderunt me	Barnaby Reeves
Jesum tradidit impius	Nicola Wilson-Smith
Caligaverunt oculi mei	Silvia Reseghetti
Recessit pastor noster	Mark Dourish
O vos omnes	Barnaby Reeves
Ecce quomodo moritur	Bruce Paterson
Astiterunt reges	Christopher & Liza Patnoe
Aestimatus sunt	Janet Upward
Sepulto Domino	Marilyn Taylor

PERFORMERS

Rebecca Lea	Shirley Elliott / Catherine Hilton
Martha McLorinan	Eric Nye
Matthew Long	Noel O'Regan
Greg Skidmore	Jeremy Wilding / Susan Cooper
Frederick Long	Stefan Paetke
Robert Hollingworth	Silvia Reseghetti

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