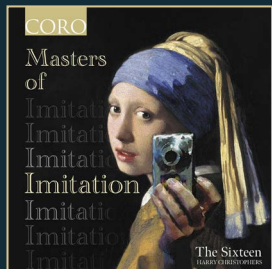


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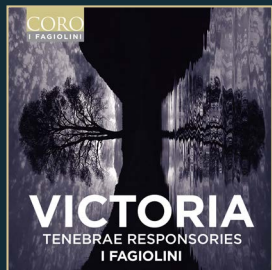


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CORO
MAGDALEN

Peace I leave with you

Music for the Evening Hour

The Choir of Magdalen College, Oxford
Mark Williams

Peace I leave with you

Music for the Evening Hour



Photograph. © Hugh Warwick

The Choir of Magdalen College, Oxford
Mark Williams

①	Amy BEACH (1867-1944)	Peace I leave with you	1.48
②	Henry PURCELL (1659-95)	Hear my prayer	2.42
③	Roxanna PANUFNIK (b.1968)	O Harken Milo Hodgkiss <i>tenor</i> , Peter Brooks <i>bass</i>	2.20
④	Orlando GIBBONS (1583-1625)	Behold, thou hast made my days Sebastian Hill <i>tenor</i> , Alexander Pott <i>organ</i>	4.57
⑤	Joanna MARSH (b.1970)	Evening Prayer	3.43
⑥	Christopher TYE (c.1505-73)	Lord, let thy servant now depart	3.35
⑦	Grayston IVES (b.1948)	In pace	4.15
⑧	John SHEPPARD (c.1515-58)	Libera nos I & II Benjamin Watkins <i>cantor</i>	5.58
⑨	Thomas TALLIS (c.1505-85)	Te lucis ante terminum I & II Francis Brown & Peter Brooks <i>cantors</i>	4.07
⑩	Charles Villiers STANFORD (1857-1924)	Eternal Father	6.57
⑪	Imogen HOLST (1907-84)	A Hymne to Christ	2.46
⑫	Andrew GANT (b.1963)	An Evening Hymn of Sir Thomas Browne	3.27
⑬	Charles WOOD (1866-1926)	Hail, gladdening Light	3.00
⑭	Piers Connor KENNEDY (b.1991)	O nata lux	1.40
⑮	William MUNDY (c.1529-91)	O Lord, the maker of all thing	3.43
⑯	John TAVENER (1944-2013)	The Lord's Prayer	3.41
⑰	Gustav HOLST (1874-1934)	Nunc dimittis Henry Isaacs <i>treble</i> , Maurice Cole <i>tenor</i>	3.29
⑱	Hubert PARRY (1848-1918)	Lord, let me know mine end	10.15
		Total Running Time	72.27

A recent study found that, as church attendance is steadily declining, attendance at services of Choral Evensong, is on the increase. Thousands of people attend Evensong in the UK every day, and, in a city such as Oxford, it would be possible to wander between 15 or so different college chapels each offering a service of Evensong, without travelling more than a mile. Music by composers from around the world, sung in Latin, English and countless other languages, from a range of Christian traditions and from across the centuries, now appears regularly in services of Evensong, where the diversity of repertoire is richer than ever before, thanks not only to a steady flow of new compositions but also owing to expanded access to a treasure trove of 15th-, 16th- and 17th-century works, previously unpublished and unknown and made available through websites such as the Choral Public Domain Library and through the work of the Church Music Society and a number of publishers. This collection draws together a number of works in English and Latin, largely by British composers, that might ordinarily be heard at Evensong in the Chapel of Magdalen College, Oxford, the foundation stone of which was laid in 1474.

In her D.Phil thesis, 'Tranquility, transcendence and retreat: the transformative practice of listening at Evensong' (2022), Magdalen student, Kathryn King, observes that a significant number of those attending Evensong seek the peace that the service can bring. Much music associated with evening time is naturally calm and soothing, and would satisfy those seeking transcendental beauty in the form of unchallenging 'sound baths', but this collection also seeks to challenge, as music in services and concerts should, contrasting contemporary

settings with music from the 16th century, and allowing that dissonance and *forte* singing are important tools in portraying a range of texts and the emotions they evoke. We hope, through this range of works, to capture something of that liminal space between day and night that is characterised by Evensong, and to lead the listener into that 'peace that passes all understanding'.

The American composer, Amy Beach, was the first woman whose symphonic compositions were performed by major orchestras such as the Boston Symphony Orchestra. ***Peace I leave with you*** ① is a homophonic piece of compelling simplicity, composed in 1891, the year before her Mass in E-flat Major was the first piece by a woman to be programmed by the Handel and Haydn Society since its foundation in 1815. ***Hear my prayer*** ②, dating from the early 1680s, was clearly intended to be the opening of a longer work (there are blank pages left for completion), but which, in its surviving form, provides one of the most intense and expressive contrapuntal crescendos in all choral music, and a testament to the craftsmanship of Henry Purcell. Roxanna Panufnik, born in London to the renowned Polish composer Andrzej Panufnik and his wife Camilla, has become celebrated for her unique harmonies in music heard in opera houses, churches, cathedrals, concert halls, and, in 2023, at the Coronation of King Charles III in Westminster Abbey. Her setting of ***O Harken*** ③, was written in 2015 for the Choir of Westminster Abbey, in which the composer's son was a chorister at the time, the commission having been offered as a prize

in a raffle at the Abbey Choir School's summer fete. Orlando Gibbons, best known in his lifetime as a brilliant keyboard player, was the most celebrated composer in England following the death of William Byrd in 1623. **Behold, thou hast made my days** (4) was written in 1618 for the funeral of Anthony Maxey, Dean of Windsor, and is unusual in setting the verse sections for just one solo voice (most verse anthems employ groups of singers), alternating with five-part chorus. The award-winning British composer Joanna Marsh was inspired by Josef Rheinberger's famous motet *Abendlied* when writing **Evening Prayer** (5), choosing the same six-part scoring and making use of warm harmonies and rich textures to convey the luminosity of Lancelot Andrewes' text.

'England one God, one truth, one doctor hath for music's art – and that is Doctor Tye' are words attributed to Henry VIII about the Tudor composer, Christopher Tye, whose setting of the *Nunc dimittis* (**Lord, let thy servant now depart**) (6) is thought to date from his years singing in the Choir of King's College, Cambridge, owing to its use of an unusual form of the text of the canticle, adapted from versions published in the 1530s, and combining the simplicity of word-setting demanded by protestant reformers with the elegance of continental polyphonic writing. Grayston Ives was Informator Choristarum at Magdalen College, Oxford between 1991 and 2009, and during that time wrote a number of pieces for the Choir, often in response to particular gaps in the repertoire. His setting of the ancient Compline text **In pace** (7) was written in 1999 for the lower voices (Academical Clerks) of the choir, deliberately evoking responsories of the 16th century, contrasting more expansive contrapuntal sections with

quasi-plainsong chordal writing. John Sheppard is believed to have been a St Paul's Cathedral chorister around 1530, and from 1543 he served as Informator Choristarum at Magdalen College, Oxford, but little is known of his life and much of his music has been lost. William Waynflete, in his founding statutes of the College of 1480, ordained that all its members should begin and end each day by reciting the antiphon for Trinity, **Libera nos, salva nos** (8). It is thought that Sheppard composed settings of these words during his time as Informator Choristarum for use in services of Compline. Thomas Tallis composed very different music for the monarchs he served – catholic music for Henry VIII, protestant music for Edward VI, a reinstated Latin rite under Mary and a strange mix of all of the above for the indulgent Elizabeth I. Out of this came a body of works of rich variety, including two settings of the Sarum Compline hymn, **Te lucis ante terminum** (9), characterised by simplicity and elegant polyphony.

Charles Villiers Stanford was one of the key composers of the latter part of the 19th and early 20th centuries, writing several settings of the Magnificat and *Nunc dimittis* and a number of still-popular anthems. His setting of Robert Bridges' sonnet **Eternal Father** (10), written in 1913, captures, in its lyricism and warm six-part writing, a pastoral idyll that was to be ever marred by the Great War that followed soon after. Imogen Holst has often been overshadowed by her father, Gustav, but deserves a more prominent place in the history of British 20th-century music. Written in 1940, her setting of John Donne's text **A Hymne to Christ** (11) is homophonic and simple, yet demonstrates a craftsmanship and unique musical language that captures the text in an understated but highly

effective way. The composer Andrew Gant was, between 2000 and 2013, Organist and Choirmaster at Her Majesty's Chapel Royal, St James's Palace, having held a number of other appointments in the choral world. In more recent years he has gone on to become an author (his books including the popular history of choral music 'O sing unto the Lord'), and is currently a county councillor in Oxfordshire. His two sons were both choristers at Magdalen College, Oxford, and the choir gave the first performance of his atmospheric **An Evening Hymn of Sir Thomas Browne** ⁽¹²⁾ in 2021. In 1894, Charles Wood became the first Organist and Director of Music at Gonville and Caius College, Cambridge, and, like Stanford, is chiefly remembered for his choral music today, despite having also composed several instrumental and orchestral works. **Hail, gladdening Light** ⁽¹³⁾, to a text by John Keble, one of the key figures in the Oxford movement, is probably Wood's most famous composition, making full use of the rich texture afforded by a setting for double choir.

Piers Connor Kennedy recently completed a D.Phil in Composition at the University of Oxford and has written for the Edington Festival, the Three Choirs Festival, and the Choir of St John's College, Cambridge, and had his works performed by Ex Cathedra and the Ligeti Quartet amongst others. His 2014 setting of **O nata lux** ⁽¹⁴⁾ for lower voices, written in memory of Ian Bell, a singer at Worcester Cathedral, evokes Tallis's famous setting of the same text in its simplicity. William Mundy spent the entirety of his musical life in London, first as a chorister at Westminster Abbey, and from 1559 until his death at the Chapel Royal. His music represents the turning point from the Catholic rite

to the new austerity of Anglicanism, this setting of **O Lord, the maker of all thing** ⁽¹⁵⁾ contrasting starkly - in its clarity of musical texture and text - with his more elaborate works such as *Vox patris caelestis*. Sir John Tavener's output is dominated by sacred music, ranging from pieces conceived on a huge scale, such as *The Veil of the Temple*, to this setting of **The Lord's Prayer** ⁽¹⁶⁾, written for the Tallis Scholars in 1999, and probably one of his simplest (and most captivating) settings, repeating the same chord pattern throughout the piece. Gustav Holst's beautiful eight-part setting of the **Nunc dimittis** ⁽¹⁷⁾ wasn't heard between its first performance in Westminster Cathedral in 1915 and a performance in the Aldeburgh Festival in 1974. A new edition made by the composer's daughter, Imogen, introduced the piece to a wider public and the work is now very popular, no doubt partly owing to its magical opening and thrilling conclusion.

In the last three years of his life, Sir Charles Hubert Hastings Parry wrote six unaccompanied motets which were collected together under the title 'Songs of Farewell'. His chosen texts dwell on the transitory nature of human existence and the hope of a life to come. **Lord, let me know mine end** ⁽¹⁸⁾ is the sixth of these pieces, and the culmination of the set (it is in eight parts, when the previous pieces have been in four, five, six and seven parts), completed just three months before Parry's death. The poignancy of the opening finds its antithesis in one of the most anguished and complex of any choral fugue at the words 'Take thy plague away from me', and the closing lines 'O spare me a little...' are set to some of the most serenely beautiful choral music ever written.

① **Amy Beach** **Peace I leave with you**

Peace I leave with you, my peace I give unto you.
Not as the world giveth give I unto you.
Let not your heart be troubled.

John 14: 27

② **Henry Purcell** **Hear my prayer**

Hear my prayer, O Lord: and let my crying come unto thee.

Psalms 102: 1

③ **Roxanna Panufnik** **O Harken**

Milo Hodgkiss *tenor*, Peter Brooks *bass*

O harken thou unto the voice of my calling,
my King, and my God: for unto thee will I make my prayer.

Psalms 5: 2, 8, 13

④ **Orlando Gibbons** **Behold, thou hast made my days**

Sebastian Hill *tenor*, Alexander Pott *organ*

Behold, thou hast made my days as it were a span long:
and mine age is even as nothing in respect of thee;
and verily every man living is altogether vanity.

For man walketh in a vain shadow,
and disquieteth himself in vain:
he heapeth up riches, and cannot tell who shall gather them.
And now, Lord, what is my hope:
truly my hope is even in thee.
Hear my prayer, O Lord,
and with thine ears consider my calling:
hold not thy peace at my tears.
For I am a stranger with thee:
and a sojourner, as all my fathers were.
O spare me a little, that I may recover my strength:
before I go hence, and be no more seen.

Psalms 39: 5-13

⑤ **Joanna Marsh** **Evening Prayer**

Lord, the day is gone, and I give thee thanks, O Lord.
Evening is at hand, make it bright unto us.
As day has its evening so also has life; make it bright unto us.
Cast me not away in the time of age;
forsake me not when my strength faileth me.
Abide with me, Lord, for it is toward evening,
and the day is far spent of this fretful life.
Let thy strength be made perfect in my weakness.

Lancelot Andrewes (1555-1626)

⑥ **Christopher Tye** **Lord, let thy servant now depart in peace**

Lord, let thy servant now depart in peace: according to thy promise.

For mine eyes have seen the Saviour sent from thee

Whom thou hast prepared: before the face of thy people.

A light to lighten the Gentiles: to be the glory of thy people of Israel.

Glory to the Father and to the Son, and to the Holy Ghost;

As it was in the beginning and is now, and ever shall be: world without end.

Always so be it.

Luke 2: 29–32

⑦ **Grayston Ives** **In pace**

In pace, in idipsum dormiam et requiescam.

*Si dederō somnum oculis meis, et palpebris meis dormitationem,
dormiam et requiescam.*

Gloria Patri, et Filio, et Spiritui Sancto.

In peace and into the same I shall sleep and rest.

If I give slumber to my eyes and to my eyelids drowsiness,

I shall sleep and rest.

Glory be to the Father, and to the Son, and to the Holy Spirit.

Responsory at Compline, taken from Psalm 4: 9 and Psalm 132: 4

⑧ **John Sheppard** **Libera nos I & II**

Benjamin Watkins *cantor*

Libera nos, salva nos,

iustifica nos, o beata Trinitas.

Benedicamus Patrem et Filium cum Sancto Spiritu;

laudemus et superexaltemus eum in saecula.

Benedictus es Domine in firmamento caeli,

et laudabilis et gloriosus et superexaltatus in saecula.

Libera nos...

Free us, save us,

defend us, O blessed Trinity.

We praise the Father, with the Son and the Holy Spirit;

let us extoll him and raise him above all else for ever.

Blessed art thou in the heavens, O Lord,

renowned, praised, and raised above all else for ever.

Free us...

Matins Antiphon for Trinity Sunday



⑨ **Thomas Tallis** **Te lucis ante terminum**

Francis Brown & Peter Brooks *cantors*

<i>Te lucis ante terminum, Rerum creator, poscimus, Ut solita clementia Sis praesul ad custodiam. Procul recedant somnia Et noctium phantasmata, Hostemque nostrum comprime, Ne pollutantur corpora.</i>	To Thee before the close of day, Creator of the world, we pray That with thy wonted favour thou Wouldst be our guard and keeper now. From all ill dreams defend our eyes, From nightly fears and fantasies; Tread under foot our ghostly foe, That no pollution we may know.
<i>Gloria tibi, Domine Qui natus es de Virgine, Cum Patre et Sancto Spiritu, In sempiterna saecula. Amen.</i>	Glory to Thee, O Lord, Born of the Virgin, With the Father and the Holy Spirit, For ever and ever. Amen.

attributed to Ambrose of Milan (c. 337–340), trans. J.M. Neale (1818–1866)

⑩ **Charles Villiers Stanford** **Eternal Father**

Eternal Father, who didst all create,
In whom we live, and to whose bosom move,
To all men be thy name known, which is Love,
Till its loud praises sound at heaven's high gate.
Perfect thy kingdom in our passing state,
That here on earth thou may'st as well approve
Our service as thou ownest theirs above,
Whose joy we echo and in pain await.

Grant body and soul each day their daily bread:
And should in spite of grace fresh woe begin,
Even as our anger soon is past and dead
Be thy remembrance mortal of our sin:
By thee in paths of peace thy sheep be led,
And in the vale of terror comforted.

Robert Bridges (1844-1930)

⑪ **Imogen Holst** **A Hymne to Christ**

In what torn ship so ever I embark,
That ship shall be my emblem of Thy ark;
What sea soever swallow me, that flood
Shall be to me an emblem of Thy blood;
Though Thou with clouds of anger do disguise
Thy face, yet through that mask I know those eyes,
Which, though they turn away sometimes,
They never will despise.

I sacrifice this island unto Thee,
And all whom I love there, and who loved me;
When I have put our seas 'twixt them and me,
Put thou Thy seas betwixt my sins and Thee.
As the tree's sap doth seek the root below
In winter, in my winter now I go,
Where none but Thee, the eternal root
Of true love, I may know.

John Donne (1572-1631)

⑫ **Andrew Gant** **An Evening Hymn of Sir Thomas Browne**

The night is come, like to the day,
Depart not thou, great God, away;
Let not my sins, black as the night,
Eclipse the lustre of Thy light.
Keep still in my horizon, for to me
The sun makes not the day, but Thee.

While I do rest, my soul advance,
Make my sleep a holy trance.
That I may, my rest being wrought,
Awake into some holy thought.

Let no dreams my head infest
But such as Jacob's temple blessed.
Sleep is a death, O let me try,
By sleeping, what it is to die.

Howe'er I rest, Great God, let me
Awake again, at last, with Thee.

These are my drowsy days.
In vain I do now wake to sleep again.

Sir Thomas Browne (1605-82)

⑬ **Charles Wood** **Hail, gladdening Light**

Hail, gladdening Light, of His pure glory poured,
Who is the immortal Father, heavenly, blest,
Holiest of Holies, Jesus Christ our Lord!

Now we are come to the sun's hour of rest,
the lights of evening round us shine,
we hymn the Father, Son and Holy Spirit divine.

Worthiest art Thou at all times to be sung with undefiled tongue,
Son of our God, giver of life, alone:
therefore in all the world Thy glories, Lord, they own.

John Keble (1792-1866)

⑭ **Piers Connor Kennedy** **O nata lux**

*O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes precesque sumere.
Qui carne quondam contegi
dignatus es pro perditis
nos membra confer effici
tui beati corporis.*

O Light born of Light,
Jesus, redeemer of the world,
mercifully deign to accept the praises
and prayers of your suppliants.
O you who once deigned to be hidden
in flesh on behalf of the lost,
grant us to be made
members of your blessed body.

Anonymous (10th-century) hymn

15 **William Mundy** **O Lord, the maker of all thing**

O Lord, the maker of all thing,
We pray thee now in this evening
Us to defend through thy mercy
From all deceit of our enemies.

Let neither us deluded be,
Good Lord, with dream nor fantasy;
Our hearts waking in thee thou keep
That we in sin fall not on sleep.

O Father, through thy blessed Son,
Grant us this our petition,
To whom, with the Holy Ghost, always
In heav'n and earth be laud and praise.
Amen.

Unattributed 16th-century translation of
the Latin hymn *Te lucis ante terminum*

16 **John Tavener** **The Lord's Prayer**

Our Father, who art in heaven,
Hallowed be thy Name.
Thy Kingdom come.
Thy will be done in earth,
As it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
As we forgive those who trespass against us.
And lead us not into temptation,
But deliver us from evil. Amen.

The Lord's Prayer, Book of Common Prayer, from Matthew 6: 9-13

17 **Gustav Holst** **Nunc dimittis**

Henry Isaacs *treble*, Maurice Cole *tenor*

*Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.*

*Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio,
et nunc, et semper, et in saecula saeculorum. Amen.*

Lord, let thy servant now depart in peace: according to thy promise.
For mine eyes have seen the Saviour sent from thee
Whom thou hast prepared: before the face of thy people.
A light to lighten the Gentiles: to be the glory of thy people of Israel.

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

Luke 2: 29-32

18 **Charles Hubert Hastings Parry** *Lord, let me know mine end*

Lord, let me know mine end and the number of my days,
that I may be certified how long I have to live.
Thou hast made my days as it were a span long;
and mine age is as nothing, in respect of thee,
and verily, every man living is altogether vanity,
for man walketh in a vain shadow,
and disquieteth himself in vain, he heapeth up riches,
and cannot tell who shall gather them.
And now Lord, what is my hope!
Truly my hope is even in thee.
Deliver me from all mine offences
and make me not a rebuke to the foolish.
I became dumb and opened not my mouth
for it was thy doing. Take thy plague away from me,
I am even consumed by means of thy heavy hand.
When thou with rebukes dost chasten man for sin,
thou makest his beauty to consume away,
like as it were a moth, fretting a garment;
every man therefore is but vanity.
Hear my prayer, O Lord,
and with thine ears consider my calling,
hold not thy peace at my tears!
For I am a stranger with thee and a sojourner, as all my fathers were.
O spare me a little, that I may recover my strength
before I go hence and be no more seen.

Psalm 39

The Choir of Magdalen College, Oxford

Choristers

Vova Brundukov
Ayan Chowdhury
Harry Colman Stewart
Leo Dolan
Rose Deputy Head Chorister
Flavius Dumitru
Blaise Durodie
Theo House
Henry Isaacs
Waynflete Deputy Head Chorister
Louis Isaacs
Alastair Mucklow
Joshua Rowe
Freddie Rowntree
Max Thomas
Robertshaw Head Chorister
Oscar Thomas
Charlie Yap
Jayme Wang
Shen Wang

Academical Clerks

Altos

Habiba Al-Khatib
Joshua Dennis
Joy Sutcliffe
Samuel Thyrr

Tenors

Maurice Cole
Richard Douglas
Andrew Doll
Sebastian Hill
Milo Hodgkiss
Richard Fuller-Maitland Head Clerk

Basses

Peter Brooks
Francis Brown
Piers Connor Kennedy [track 16 only]
Benjamin Watkins
Richard Fuller-Maitland Head Clerk
James Watkins

Organ Scholar Romain Bornes
Assistant Organist Alexander Pott



Photograph: © Hugh Warwick

The Choir of Magdalen College, Oxford was founded in 1480, as one of the largest choral foundations in late-medieval England, and this historic legacy has been preserved and maintained over five centuries. The Choir, which now enjoys an international reputation as one of the finest ensembles in the UK, exists primarily to sing the daily church services in Magdalen College Chapel. They also sing at a number of special occasions throughout the year, including the famous May Day celebrations, an ancient tradition dating back to the 16th century. The boy choristers are educated at Magdalen College School, and the Academical Clerks are ordinarily undergraduate members of the College, studying a range of subjects. Famous directors of the Choir who have held the ancient title, *Informator Choristarum* still in use today, include John Sheppard, Daniel Purcell, Sir John Stainer, Sir William McKie and Dr Bernard Rose.

Magdalen College Choir has toured Spain, Poland, the USA, Belgium and France in the last few years; concert appearances have included the BBC Proms and Cadogan Hall. The Choir has worked with a number of leading orchestras including the Britten Sinfonia, the Orchestra of the Age of Enlightenment and the Academy of St Martin in the Fields. In Oxford, they have collaborated with both composers and musicians to record albums under the Royal Opera House 'Opus Arte' label: recordings have included the music of John Ward and Thomas Tomkins with the celebrated viol group, Phantasm, and the work of the renowned composer of sacred music Matthew Martin. They have won a Gramophone award, and have collaborated with the film composer George Fenton, most notably in Richard Attenborough's movie, *Shadowlands*, with the Beatles member Sir Paul McCartney, and on the award-winning soundtrack for the BBC TV series, *Blue Planet*.

www.magdalencollegechoir.com

The Choir wishes to express its gratitude to the Friends of Magdalen College Choir, without whose generosity this recording would not have been possible.



Photograph: © Hugh Warwick

Mark Williams has been Informator Choristarum, Organist and Tutorial Fellow of Magdalen College, Oxford, where he directs the choir in daily services, continuing a tradition established in the 15th century, and teaches for the University's Faculty of Music, since January 2017. He was responsible for introducing to the Choir the first female Academical Clerks in the College's history and, for five years, he oversaw a project to replace the Chapel's organ with a new four-manual instrument by Hermann Eule Orgelbau of Bautzen, Germany, which was unveiled to wide acclaim in January 2023.

Mark Williams studied at Trinity College, Cambridge, and was for six years Assistant Organist of St Paul's Cathedral and Director of Music at St Paul's Cathedral School. Between 2009 and 2016, he held the post of Director of Music, College Lecturer and Fellow at Jesus College, Cambridge. He has appeared as organist, harpsichordist and conductor internationally and on album with many of the UK's leading ensembles,

including Britten Sinfonia, the London Philharmonic Orchestra, the English Chamber Orchestra, the City of London Choir, the Royal Philharmonic Orchestra, the Cambridge Singers, the Bournemouth Symphony Orchestra, The King's Consort, The Sixteen, Arcangelo, and the Gabrieli Consort and Players. He appears on over 40 albums and a number of soundtracks, and has appeared as a broadcaster on the BBC and as a recitalist, conductor, visiting speaker and lecturer in the UK, USA, India, China, South Africa, Zambia and several European countries. He is the Artistic Director of the William Byrd Festival which takes place annually in Portland, Oregon, USA, and a trustee of a number of charities focused on musical education both in the UK and abroad. He has worked with pop groups, crossover artists and appeared on major Hollywood film scores, and he has acted as musical consultant for various television programmes, including the ITV crime drama, *Endeavour*.

Recording Producer: James Whitbourn

Recording Engineer: Simon Kiln

Recorded at: Chapel of Magdalen College, Oxford, 26-28 June 2022

Cover Image: Chapel of Magdalen College, Oxford (detail), © Magdalen College
(Photograph: Hugh Warwick)

Design: Andrew Giles: discoyd@aegidius.org.uk



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