

# HIERONYMUS PRAETORIUS

Motets in 8, 10, 12, 16 & 20 Parts



INVENTA



ALAMIRE

His Majestys Sagbutts & Cornetts

Stephen Farr ORGAN

DAVID SKINNER

**HIERONYMUS PRAETORIUS** (1560–1629)

Motets in 8, 10, 12, 16 & 20 Parts

Alamire

His Majestys Sagbutts & Cornetts

Stephen Farr, *organ*

David Skinner

DISC ONE

1. **Dixit Dominus** *a12* [5:49]

2. **Nunc dimittis** *a8* [7:34]

3. **Sequentia: Grates nunc omnes** [8:03]

4. **Angelus ad pastores ait** *a12* [5:59]

5. **Ecce Dominus veniet** *a8* [4:52]

6. **Decantabat populus** *a20* [5:44]

7. **Kyrie summum** [9:12]

8. **Gloria summum** [10:29]

Total playing time [57:46]

DISC TWO

1. **Laudate Dominum** *a8* [4:36]

2. **Sanctus summum** [4:28]

3. **Agnus Dei summum** [5:34]

4. **Iubilate Deo** *a12* [4:59]

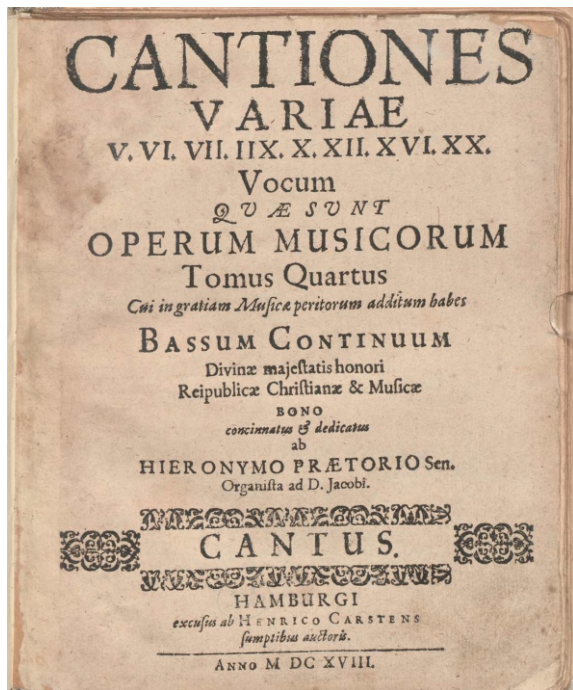
5. **Ecce quam bonum** *a8* [4:06]

6. **Levavi oculos meos** *a10* [5:28]

7. **Sequentia: Victimae paschali laudes** [7:47]

8. **Exultate iusti** *a16* [5:36]

Total playing time [42:39]



Hieronymus Praetorius: Cantiones Variæ, 1618

### Hieronymus Praetorius

At the beginning of the seventeenth century, Hieronymus Praetorius (1560–1629) of Hamburg stood pre-eminent among musicians in north Germany. He was the first significant figure in the city's early music history, followed by other distinguished composers such as Heinrich Scheidemann (1595–1663), Thomas Selle (1599–1663), Matthias Weckmann (1616–1674), and Christoph Bernhard (1628–1692), and in the eighteenth century by G.P. Telemann (1681–1767) and C.P.E. Bach (1714–1788). While organist of the large *Jacobikirche* from 1586–1629, Praetorius composed some 100 Latin and German motets for five to twenty voices (from one to four choirs), six masses, and nine Magnificat settings for double-choir. These were gathered together by Praetorius and published in a five-volume edition of eight partbooks and optional continuo part under the title *Opus musicum I–V* between 1599 and 1625. His substantial body of organ works is preserved in the *Visby Orgel-Tabulatur* (Hamburg, 1611). Especially because of his early contributions to the German-Venetian polychoral style, as well as the quality and quantity of his works, Hieronymus Praetorius created a significant musical legacy becoming the first Hamburg musician of international renown.

Born in Hamburg on 10 August 1560, Praetorius received his childhood education

in the Johanneum Latin school. After beginning organ instruction with his father, Jacob Praetorius I (c. 1540–1586), he studied with Hinrich thor Molen, the *Petrikirche* organist and in 1574 was sent by the elders of the *Jacobikirche* to Cologne for two years of further study with Albin Walran. Praetorius first became organist at the Erfurt *Predigerkirche* from 1580 to 1582, when he returned to Hamburg to become assistant organist to his father at the *Jacobikirche*. Upon his father's death in 1586, Hieronymus became first organist at the *Jacobikirche* and also organist and church recordkeeper at the nearby *Gertrudenskapelle*. Three of his four sons were organists and composers in Hamburg, too, continuing the Praetorius name into the middle of the seventeenth century. All composed both sacred vocal and organ music, as well as occasional motets for prominent Hamburg citizens and family members.

Together with Michael Praetorius (1571–1621), unrelated to the Hamburg family, Hieronymus Praetorius belongs to the first generation of seventeenth-century north-German composers of polychoral works, along with Philipp Dulichius (1562–1631) and Friedrich Weissensee (c. 1560–1622). All these composers knew the polychoral style only from widely circulated collections of Italian sacred music, as well as the works of Orlando Lassus (1532–1594) and Jacobus Gallus (1550–1591), while the southern German composers most influenced by the Italians, notably Hans Leo Hassler,

learned the style directly from the Italian masters Andrea (1533–1585) and Giovanni Gabrieli (1557–1612) in Venice. In 1596 Hieronymus was invited to the extraordinary Gröningen organ examination which Hans Leo Hassler (1564–1612) and Michael Praetorius also attended. This was probably his only personal contact with other composers of polychoral works.

The five volumes of Praetorius's *Opus musicum* contain all of his vocal music except for the chorale harmonizations. These publications were owned by many north-German churches and Praetorius's music formed a standard part of their choral repertoire during the entire seventeenth century. The elders of the *Jacobikirche*, the Hamburg City Council, and other distinguished citizens financially supported the initial publications and several of the volumes were later newly typeset and re-issued in Frankfurt and Antwerp. At least sixteen single motets were reprinted in large popular anthologies of the time, and over 200 scribal copies of individual works were made from the printed editions and are listed in European library catalogues and church inventories.

Performances of Praetorius's sacred works were directed by the Hamburg city Cantor who led the choir of boys, a few teachers, and eight paid singers, often assisted by eight city instrumentalists and a pool of

freelance players. Although the original printed editions designate no instruments aside from optional *basso seguente* for organ and all parts have words underlaid, documents of the time describe instrumentation practices, especially those advocated by Michael Praetorius in his *Syntagma musicum* (1619) which can be applied to most of Hieronymus's works.

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### The Music

Hieronymus's music has not fared well in terms of exposure with other polychoral masters of the late Renaissance such as the Gabrielis, Hassler and others. Some of his eight-part works have relatively recently made it on to disc, but his largest polychoral works largely have remained silent doubtlessly owing to the required performing forces and sheer expense of production. For this recording not only are some of the lesser-known eight-part works introduced, but also those for ten, twelve, sixteen and twenty voices. All of these have been freshly edited from the various volumes of Hieronymus's *Opus musicum*, all published in Hamburg, while the organ *alternatim* Sequences and the Missa Summa are heavily reliant on Klaus Beckmann's edition of 2002 published by Schott. Given the ample scoring, multiple forces were demanded in order adequately to realise the music. Here we have

much valued information from Michael Praetorius's previously mentioned three-volume *Syntagma Musicum*, published between 1614 and 1620. Concerning performance practice, he does concede that some of his solutions might be misjudged and criticised by others who might have an entirely different viewpoint: 'Every day something more, or something better may come to light'. Michael Praetorius then goes on to outline no fewer than twelve principal styles of performance options of polychoral 'concertati', where multiple choirs of varying combinations of voices and instruments perform over a *basso continuo*, involving numerous combinations of voices and practically every instrument under the sun whether they be plucked, bowed or blown. Here we have opted primarily for varying arrangements of cornetts, sackbuts and singers over a chamber organ continuo. Still, there are a number of practical considerations to tackle, not least the sheer range of voices from low bass B flat (below the stave) to top soprano A, but which parts are best suited for instruments or voices (it is often the case that, apart from the *basso profundo* of the bottom choir, these could be played or sung by either). Attention must also be paid to articulation of the text, and, most crucially, the overall balance of the mammoth textures.

Various combinations are here explored from the doubling of voices and instruments, or a judicious mix between the choirs, such as

in *Dixit Dominus*, *Angelus ad pastores ait*, *Tubilate Deo* and *Levavi oculos meos*, while *Decantabat populus* and *Exultate iusti* are perfectly crafted for a 'call and response' effect between choirs of singers and instruments. The eight-part works have been allocated to solo instruments (**Ecce Dominus** and **Ecce quam**) and voices only (**Nunc dimittis** and **Laudate Dominum**). The two sequences and *Missa Summa* are for solo organ and plainchant, providing a most fitting contrast the larger works; the selection not only demonstrates Hieronymus's mastery of the instrument but also his delicate handling of textures which the organist might freely bring out from among the many colours of a large early modern organ. Altogether we are here provided with, for the first time on record, a near-complete stylistic snapshot of this relatively unknown northern European master polyphonist.

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### The Organ at Roskilde

The organ in Roskilde Cathedral – universally recognised as one of the most important instruments of its type – has followed a complex path to its current incarnation. Rebuilt and modernised several times since 1554–55, when Herman Raphaelis Rodenstein built his new instrument in the cathedral, the organ nonetheless still retains a

significant proportion of early pipework, along with some parts of the 1554 façade. In its present form, the instrument is the result of a painstaking restoration and rebuilding undertaken between 1988 and 1991 by the Danish organ-builder Marcussen, advised by the organ historian Cor Edskes and the cathedral organist Kristian Olesen. Meticulous archival research facilitated the reconstruction of the sixteenth-century pipe-scales, and the composition of materials and techniques of construction employed in the original organ were also carefully observed. The resulting musical instrument, rich in subtle colour and aided by a clear but wonderfully resonant acoustic, is one of the finest imaginable for the realisation of seventeenth-century repertoire.

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### Roskilde Organ Specification

Rygspositiv (I)	Manualværk (II)
Principal 4'	Principal 8'
Gedackt 8'	Spitzflöjte 8'
Gedackt 4'	Bordun 16'
Oktava 2'	Oktava 4'
Sesquial II	Rohrflöjte 4'
Salicional 2'	Nassath 3'
Sedecima 1'	Super Oktava 2'
Mixtur III 2/3'	Mixtur IV-V 1 1/3'
Hobby 8	Trompet 8'

Brystpositiv (III)	Pedal
Gedackt 8'	Principal 16'
Waldflöjte 2'	Oktava 8'
Gedacktflöjte 4'	Gedackt 8'
Octava 2'	Octava 4'
Sedecima 1'	Mixtur IV 2'
Regal 8'	Posaun 16'
Geigen Regal 4'	Trompet 8'
Gedacktflöjte 4'	Schalmeje 4'

H. Raphaëlis Rottenstein-Pock, 1554-1555  
 Nic. Maas, 1611  
 G. Mülsch, 1654  
 Botzen, 1691(?)  
 Marcussen & Son, Restoration/Reconstruction completed 1991

Manual range: Manualværk and Brystpositiv:  
 C D E F G A B – c'''  
 Rygspositiv C D E F – c'''  
 Pedal range: C D E F – d'  
 Couplers: Mv+Bp, Mv+RP, P+Mv, P+RP  
 Tremulants: Manualværk, Rygspositiv, Pedal

Cimbelstern with bells  
 Nightingale  
 Calcant bell

Key action: Mechanical  
 Stop action: Mechanical  
 Stops: 33

### Texts & Translations

#### Disc One

##### 1. Dixit Dominus *♩*12

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuae in splendoribus sanctorum: ex utero, ante luciferum, genui te. Juravit Dominus et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech. Dominus a dextris tuis: confregit in die irae suae reges. Judicabit in nationibus, implebit ruinas [cadavera]: conquassabit capita in terra multorum. De torrente in via bibet: propterea exaltabit caput.

#### Psalm 110

##### 2. Nunc dimittis *♩*8

Nunc dimittis servum tuum, Domine; secundum verbum 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.

*Song of Simeon, Luke 2: 29–32*

##### 3. Sequentia: Grates nunc omnes

Grates nunc omnes reddamus Domino Deo qui sua natiuitate Nos liberavit de Diabolica potestate. Huic oportet ut canamus cum Angelis Semper gloria in excelsis.

*Sequence for Midnight Mass at Christmas*

*The Lord said unto my Lord, Sit thou on my right hand, until I make thine enemies thy footstool. The Lord shall send the rod of thy strength out of Sion: rule thou in the midst of thine enemies. The people shall be willing in the day of thy power, in the beauties of holiness from the womb in the morning: thou hast the dew of thy youth. The Lord hath sworn, and will not repent: Thou art a priest for ever after the order of Melchizedek. The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen; he shall fill the places with the dead bodies; he shall wound the heads over many countries. He shall drink of the brook in the way: therefore shall he lift up his head.*

*Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, Which thou hast prepared before the face of all people. To be a light to lighten the Gentiles, and to be the glory of thy people Israel. 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.*

*Let us now all return thanks to the Lord God, who by his nativity freed us from the devil's power. For this is right that we sing with the angels, forever let there be glory in the highest.*

#### 4. Angelus ad pastores ait $\alpha 12$

Angelus ad pastores ait: annuntio vobis gaudium magnum, quia natus est vobis hodie salvator mundi. Alleluia.

Gloria in excelsis Deo, et in terra pax hominibus voluntatis.

In hoc natali gaudio

Benedicamus Domino

Laudetur sancta trinitas

Deo dicamus gratias.

*Antiphon, Nativity of Our Lord, ending with the final two verses of the hymn 'Puer natus in Bethlehem'*

#### 5. Ecce Dominus veniet $\alpha 8$

Ecce Dominus veniet, et omnes sancti eius cum eo.

Et erit in die illa lux magna, et exhibit de Ierusalem sicut aqua munda.

Et regnabit Dominus in aeternum super omnes gentes.

Alleluia.

*Lauds Antiphon, Advent*

#### 6. Decantabat populus $\alpha 20$

Decantabat populus Israel et universa multitudo Iacob caneat legitime et David cum cantoribus citharam percutiebat in domo Domini, et laudes caneat.

*Matins Responsory, Third Sunday after Easter*

#### 7. Kyrie Summum

Kyrie, fons bonitatis pater ingenite a quo bona cuncta procedunt, eleison.

Christe, unice deitatis genite qui de virgine nasceris mundo mirifice sicut praedixerunt prophetae, eleison.

Kyrie, ignis divinae pectora nostra succendens ut digni pariter te laudare possimus semper, eleison.

#### 8. Gloria Summum

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex coelestis, Deus Pater omnipotens.

*The angel said to the shepherds: I bring you tidings of great joy for the Saviour of the world has been born to you today. Alleluia.*

*Glory be to God in the highest, and peace on earth to men of good will. Come then, and on this natal day*

*Rejoice before the Lord and pray.*

*And to the holy One in three,*

*Give praise and thanks eternally.*

*Behold, the Lord comes and all his saints with him.*

*And on that day there will be a great light, and it will flow from Jerusalem like pure water.*

*And the Lord will reign over all people for eternity.*

*Alleluia.*

*And people did sing in Israel, and the whole congregation of Jacob did sing together, and David with his singers played the lute in the temple of the Lord, and sang praises to the Lord.*

*Lord, fountain of goodness, from whom all good things proceed from the Father unbegotten, have mercy.*

*Christ, the only begotten of the Father and born of a virgin, wonderful world of the prophet, have mercy.*

*Lord, fire divine are our hearts with fare, that you may always be able to cry out with one accord, have mercy.*

*Glory to God in the highest, and on earth peace to people 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, heavenly King, O God, almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God,*

Domine Fili unigenite, Iesu Christe, Domine Deus, Agnus Dei, Filius Patris, 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 sitissimus, Iesu Christe, cum Sancto Spiritu: in gloria Dei Patris. Amen.

#### Disc Two

##### 1. Laudate Dominum $\alpha 8$

Laudate Dominum in sanctis eius; laudate eum in firmamento virtutis eius.

Laudate eum in virtutibus eius;

laudate eum secundum multitudinem magnitudinis eius.

Laudate eum in sono tubae;

laudate eum in psalterio et cithara.

Laudate eum in tympano et choro;

laudate eum in chordis et organo.

Laudate eum in cymbalis benesonantibus;

laudate eum in cymbalis iubilationis.

Omnes spiritus laudet Dominum.

*Psalm 150*

##### 2. Sanctus Summum

Sanctus, sanctus, sanctus, Dominus Deus Sabbaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domine.

Hosanna in excelsis.

##### 3. Agnus Dei Summum

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

##### 4. Iubilare Deo $\alpha 12$

Iubilare Deo, omnis terra;

psalmum dicite nomini eius; date gloriam laudi eius.

*Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.*

*Praise ye the Lord in his holy places; praise him in the firmament of his power. Praise him for his might acts; praise him according to the multitude of his greatness. Praise him with the sound of the trumpet; praise him with the psaltery and harp. Praise him with timbrel and choir; praise him with strings and organs. Praise him with high sounding cymbals; praise him with cymbals of joy: Let every spirit praise the Lord.*

*Holy, holy, holy, Lord God of Sabbaoth. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he whom comes in the name of the Lord. Hosanna in the highest.*

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

*O be joyful in God, all ye lands: sing praises unto the honour of his Name, make his praise to be glorious.*





Recording sessions in St Augustine's, Kilburn, London

Dicite Deo: Quam terribilia sunt opera tua, Domine, in multitudine virtutis eius mentientur tibi inimici tui. Omnis terra adoret te, et psallat tibi, psalmum dicat nomini tuo.

*Psalm 66, vv. 1–4*

**5. Ecce quam bonum a8**

Ecce quam bonum et quam iucundum, habitare fratres in unum. Sicut unguentum in capite, quod descendit in barbam, barbam Aaron, quod descendit in oram vestimenti eius, Sicut ros Hermon, qui descendit in montem Sion. Quoniam illic mandavit Dominus benedictionem, et vitam usque in saeculum.

*Psalm 133*

**6. Levavi oculos meos a10**

Levavi oculos meos in montes, unde veniet auxilium mihi. Auxilium meum a Domino, qui fecit caelum et terram. Non det in commotionem pedem tuum, neque dormitet qui custodit te. Ecce non dormitabit neque dormiet qui custodit Israel. Dominus custodit te; Dominus protectio tua super manum dexteram tuam. Per diem sol non uret te, neque luna per noctem. Dominus custodit te ab omni malo; custodiat animam tuam Dominus. Dominus custodit introitum tuum et exitum tuum, ex hoc nunc et usque in saeculum.

*Psalm 121*

**7. Sequentia: Victimae paschale laudes**

Victimae paschale laudes immolent Christiani. Agnus redemit oves Christus innocens patri reconciliavit peccatores. Mors et vita duello conflixere mirando dux vitae mortuus regnat vivus. Dic nobis Maria quid vidisti n via?

*Say unto God: O how wonderful art thou in thy works, Lord, through the greatness of thy power shall thine enemies be found liars unto thee. For all the world shall worship thee: sing of thee, and praise thy Name.*

*Behold, how good and pleasant it is for brethren to dwell together in unity. It is like the precious ointment upon the head, that ran down unto the beard, even unto Aaron's beard: that went down to the skirts of his garments. Like as the dew of Hermon, and as the dew descended upon the mountains of Sion; for there the Lord commanded his blessing, even life for evermore.*

*I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh even from the Lord, who hath made heaven and earth. He will not suffer thy foot to be moved, and he that keepeth thee will not sleep. Behold, he that keepeth Israel, shall neither slumber nor sleep. The Lord himself is thy keeper; the Lord is thy defence upon thy right hand. So that the sun shall not burn thee by day: neither the moon by night. The Lord shall preserve thee from all evil: yea, it is even he that shall keep thy soul. The Lord shall preserve thy going out and thy coming in, from this time forth for evermore.*

*Christians, to the Paschal Victim offer sacrifice and praise. The sheep are ransomed by the Lamb; and Christ, the undefiled, hath sinners to his father reconciled. Death with life contended: combat strangely ended. Life's own champion, slain, yet lives to reign. Tell us, Mary: say what thou didst see upon the way.*

Sepulchrum Christi viventis et gloriam vidi resurgentis.  
Angelicos testes sudarium et vestes. Surrexit Christi  
spes mea praecedet suos in Galilaeam.  
Credendum est magis soli Mariae veraci quam  
Iudaeorum turbae fallaci. Scimus Christum surrexisse  
amor tuis vere tu nobis victor rex miserere. Amen. Alleluia.

#### 8. Exultate iusti 16

Exultate iusti in Domino; rectos decet collaudatio.  
Confitemini Domino in cithara;  
in psalterio decem chordarum psallite illi.  
Cantate ei canticum novum;  
bene psallite ei in voceferatione.  
Quia rectum est verbum Domini,  
et omnia opera eius in fide.  
Diligit misericordiam et iudicium;  
misericordia Domini plena est terra.

*Psalm 33, vv. 1–5*

*The tomb the living did enclose; I saw Christ's glory as he rose.  
The angels were attesting; shroud with grave-clothes resting.  
Christ, my hope, has risen: he goes before you into Galilee.  
Happy are they who believe Mary's truth before deceiving Jewry.  
That Christ is truly risen from the dead we know.  
Victorious King, thy mercy show. Amen. Alleluia.*

*Rejoice in the Lord, O ye righteous; for praise is comely  
for the upright. Praise the Lord with harp:  
sing unto him with the lute, an instrument of ten strings.  
Sing unto the Lord a new song:  
sing praises lustily unto him with a good courage.  
For the word of the Lord is true,  
and all his works are faithful.  
He loveth righteousness and judgement:  
the earth is full of the goodness of the Lord.*



Alamire (Photography: Clive Barda)



## Alamire

Alamire boasts some of the finest consort singers in the world under the directorship of David Skinner. Inspired by the great choral works of the medieval and early modern periods, the ensemble expands or contracts according to repertoire and often combines with instrumentalists, creating imaginative programmes to illustrate musical or historical themes. The ensemble was formed in 2005 by three friends and early music experts: David Skinner, Rob Macdonald and Steven Harrold.

Performing extensively throughout Europe and the USA, the consort recorded for several years with Obsidian Records, founded by Martin Souter, for whom they have won a number of awards. In 2015 they received the coveted Gramophone Award (Early Music) for *The Spy's Choirbook*, while *Anne Boleyn's Songbook* was nominated for a BBC Music Award, and was 'CD of the Year' (Choral & Song) in Australia's *Limelight Magazine*. *Thomas Tallis: Songs of Reformation* was met with widespread media acclaim, being featured on various media outlets including BBC's Breakfast Television. The project commemorated the beginning of the European Reformations, famously initiated by Martin Luther on 31 October 1517, and

offered new perspectives on Thomas Tallis, Queen Katherine Parr and the advent of the English Reformation.

The ensemble continues under the new label Inventa, with the same underlying principles of offering rich, historically informed projects that not only shed light on rarely performed repertoire but also on the historical events surrounding them.

[www.alamire.co.uk](http://www.alamire.co.uk)

## David Skinner

David Skinner divides his time equally as a scholar and choral director. An engaging presenter he has worked extensively for BBC radio, appearing in and writing a variety of shows on Radios 3 and 4. He acted as music advisor for the *Music and Monarchy* series on BBC 2 with David Starkey, and was Music Consultant for the BBC 4 documentary *Evensong* with Lucy Worsley. He has published widely on music and musicians of early Tudor England, and his latest publications include an historical introduction for a facsimile publication of Royal College of Music, MS 1070 – *The Anne Boleyn Music Book* – as well as a collected edition of Tallis's Latin church music for *Early English Church Music* (Stainer & Bell).

David is Fellow and Osborn Director of Music at Sidney Sussex College in the University



David Skinner (Photography: Clive Barda)



His Majestys Sagbutts & Cornetts (Photography: Resonus Limited)

of Cambridge where he teaches historical and practical topics from the medieval and renaissance periods. He directs the Choir of Sidney Sussex College, with whom he has toured and made highly acclaimed recordings, and is frequently invited to lecture, lead workshops and coach choirs throughout Europe and the USA.

#### **His Majestys Sagbutts & Cornetts**

His Majestys Sagbutts & Cornetts (est. 1982) is an internationally renowned, pioneering ensemble of the UK's premier virtuoso brass players who specialise in historically informed performances of Renaissance and Baroque music.

The pre-eminent group of its kind, HMSC celebrates its thirty-seventh birthday in 2019 and continues to delight audiences worldwide with the glorious sounds of its noble instruments.

The illustrious name of this world-leading cornett and sackbut ensemble is taken from *five-part things for His Majestys Sagbutts & Cornetts* by composer Matthew Locke (1621–77), which were performed during the coronation festivities of King Charles II in 1661. Although essentially a recital group, HMSC pursues constantly diverse activities. Individual members teach at conservatoires and universities across Europe and HMSC is periodically invited to give masterclasses and workshops

globally. The ensemble enjoys frequent collaborations with other forces, most recently with Magdalena Consort and Fretwork for the Orlando Gibbons Project. HMSC is especially delighted to have recorded the music of Hieronymus Praetorius with Alamire under the direction of David Skinner in September 2018. Other recent highlights include thirty-fifth Birthday Celebrations at St John's Smith Square (London), opening concert at Pórtico do Paraíso International Festival (Spain) and recital at Schöntal Abbey for Hohenloher Kultursommer (Germany).

HMSC has numerous recordings to its credit. Its own record label SFZ Music was launched over a decade ago, boasting HMSC's critically acclaimed recordings of the complete instrumental works of Giovanni Battista Grillo, *Buccaneer*, *The Twelve Days of Christmas* and many more.

[www.hmsc.co.uk](http://www.hmsc.co.uk)

#### **Stephen Farr**

Stephen Farr is Director of Music at St Paul's Church Knightsbridge, a post which he combines with a busy freelance career as soloist, teacher, and ensemble and continuo player with many leading ensembles. He was Organ Scholar of Clare College Cambridge, graduating with a double first in Music and an MPhil in Musicology; he also holds a PhD from the University of Surrey.

Stephen Farr works frequently with the leading Baroque ensembles in the UK as continuo player and soloist. He also has an established reputation as one of the leading organ recitalists of his generation, with a wide-ranging discography to his credit; recent releases on Resonus Classics have included J.S. Bach's *Clavierübung III* and *Chorale Partitas* (part of a projected recording of the complete organ works), music from the seventeenth century English repertoire, works by Judith Bingham, and the complete organ works of Kenneth Leighton ('a towering triumph' – *The Observer*). As a soloist he has played throughout Europe, in North and South America, and in Australia, and has appeared in the UK in venues including the Royal Albert Hall (where he gave the premiere of Judith Bingham's *The Everlasting Crown* in a solo recital in the BBC Proms 2011, and appeared with the BBC Symphony Orchestra under Sakari Oramo as a concerto soloist in the 2015 season); the Royal Festival Hall; Symphony Hall, Birmingham; Westminster Cathedral; King's College, Cambridge; St Paul's Cathedral Celebrity Series; and Westminster Abbey. He also appears frequently on BBC Radio 3, notably with the BBC Singers.

Other ensemble work has included engagements with the Berlin Philharmonic, the City of Birmingham Symphony Orchestra, the Bournemouth Symphony Orchestra, and

the Philharmonia; he made his debut in the Amsterdam Concertgebouw in 2005. In 2017 he was appointed Chief Examiner of the Royal College of Organists. He teaches organ at Cambridge and Oxford Universities.

[www.stephenfarr.co.uk](http://www.stephenfarr.co.uk)



Stephen Farr



**Alamire**, Directed by David Skinner

**Sopranos**

Grace Davidson  
Fiona Fraser  
Camilla Harris  
Rachel Haworth  
Katy Hill  
Kirsty Hopkins

**Altos**

Helen Charlston  
Hannah Cooke  
Martha McLorinan  
Ellie Minney  
Clare Wilkinson

**Tenors**

Guy Cutting  
Steven Harrold  
Nicholas Todd  
Simon Wall

**Baritones**

Richard Bannan  
Gregory Skidmore

**Basses**

James Birchall  
Tom Flint  
William Gaunt  
Robert Macdonald

**Organs**

Stephen Farr

**His Majestys Sagbutts & Cornetts**

**Cornetts**

Jeremy West (JW)  
Jamie Savan (JS)  
Helen Roberts (HR)  
Darren Moore (DM)

**Sackbuts**

Stephanie Muncey Dyer (SMD)  
Susan Addison (SA)  
Martyn Sanderson (MS)  
Catherine Motuz (CM)  
Yosuke Kurihara (YK)  
Joost Swinkels (JS)

Treble cornetti by Matthew Jennejohn (JW), John McCann (JS), Paolo Fanciullacci (HR) and Serge Delmas (DM); mouthpieces by Keith Rogers / Christopher Monk Instruments (JW), Graham Nicholson (JS), Sam Goble (HR) and Serge Delmas (DM). Tenor cornett by Nicholas Perry / Christopher Monk Instruments (JW) with mouthpiece by Keith Rogers / Christopher Monk Instruments (JW). Alto trombone by Ewald Meinl (SMD). Tenor trombones after Anton Dreuwelwecz, Nuremberg 1595 by Ewald Meinl (SMD) and after Sebastian Hainlein, Nuremberg 1632 by Blechblasinstrumentenbau Egger (SA, MS, CM); mouthpieces RT-5.5V (SMD), RT-6V (MS) and RT-6 (SA & CM) by Blechblasinstrumentenbau Egger. Bass trombones in F after Georg Nicolaus Oller, Stockholm 1640 by Ewald Meinl (YK & JS); mouthpieces by Geert Jan van der Heide (YK & JS).

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11–13 September 2018 (choir & ensemble) & in  
Roskilde Cathedral, Denmark on 5 January 2019 (solo organ).

Project Patron: Mrs Patricia Brown  
Producers: Nigel Short (London) & Adam Binks (Roskilde)  
Engineers: Adam Binks (London) & Viggo Mangor (Roskilde)  
Editor: Adam Binks

Executive Producers: Adam Binks & David Skinner  
Editions: Francis Bevan (Music Engraver) & David Skinner  
Six stop continuo organ made by Robin Jennings in 1999

Recorded at 24-bit/96kHz resolution  
Session photography © Resonus Limited

Performing pitch: A=432

Cover image: *Ecce Homo* by Follower of Dirck Bouts (c. 1415–1475)

