



This Christmas Night

The Choir of Worcester College, Oxford
Stephen Farr

This Christmas Night

Contemporary Carols

The Choir of Worcester College, Oxford

Stephen Farr *conductor*^{1, 3, 5-7, 9-10, 12-15, 18-19} and *organ*^{2, 4, 8, 11, 16-17, 20}

Edward Turner *conductor*^{2, 4, 11, 16, 17} and *organ*^{7, 9, 13, 19}

Nicholas Freestone *organ*⁶

About Stephen Farr:

'[Farr's] breadth of vision, intense sense of purpose and brilliant technique combine to make this a recording which [...] deserves repeated listening'
Gramophone

'[Farr] brought an inventive flair to his choice of registers, offering a reading of notable light and shade'
Tempo

Hafliði Hallgrímsson (b. 1941) 1. Joseph and the Angel *	[3:43]	Mark-Anthony Turnage 11. Claremont Carol *	[4:08]
Anthony Piccolo (b. 1946) 2. I look from afar	[6:19]	Howard Skempton (b. 1947) 12. There is no rose *	[2:39]
Thomas Hyde (b. 1978) 3. Sweet was the song *	[2:07]	Gabriel Jackson (b. 1952) 13. Hush! my dear *	[3:30]
Mark-Anthony Turnage (b. 1960) 4. Christmas Night *	[2:45]	Peter Maxwell Davies (b. 1934) 14. Fleecy Care Carol *	[2:58]
John McCabe (b. 1939) 5. Mary laid her child	[2:21]	Cecilia McDowall (b. 1951) 15. Of a Rose *	[2:48]
Malcolm Williamson (1931-2003) 6. This Christmas Night	[3:06]	Geoffrey Bush (1920-1998) 16. 'Twas in the year that King Uzziah died	[3:05]
Matthew Martin (b. 1976) 7. I sing of a Maiden *	[2:29]	Elisabeth Lutyens (1906-1983) 17. Nativity	[5:55]
Thomas Hyde 8. Improvisation on 'Puer Natus' *	[5:16]	Edmund Rubbra (1901-1986) 18. Let us securely enter	[2:18]
Judith Bingham (b. 1952) 9. Tu creasti Domine *	[4:02]	Kenneth Leighton (1929-1988) 19. O leave your sheep	[4:14]
Richard Allain (b. 1965) 10. Balulalow *	[1:50]	20. Veni Redemptor – A Celebration	[10:16]
		Total playing time	[75:59]

* world premiere recording



The Choir of Worcester College, Oxford recording in the chapel of Keble College, Oxford

This Christmas Night

The theme of the Christmas story continues to inspire composers the world over, with more choral music written for this particular season than any other in the Church's calendar. The tradition is perhaps strongest in the British Isles, with its long-established and flourishing choral tradition that includes the creation of the ubiquitous service of Nine Lessons and Carols, which dates from 1880. This programme of works for the Christmas period, either by British composers or those who have lived in Britain, attempts to bring together some lesser-known works from the latter half of the twentieth century and the beginning of the twenty-first century, with a selection linked with Worcester College, Oxford.

No fewer than three of the composers represented in this recording have strong connections with Worcester College, the earliest of these being Edmund Rubbra (1901-1986), who was a fellow of the college and lecturer at the newly formed Faculty of Music from 1947 until his retirement in 1968. A composer largely known for his work as a symphonist (he wrote eleven works in the genre), he also composed a substantial body of – mostly sacred – choral works. The tune for th short and relatively simple carol, **Let us**

securely enter, Op. 93, was written in 1924, with the harmonisation completed some years later in 1956, along with a dedication to the Elizabethan Singers. Rubbra himself translated the original French text (*Entrez-tous en sureté*) by the seventeenth-century writer, Christin Prost.

It was during his time as a student of Classics at The Queen's College, Oxford that Kenneth Leighton (1929-1988) first came into contact with Rubbra. As student and lecturer, they began at Oxford during the same year, with Rubbra (along with Bernard Rose) providing guidance to Leighton during his subsequent B.Mus. studies. Following study in Rome with the *avant garde* composer Goffredo Petrassi and university appointments in Leeds and Edinburgh, it was ultimately as Rubbra's successor that Leighton returned to Oxford as a Fellow of Worcester College in 1968. Just two years later in 1970, Leighton was tempted back to Edinburgh to become the Reid Professor, a post which he held until his untimely death in 1988.

Both **Veni Redemptor – A Celebration**, Op. 93 and **O leave your sheep** take their inspiration from existing themes. The solo organ work *Veni Redemptor* is based on the plainsong Advent hymn *Veni, redemptor gentium* (Come, thou redeemer of the earth) – a hymn thought to have been written by

St Ambrose of Milan (340-397) – while *O leave your sheep* is an arrangement of a French carol. The earlier of these two works, *O leave your sheep*, was written in July of 1962 at the request of the publisher Novello for inclusion in the volume *Sing Nowell*.

Veni Redemptor – A Celebration was commissioned by William Mathias for the 1985 North Wales International Music Festival and was first performed in September 1985 by the organist John Scott in St Asaph Cathedral. Leighton described the hymn as a ‘celebration of Christmas which gives expression to awe and majesty as well as to joy and brightness’, which is reflected in the concentrated introduction that gives way to a resplendent Allegro. The piece continues to grow in stature until the final cadenza statement of the plainsong.

Thomas Hyde (b. 1978) – the most recent composer to have an association with Worcester College – was a student at both Oxford and London’s Royal Academy of Music, before being appointed a lecturer in music at Worcester College in 2008. The first of his two works in this recording, **Sweet was the song**, was composed in 2003 to a commission from the Hampstead Chamber Choir and dedicated to the composer’s sister. A gently rocking lullaby

underlies an expressive and exquisitely crafted setting of this well-known text by William Ballet, taken from the early-seventeenth century manuscript Lute book in Trinity College, Dublin. In contrast to the calm of Sweet was the Song, is the intricate toccata-like **Improvisation on ‘Puer natus’**, Op. 12 No. 1, for solo organ. It was written in 2010 for a Christmas broadcast on BBC Radio 3 and the EBU and first performed by Stephen Farr in St Paul’s Church, Knightsbridge. Subsequently incorporated into his Suite on Plainchant Themes, Op. 12, the work builds gradually and almost relentlessly in intensity towards an ebullient statement of the plainsong in the closing stages of the work.

As one of the most prolific living British composers, Mark-Anthony Turnage (b. 1960) has written only a handful of choral works. The two settings here for upper voices and organ – **Christmas Night** and **Claremont Carol** – lack nothing of the unique and idiomatic style found in many of his larger scores. The immense variety of genres that influence Turnage’s work – including jazz and blues as well as popular styles – are clear from the opening of Christmas Night, which was written for Reverend Joseph Hawes and All Saints, Fulham. The text by The Right Reverend William Ind – a former Bishop of Truro – speaks of Christ

bringing light to the world in the dead of night. Composed for the Claremont School in Tunbridge Wells, Claremont Carol is a setting of the familiar Joseph Mohr text *Silent Night*. Treated strophically, each verse goes through a variation before the syncopated opening theme becomes augmented accentuating the luxurious harmony.

A member of the BBC Singers for many years and subsequently their composer-in-association from 2004 to 2009, Judith Bingham (b. 1952), has returned regularly to the choral medium. Born in Nottingham and raised in Mansfield and Sheffield, she studied singing and composing at London’s Royal Academy of Music, where her tutors included Alan Bush and Eric Fenby, with further lessons from Hans Keller. A winner of many awards – including no fewer than four British Composer Awards – Bingham has also written for diverse groups including orchestral, instrumental, concertos, chamber, and brass groups, in addition to her considerable choral output. **Tu creasti Domine** was written in 1989 and later revised in 2011. A setting of a text by the Anglo-French writer and poet Hilaire Belloc (1870-1953), the influence of the French organ school on Bingham’s music is clear, with a keen sense of harmony that often borders on exotic, while the closing image

of paradise remains unresolved.

Born and brought up in Sydney, Australia, Malcolm Williamson (1931-2003) spent much of his life in England, eventually becoming the first non-British holder of the title of Master of the Queen’s Music, a post he held from 1975 until his death. **This Christmas Night** is a setting of a text by Mary Wilson, a poet perhaps more well-known for being the wife of former British Prime Minister, Harold Wilson. A rich and sumptuous setting of the text, Williamson captures the warmth of the Christmas story.

Successor to Malcolm Williamson as Master of the Queen’s Music, Sir Peter Maxwell Davies (b. 1934) trained at the then Royal Manchester College of Music and was part of the influential New Music Manchester Group along with Harrison Birtwistle, Alexander Goehr and the pianist John Ogdon. Dedicated to HM The Queen and HRH The Duke of Edinburgh for Christmas 2010, **Fleecy Care Carol** was premiered on 12 December in the same year by the Choir of the Chapel Royal, St James’s Palace, conducted by Andrew Gant. It was the latest in a series of carols that Maxwell Davies has composed each year since his appointment as Master of the Queen’s Music as a personal gift to the sovereign, and is a setting of an English folk song. In a fairly straightforward strophic

carol Maxwell Davies combines a folk-like melody with his own distinctive musical language.

Like Maxwell Davies, John McCabe (b. 1939) was also a student at the Royal Manchester College of Music – in the generation following the New Music Manchester Group – and is well-known as both a pianist and a composer. Studying under Gordon Green and Thomas B. Pitfield, McCabe was a prolific writer of music from an early age and has since written a wide range of genres. **Mary laid her child** is a setting of a text by the Cumbrian poet, Norman Nicholson (1914-1987). McCabe echoes the unequivocal writing of Nicholson in his accessible yet uncompromising carol.

Born in Chester, and a pupil of Cornelius Cardew, the music of Howard Skempton (b. 1947) is immediately identifiable through its refined economy and stillness, often tranquil but deceptively simple. The uncluttered quality of many of Skempton's works is typified by **There is no rose** – a setting of an anonymous fifteenth-century carol, which focuses on the role of the Blessed Virgin Mary – the virtuous rose that brought Jesus into the world.

A former composer-in-association with the National Youth Choir of Great Britain,

Richard Allain (b. 1965) has written in a diverse number of musical genres including choral and music theatre, while maintaining a career in music education, and is an innovative and creative voice in contemporary music. The Scots text of **Balulalaw** – attributed to the sixteenth-century poets and brothers James, John, and Robert Wedderburn from Dundee – is a gentle yet luxurious lullaby for the infant Christ.

Currently a rising star in British music, Matthew Martin (b. 1976) has been commissioned to write for most of the major choirs in the UK as well as further afield. Also well known as an organist and choir director – having held positions at Magdalene and New Colleges in Oxford, and in Canterbury and Westminster Cathedrals – Martin studied in Oxford and at the Royal Academy of Music in London and is currently organist and composer-in-residence at the London Oratory Church. **I sing of a maiden** was first performed in December 2010 by the Choir of Merton College Oxford under their director Benjamin Nicholas, and is a setting of a fifteenth-century English hymn to the Blessed Virgin Mary.

Another established figure in British choral music is Gabriel Jackson (b. 1962), whose output for the genre is quite prolific. Currently composer-in-association with the BBC Singers in succession to Judith Bingham, Jackson



was born in Bermuda, was a chorister at Canterbury Cathedral, and studied at the Royal College of Music in London. With a text by Isaac Watts, **Hush! my dear** is a simple lullaby which typifies Jackson's unique harmonic language, with instructions that the scoring and dynamics for each verse can be varied freely.

Known as a composer of accessible yet uncompromising music in a number of genres Cecilia McDowall (b. 1951) composes music that is particularly expressive and communicative. Written for Alan Lloyd Davies and the Goodworth Singers, **Of a Rose** is an energetic folk-inspired setting of this paean to the Blessed Virgin Mary. While a contemporary flavour colours the score as a whole, there is a prevailing modal quality to the melodic and harmonic material throughout, while the brisk pace is combined with a slightly irregular metre.

The composer Geoffrey Bush (1920-1998) studied at Balliol College, Oxford, and for much of his life taught music at university level, firstly at Oxford and then at the University of London. He wrote some six operas, two symphonies, concertos and a good number of songs in addition to his contribution to the choral repertoire. The dramatic cascading organ semiquavers that open **'Twas in the year that King**

Uzziah died characterise the remainder of the piece, along with the bold unison melody 'in the 5th Mode: a metrical form of the Sanctus', the text from The Book of Isaiah, speaking of Isaiah's vision of Heaven.

The pioneering serial composer Elisabeth Lutyens (1906-1983) was perhaps always an outsider to a cautious musical establishment in Britain, although her music is now more appreciated and understood than ever before. In **Nativity** Lutyens provides a lyrical setting of a text by W.R. Rodgers. An extended soprano then baritone solo gives way to an urgent and almost sinister mood for unison sopranos and tenors, before a return to the calm of the baritone solo.

Hailing from Iceland, Hafliði Hallgrímsson (b. 1941) has spent the largest part of his career living and working in the UK, firstly as a cellist with the English Chamber Orchestra and the Scottish Chamber Orchestra, and latterly purely as a composer. Written specially for this recording by Hallgrímsson, **Joseph and the Angel** sets a text from the Sloane Manuscript (1396), often known as the 'Cherry Tree Carol'. It begins with a simple melody from the sopranos, with another voice part being added each subsequent verse, leading to the uncomplicated warmth of the full choir.

Born and raised in New Jersey, Anthony Piccolo (b. 1946) trained as a pianist and composer in the USA, and subsequently in Britain where he lived for nine years. Piccolo served as a lay clerk in a number of British cathedrals including Canterbury, Lichfield and St Paul's in London. Among the works he wrote while in the UK is **I look from afar**, which was commissioned for the Royal School of Church Music St Albans Diocesan Choirs Festival in 1982. Using the familiar words of the Advent Matins Responsoy, Piccolo provides a detailed response to the text in an expressive work of great variety, often coloured by obvious influences of jazz and blues.

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Stephen Farr

Texts

(excluding texts in copyright)

Hafliði Hallgrímsson

1. Joseph and the Angel

As Joseph was a-walking
He heard an Angel sing:
“This night there shall be born
Our Heavenly King;
He neither shall be born
In housen nor in hall,
Nor in the place of Paradise,
But in an ox’s stall.”
Noel, Noel, Noel.

As Joseph was a-walking
He heard an Angel sing:
“This night there shall be born
Our Heavenly King;
He neither shall be clothed
In in purple nor in pall,
But all in fair linen
As wear babies all.”
Noel, Noel, Noel.

As Joseph was a-walking
He heard an Angel sing:
“This night there shall be born
Our Heavenly King;
He neither shall be rocked
In silver nor in gold,
But in a wooden cradle
That rocks on the mold.”
Noel, Noel, Noel.

As Joseph was a-walking
He heard an Angel sing:
“This night there shall be born
Our Heavenly King;
He neither shall be christened
In white wine nor in red,
But in the fair spring water
As we were christened.”
Noel, Noel, Noel.

From the Sloane MS. (1396)

Anthony Piccolo

2. I look from afar

I look from afar:
and lo, I see the power of God coming,
and a cloud covering the whole earth.
Go ye out to meet him and say:
Tell us, if thou art he who shall reign
over the people of Israel?
All ye inhabitants of the earth,
and ye children of men,
rich and poor, one with another,
Go ye out to meet him and say:
Hear, O thou shepherd of Israel,
thou that leadest Joseph like a flock,
Tell if thou art he.
Lift up your heads O ye gates,
and be ye lift up ye everlasting doors
and the king of glory shall come in
who shall reign over the people Israel.
Glory be to the Father, and to the Son,
and to the Holy Ghost.

Advent Matins Repensery

Thomas Hyde

3. Sweet was the song

Sweet was the song the Virgin sang,
When she to Bethlem Juda came,
And was delivered of a son,
That blessed Jesus hath to name:
Lulla, lulla, lullaby.
Sweet Babe, sang she, ‘my Son,
And eke a saviour born,
Who hast vouchsafed from on high
To visit us that were forlorn:
Lulla, lulla, lullaby.’
And rocked him sweetly on her knee.

*William Ballet
(from the MS. Lute book, early-seventeenth century
Trinity College, Dublin)*

Matthew Martin

7. I Sing of a Maiden

I sing of a maiden
That is makeless;
King of all kings
To her son she ches.

He came also still
Where his mother was
As dew in April
That falleth on the grass.

He came all so still
To his mother’s bower
As dew in April
That falleth on the flower.

He came all so still
Where his mother lay
As dew in April
That falleth on the spray.

Mother and maiden
Was never none but she:
Well may such a lady
Godes mother be.

Fifteenth-century English

Richard Allain

10. Balulalow

O my deare hert, young Jesu sweit,
prepare thy credil in my spreit,
and I sall rock thee in my hert
and never mair from thee depart.

But I sall praise thee evermoir
with sanges sweit unto thy gloir;
the knees of my hert sall I bow,
and sing that richt balulalow.

Wedderburn (1567)

Mark-Anthony Turnage

11. Claremont Carol

Silent night, holy night,
All is calm, all is bright,
Round young virgin mother and child,
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight,
Glories stream from heaven above,
Heavenly hosts sing Alleluia,
Christ the Saviour is born,
Christ the Saviour is born.

Silent night, holy night,
All is calm, all is bright,
Round young virgin mother and child,
Holy infant so tender and mild,
Silent night, holy night,
Son of God, love's pure light.

Joseph Mohr

Gabriel Jackson

13. Hush! my dear

Hush! my dear, lie still and slumber;
Holy angels guard thy bed!
Heavenly blessings without number
Gently falling on thy head.

Soft and easy is thy cradle,
Coarse and hard thy Saviour lay
When his birthplace was a stable
And his softest bed was hay.

See the kindly shepherds round him,
Telling wonders from the sky!
Where they sought him, there they found him,
With his Virgin Mother by.

May'st thou live to know and fear him,
Trust and love him all thy days;
Then go dwell for ever near him,
See his face, and sing his praise!

Isaac Watts

Peter Maxwell Davies

14. Fleecy Care Carol

As Shepherds tend their fleecy care,
A heav'nly angle does appear,
"Shepherds, attend, to you I bring
Glad tidings of a new-born King.
In Bethlem's town this blessed morn
A saviour of mankind is born,
Born of a spotless virgin pure,
Free from all sin and guile secure."

"In swaddling clothes this babe behold,
No costly garb his limbs enfold.
Laid in a manger; there you'll find
The great redeemer of mankind.
Arise, your tender care forsake,
With hasty steps your journey take
To David's city there you'll see
The pattern of humanity."

To save us from eternal death
The great Messiah came to earth.
Then let us all with united voice
Sing Alleluia, all rejoice.

English folk poem from Napton, Warwickshire

Cecilia McDowall

15. Of a Rose

Listen, lordynges, old and yonge,
How this rose began to sprynge;
Such a rose to mine lykynge
In all this world ne knowe I non.
Alleluia.

The aungel came from hevене tour
To greet Marye with gret honour,
Seyde she should bere the flour
That should breke the findes bond.
Alleluia.

The flower sprong in heye Bethlem,
That is both bryht and schen:
The rose is Mary hevene qwene,
Out of here the blosme sprong.
Alleluia.

The ferste branuche is ful of myht,
That sprong on Chrystemesse nyht,
The sterre schon over Bethlem bryht
That is bothe brod and long.
Alleluia.

The secunde branuche sprong to helle,
The fiendes power doun to felle:
Therein myht non soule dwelle;
Blyss'd be the time the rose sprong!
Alleluia.

The thredde branuche is good and swote,
It sprang to hevene crop and rote,
There to dwell and ben our bote;
Ev'ry day it schewit in prystes hond.
Alleluia.

Fourteenth-century English

Geoffrey Bush

16. 'Twas in the year that King Uzziah died

'Twas in the year that King Uzziah died,
A vision by Isaiah was aspied:
A lofty throne the Lord was set thereon;
And with his glory all the temple shone.
Bright Seraphim were standing round about.
Six wings had every of that quire devout.
With twain he awesome veil'd his face, and so
With twain he dreadful veil'd his feet below,
With twain did he now hither, thither fly:
And thus allowed did one to other cry:
"Holy is God, the Lord of Sabaoth,
Full of his glory, earth and heaven, both."
And at their cry the lintels moved apace,
And clouds of incense fill'd the Holy Place.

Isaiah 6: 1-4

Adapted by G.R. Woodward

Kenneth Leighton

19. O leave your sheep

O leave your sheep,
Your lambs that follow after,
O leave the brook,
The pasture and the crook,
No longer weep,
Turn weeping into laughter,
O shepherds, seek your goal.
Your Lord, who cometh to console.

You'll find him laid
within a simple stable,
A babe new born,
in poverty forlorn,
In love array'd,
A love so deep 'tis able
To search the night for you,
'Tis he! The Shepherd true.

O kings so great,
a light is streaming o'er you,
More radiant far
than diadem or star,
Forego your state,
A baby lies before you
Whose wonder shall be told:
Bring myrrh, bring frankincense and gold.

French carol
English translation by Alice Raleigh

The Choir of Worcester College, Oxford

Sharing its duties with one of the few boys' choirs remaining in the Oxbridge choral tradition, the Choir of Worcester College, Oxford typically sings two services a week in the eighteenth-century college chapel, providing opportunities for choral and organ scholars. The choir is made up primarily of students from Worcester College together with members from other colleges and from outside the student body.

The mixed choir sings a broad variety of music, from contemporary works by composers associated with the college to medieval English polyphony and a range of music in between. As well as making frequent recordings the choir performs concerts in and outside of Oxford on a regular basis as well as undertaking foreign or home tours and making day trips to sing services in cathedrals throughout England.

Soprano

Zoe Bonner
Rebecca Field
Angelika Ketzner
Rachel Knight
Eleanor Pettit
Jennifer Snapes
Hannah Thomas
Klementyna Zastawniak

Alto

Jake Barlow
Kay Douglass
Claire Eadington
Giles Pilgrim Morris
Hannah Stout

Tenor

Guy Cutting
Michael Hawkes
Stuart McKerracher
Edward Saklatvala

Bass

Jonathan Arnold
Matthew Cheung Salisbury
Robin Culshaw
David Kennerley
Alan Ross
Alan Sheldon

Junior Organ Scholar: Nicholas Freestone
Senior Organ Scholar: Edward Turner

Stephen Farr

Stephen Farr is Director of Music at St Paul's Church, Knightsbridge, and at Worcester College, Oxford, posts which he combines with a varied career as soloist, continuo player, and conductor. He was Organ Scholar of Clare College, Cambridge, graduating with a double first in Music and an MPhil in musicology. He then held appointments at Christ Church, Oxford, and at Winchester and Guildford Cathedrals.

A former student of David Sanger and a prizewinner at international competition level, he has an established reputation as one of the leading recitalists of his generation, 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 the BBC Proms 2011); Bridgewater Hall; Symphony Hall, Birmingham; Westminster Cathedral; King's College, Cambridge, St Paul's Celebrity Series and Westminster Abbey: he also appears frequently on BBC Radio 3 as both performer and presenter.

He has performed widely in both North and South America (most recently as guest soloist and director at the Cartagena International Music Festival), in Australia, and throughout Europe.

He has a particular commitment to contemporary music, and has been involved in premieres of works by composers including Patrick Gowers, Francis Pott and Robert Saxton; he also collaborated with Thomas Adès in a recording of *Under Hamelin Hill*, part of an extensive and wide-ranging discography.

His concerto work has included engagements with the Bournemouth Symphony Orchestra, Ulster Orchestra and the London Mozart Players; he made his debut in the Amsterdam Concertgebouw in 2005. He has also worked with many other leading ensembles including the Berlin Philharmonic (with whom he appeared in the premiere of Jonathan Harvey's *Weltethos* under Sir Simon Rattle in October 2011), Florilegium, the Bach Choir, Holst Singers, BBC Singers, Polyphony, The English Concert, London Baroque Soloists, City of London Sinfonia, City of Birmingham Symphony Orchestra, Royal Philharmonic Orchestra, Wallace Collection, Endymion Ensemble, the Philharmonia, Academy of Ancient Music, Britten Sinfonia and Orchestra of the Age of Enlightenment.

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Recorded in the Keble College Chapel, Oxford, on 17-19 June 2012
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Producer, Engineer and Editor: Adam Binks

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Recorded at 24-bit / 96kHz resolution

Cover image: Detail from the Polyptych of San Pancrazio: Predella panel (before 1338)
by Bernardo Daddi (1290-1350)

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