

A classical painting of St. Catherine of Alexandria, seated on a wooden wheel. She is wearing a white long-sleeved blouse and a dark blue gown. She holds a sword in her left hand and a book in her right. A halo surrounds her head. The background is dark.

O GEMMA CLARISSIMA
MUSIC IN PRAISE OF ST CATHARINE

THE CHOIRS OF ST CATHARINE'S COLLEGE, CAMBRIDGE
EDWARD WICKHAM DIRECTOR

O gemma clarissima

Music in Praise of St Catharine

The Choirs of St Catharine's College, Cambridge

Edward Wickham *conductor*

About The Choirs of St Catharine's College:

*'[...] unified by a thread of tenderness and warmth
that runs through the whole disc'*
The Telegraph

*'[...] firm, intelligent shaping of
this enterprising and rewarding recital'*
BBC Music Magazine

Jacob Regnart (1540/45–1599)		Sarum chant	
1. Ave Katherina martir	[3:45]	11. Nobilis et pulchra *	[1:21]
Ludwig Senfl (1489/91–1543)		Walter Frye (fl. 1460–1474)	
2. [Ave Katherina martir]/Costi regis	[4:59]	12. Kyrie 'Deus creator omnium' from Missa Nobilis et pulchra	[7:19]
Adrian Willaert (c.1490–1562)		Sarum chant	
3. O gemma clarissima	[2:43]	13. Inclita sancte virginis Catherinae *	[1:06]
Sarum chant		Jacquet of Mantua (1483–1559)	
4. Ave virginum gemma *	[1:06]	14. Inclita sancte virginis Catherinae	[4:25]
Jean Mouton (before 1459–1522)		Giovanni Pierluigi da Palestrina (1525/6–1594)	
5. Ave virginum gemma	[5:04]	15. Inclitae sanctae virginis Catherinae	[2:37]
Sarum chant		Anonymous (early-16th century) (Copenhagen, MS 1848)	
6. Virgo sancta Katherina	[0:23]	16. Ave virgo Katharina	[4:36]
Nicolas Gombert (c.1495–c.1560)		Sarum chant	
7. Virgo sancta Katherina *	[2:58]	17. Passionem gloriose *	[0:40]
Sarum chant		Richard Fawkyner (fl. c.1480)	
8. Virgo flagellatur *	[2:18]	18. Gaude rose sine spina	[15:26]
Pierre Vermont (c.1495–c.1532)		Total playing time	[72:02]
9. Virgo flagellatur	[5:30]		
Anonymous (early-16th century) (‘Annaberg’ Choirbook 1/D/506)			
10. [Katherinae collaudemus] /Fulta fide Katherina	[5:38]	* <i>sung by the St Catharine's Girls' Choir</i>	



The story and cult of St Katherine

One of the most ubiquitous and beloved saints of the Middle Ages, St Katherine was represented in literature, the visual arts, and music. Although almost certainly not historically accurate, her action-packed, inspiring story resonated powerfully throughout medieval Europe. Recorded along with many other hagiographies in the medieval best-seller, the *Legenda Aurea*, or *Golden Legend* by Jacobus de Voragine in the 1260s, the tale relates that Katherine was an educated, eloquent princess who lived in Alexandria. When she witnesses the mistreatment of Christians by the Emperor Maxentius, Katherine determines to reason with him, and fearlessly states her case. The Emperor is torn between exasperation at this challenge to his authority and admiration for Katherine's beauty. Unable to make any headway in his own discussion with her, he summons fifty of his most skilled clerics to argue with Katherine and to convince her to renounce her faith. However, Katherine's eloquence is such that, instead, all fifty of these seasoned debaters are defeated: they fall silent in recognition of her superior reasoning, and report to the emperor that Katherine's words have converted them to Christianity. The Emperor commands that all fifty of the

clerics be executed. Miraculously, their bodies remain untouched by the fire into which they are cast; they become martyr saints. Still entranced with Katherine's outward beauty rather than understanding her inner devoutness, the Emperor offers to have a statue of Katherine made, to be worshipped by his people. When she rejects this offer, Maxentius orders that she be imprisoned. Katherine's wisdom and piety also impress her gaoler and the Empress: they too are converted; they too are martyred by the increasingly furious Maxentius. He devises a cruel instrument of torture, involving wheels studded with sharp blades. In answer to Katherine's prayer, however, an angel strikes the horrible machine, which shatters into many pieces, killing many onlookers – Katherine, however, is unharmed. The emperor's fury with Katherine is so severe by now that he orders that she be beheaded. After her death, her sanctity and purity are proven by the flow of milk, rather than blood, from her severed head. Her body is borne away by angels to Mount Sinai – today still the site of a monastery dedicated to the saint, in a location which has known more than its fair share of instability and violence. The medieval narrative informs us that the saint's bones exude a miraculous oil which heals the sick.

The *Legenda Aurea* emphasises five of Katherine's qualities: her wisdom, eloquence, constancy, chastity and dignity. In the *Legenda* and translations adapted from it, Katherine's wisdom is represented as spanning the disciplines of knowledge necessary for a medieval scholar, including logic, rhetoric, branches of mathematics, and natural philosophy. Katherine's chastity and her insistence on taking no other bridegroom than Christ allies her not only with the Virgin Mary but also with a range of other virgin martyr saints, such as St Margaret and St Barbara. In common with many other saints, Katherine is depicted alongside the instrument of torture most closely associated with her – a sign not of the pain it might have inflicted on her body, but of her fortitude and sanctity in overcoming the physical suffering of the world in favour of her devotion to the spiritual plane. In visual traditions, from illuminations in books of hours and breviaries, to church murals, Katherine is most often identifiable by the wheel that accompanies her – usually a single wheel, rather than the four in the torture machine described in the *Legenda Aurea*. Katherine's other emblems are a sword and a crown. The saint is also represented trampling the pagan Emperor beneath her feet, signifying her spiritual triumph over the

godlessness and materialism for which he stands: this image resonates with contemporary depictions of the Virgin and Katherine's fellow virgin martyr Margaret trampling on the devil, often represented as a serpent.

Mount Sinai was a popular, if perilous, pilgrimage destination in the Middle Ages. European devotees of St Katherine also visited the monastery of Sainte-Trinité-dumont-de-Rouen, which claimed to preserve the relic of St Katherine's finger: according to the *Legenda Aurea*, a monk prayed to the saint that he be given a relic, whereupon her finger broke off, allowing him to transport it to Northern France. Tales of miraculous cures effected in these locations were recorded from at least the thirteenth century, crediting the saint with healing toothache, restoring sight to the blind, and ensuring fertility.

The *Legenda Aurea's* account of Katherine's life was translated throughout the Middle Ages into numerous different versions in English, Welsh, Irish, Anglo-Norman, French, Spanish, Polish, Hungarian, German and Czech; her cult was also popular in Greece, Italy and Sweden. There is evidence that St Katherine's story held a particular appeal for women interested in learning.

A nun, Clemence of Barking, composed a vivid version of the hagiography in Anglo-Norman in the later twelfth century; and Katherine is the first saint (after the Virgin Mary and Mary Magdalene) to be invoked in Christine de Pizan's fifteenth-century *Book of the City of Ladies*, which constructs a metaphorical fortress from the stories of admirable women.

Katherine's association with wheels establishes her as the patron saint of wheelwrights, spinners and millers; because of her chastity, she is the patron saint of young unmarried women; and because of her learning and rhetorical skill she is the patron saint of students and scholars. It may have been this last aspect of her story which prompted Robert Woodlark, a former Provost of King's College, Cambridge, to choose to name the College he founded in 1473 'Katherine Hall'. It is only since 1860 that the College's patron saint has been given her unusual spelling, and the establishment has become known as St Catharine's College. However her name is spelled, and however she is recorded and remembered, Katherine continues as a powerful figure of fortitude and scholarship.

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A note on the music

The repertoire in this programme spans a century in which the cult of St Catharine was at its height. From the vast array of motets, hymns and mass movements which can be found in sources from across Europe, we have selected a representative sample of genres, texts and compositional styles which nonetheless are linked by common threads, devotional as well as aesthetic; not least the impulse, demonstrated in some way by all these works, to project in song the prayers and exhortations of pious communities towards a saint who might represent their interests in the court of heaven.

In this respect, the role of St Catharine was not so different from that of the Blessed Virgin Mary, advocate-in-chief for the Catholic faithful in this period. In musical terms this is reflected in the sharing of musical materials between feast days for these two important patronesses. For instance, the tune which forms the basis of Ludwig Senfl's hymn setting **Ave Katherina martir** is more commonly associated with the Marian hymn *Ave maris stella*; while in the chant respond **Virgo flagellatur** we encounter a section (including a voluptuous melisma on the word 'agmina') that appears also in Marian chants.

Indeed, the appropriation of melodies and texts from other sources is everywhere evident in the repertory for St Catharine. Chants from the elaborate liturgy for the Feast of St Catharine (November 25) are employed directly and indirectly; hence the interpolation into this programme of polyphony related chants from the English, pre-Reformation Sarum rite. Meanwhile, the texts of some of the motets presented here appear to have been assembled, even cherry-picked from an assortment of St Catharine-related texts, not always with an obvious respect for the liturgical integrity of the original. Publishers of polyphony in the sixteenth century branded such works with the generic term 'motets', without concerning themselves where exactly in the established liturgies they might best be presented.

The only surviving source for the earliest of the works here – **Kyrie Deus Creator omnium** by Walter Frye – was copied into a Burgundian manuscript in the early 1470s and is thus also the piece most closely dateable to the foundation of St Catharine's College, Cambridge (1473). Drawn from a mass cycle based on the St Catharine chant **Nobilis et pulchra**, it takes the form of a 'troped' Kyrie in which the simple incantation of 'Kyrie eleison' is substantially augmented by the

insertion of extra text. The sound-world here is distinct even from that of its nearest contemporary, Fawkyner's expansive **Gaude rosa sine spina**, to be found in the famous Eton Choirbook. Here is an example of a Marian antiphon which has been customised to honour St Catharine, by the embedding deep within the complex polyphony of the chant **Passionem gloriose**. It is not a gesture intended for mortal ears to discern; and would escape all but the most attentive of participating singers.

There is nothing in continental polyphony of the late-fifteenth or early-sixteenth centuries to compare with the florid, non-imitative style of the Eton Choirbook. The music of Jean Mouton, for instance, is spare and sober by comparison, with melodic imitation between the parts a fundamental compositional principle. **Ave virginum gemma** is a fine example, with carefully tiered entries at the start of each text phrase occasionally coalescing in passages of paired voices presenting the text in clear declamation. And it is the compositional language of Mouton which, with differing accents, is adopted by Willaert, Regnart and, ultimately, Palestrina.

Curiosities nevertheless abound in this later Renaissance repertoire. Gombert's

Virgo sancta Katharina is notable for its scoring – for four equal high voices; an example of the 'voces pares' style to which so many composers contributed in this period. Jacquet of Mantua's **Inclita sanctae virginis Catherinae** by contrast is dominated by bass and baritone registers. Here the plainchant appears as a mono-rhythmic *cantus firmus* and the whole may have been intended as an exercise in compositional antiquarianism.

Katharinae collaudemus/Fulta fide Katherina is a hymn which, as with the Senfl mentioned earlier, adopts a tune with other associations; this time the Eucharistic hymn *Pange lingua gloriosi*. The rich interplay between the themes of saintly martyrdom and the sacrifice made by Christ himself is managed here not so much on the textual level as through the evocative associations of this familiar tune, and the provocative disruption which this textual substitution must have wrought in the faithful. Most curious of all, however, might be the five-voice **Virgo flagellatur** by Pierre Vermont which, like Jacquet's motet, adopts a *cantus firmus* approach to his borrowed plainchant, but here draws the chant out into extended, long-breathed syllables. The arrangement of two pairs of voices around this central musical

thread is reminiscent of our five-voice works of the early Renaissance (notably Johannes Regis) yet the harmonic language would not be unfamiliar to an English choir of the period. There is even the faintest hint of Thomas Tallis, not least in the swirling, extended 'Amen'.

A note on the spelling of Catharine

Several variant spellings of the name Catharine are found in the musical sources of the fifteenth and sixteenth centuries, suggesting that the initial consonants C and K, and the second vowel E and A were regarded as interchangeable. The College of St Catharine in Cambridge adopted the 'a...a' spelling in the nineteenth century, on the misguided assumption that the name derived from the Greek word καθαρός, meaning 'pure'.

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We are grateful to Dr Lisa Colton and Dr James Cook for repertorial advice on this programme.

Texts and Translations

Jacob Regnart (1540/45–1599)
& Ludwig Senfl (1489/91–1543)

1. & 2. **Ave Katherina martir**

Ave Katherina
Martyr et regina,
Virgo Deo digna
Mitis et benigna.

*Hail Katherine
Martyr and queen,
Virgin worthy of God,
Gentle and kind.*

Costi regis nata
Sponsa Deo grata,
[Christo regi grata: Regnart]
Vera sponsa Christi
Christum induisti.

*Born of the king Kostos
Beloved spouse of God,
True spouse of Christ
You took on the mantle of Christ.*

Monstra vitae viam,
Ut philosophiam
Mundi transeamus
Veram inquiramus.

*Show us the way of life,
So that we pass through
The world's philosophy to seek out
True wisdom.*

Ora et inclina
Nobis verum Sina
Ut intremus chorum
Tecum angelorum.

*Pray for us and turn us
Towards the truth of Sinai
So that we may enter with you
The choir of angels.*

Sit laus summo regi,
Honor novae legi,
Sit et consolamen
Nobis verum flamen.
Amen.

*Praise be to the King most high
Honour to the new law,
And let its true spirit
Be our consolation.
Amen.*

Adrian Willaert (c.1490–1562)

3. **O gemma clarissima**

O gemma clarissima,
Catharina virgo sanctissima,
Lilium mundissimum
Et mulierum speculum;
Tuis precamur meritis
Coeli fruamur gaudiis.

*O brightest of jewels,
Catharine most holy virgin,
Most elegant lily
And mirror of women;
We pray that by your merits
We may delight in the joys of heaven.*

Sarum Chant & Jean Mouton (before 1459–1522)

4. & 5. **Ave virginum gemma**

Ave virginum gemma, virgo Katerina,
Ave sponsa regis regum gloriosa,
Ave viva Christi hostia,

*Hail jewel amongst virgins, virgin Katherine,
Hail glorious bride of the king of kings,
Hail living sacrifice of Christ,*

Ave virgo Deo grata,
Ave dulcis et benigna;
Obtine nobis gaudia
Quae possides cum gloria.

*Hail virgin beloved of God,
Hail O sweet and kind one;
Preserve for us the joy
Which you possess with glory.*

Virgo sancta Katerina,
Graeciae gemma urbe Alexandrina,
Costi regis erat filia:

*Virgin saint Katherine,
Jewel of Greece and the city of Alexandria,
Daughter of King Costos:*

Specie tua et pulchritudine tua, alleluia,
intende prospere procede et regna.
O beata Katerina post hanc vitam nos adiuva.

*Through your demeanour and beauty, alleluia,
go forth with prosperity and reign.
O blessed Katherine save us after this life.*

Sarum Chant & Nicholas Gombert (c.1495–c.1560)

6. & 7. **Virgo sancta Katerina**

Virgo sancta Katerina, Graeciae gemma,
urbe Alexandrina, Costi Regis erat filia.
O filia, scholarum gaudium,
pudoris lilium, virgo Katerina.
O mater nostra,
ter sancta quaterque beata,
virgo sancta Katerina,
famularum suscipe vota. Amen.

*Holy virgin Katherine, jewel of Greece
from the city of Alexandria,
was the daughter of King Costas.
O daughter, joy of scholars, lily of modesty,
virgin Catharine.
Our mother, thrice holy and four
times blessed, holy virgin Catharine,
receive the prayers of your servants. Amen.*

Sarum Chant & Pierre Vermont (c.1495–c.1532)

8. & 9. **Virgo flagellatur**

Virgo flagellatur,
Cruciandi fame relegatur;
Carcere clausa manet,
Lux caelica fusa refulget.
Fragrat odor, dulcis cantant caeli agmina laudes.
Sponsus amat sponsam, salvator visitat illam.

*The virgin is scourged,
Tortured by hunger she is taken away;
As she remains confined in prison.
A heavenly light shines all around.
A fragrance fills the air, and sweet praises
are sung by the hosts of heaven.
The spouse loves his bride, the Saviour visits her.*

[Chant only]:
Gloria Patri et Filio: et Spiritui Sancto.

[Vermont only]
O quam felices per te, sanctissima plures,
quos iubet occidi pro Christo turbidus hostis.
Ave gemma virginum Katherina.
Ave sponsa regis regum gloriosa.
Ave viva Christi hostia.
Tua venerantibus patrocinia
Impetrata non deneges suffragia.
Amen.

Tenor: Virgo sancta Katherina, Graeciae
gemma urbe Alexandrina, Costi regis erat filia.

Anonymous (early-16th century)

10. Katherinae collaudemus

Katherinae collaudemus
Virtutum insignia,
Cordis ei praesentemus
Et oris obsequia,
Ut ab ipsa reportemus
Aequa laudis praemia.

Fulta fide Katherina
Iudicem Maxentium
Non formidat, lex divina
Sic firmat eloquium,
Quod confutat ex doctrina
Doctores gentilium.

Victi Christum confitentur
Relictis erroribus.
Iudex iubet ut crementur;
Nec pilis nec vestibus
Noctet ignis, sed torrentur
Inustis corporibus.

[Chant only] Glory be to the Father, and to
the Son, and to the Holy Ghost.

[Vermont only]
O how happy for you, holiest of the holy,
that it was ordained for you to die for
Christ at the hand of a hostile mob.
Hail Katherine, jewel amongst virgins.
Hail glorious bride of the King of Kings.
Hail living sacrifice for Christ. May you not
deny your patronage to those of your followers
Who importune you with their prayers. Amen.

Tenor: Holy virgin Katherine, jewel of Greece from the
city of Alexandria, was the daughter of King Costos.

Let us praise Katherine
Outstanding for her virtues,
Let us present to her our hearts
And the obeisance of our mouths,
That we may receive from her
Rewards equal to our praise.

Supported by her faith, Katherine
Did not fear the judge Maxentius,
Divine law
Strengthened her speech,
Such that she confounded by her teachings
The professors of the unbelievers.

The defeated put their faith in Christ
Leaving behind their errors.
The judge ordered that they be burned;
Neither their hair nor their clothing
Was damaged by the fire, but they
[i.e. their persecutors] were scorched
By the unburned bodies.

Post haec blandis rex molitur
Virginem seducere.
Nec promissis emollitur
Nec terretur verbere;
Compeditur, custoditur
Taetro clausa carcere.

Huius ergo contionis
Concordi constantia
Vim mundanae passionis
Pari patientia
Superemus, ut cum bonis
Laetetur in gloria. Amen

Sarum Chant

11. Nobilis et pulchra

Nobilis et pulchra prudens Katherina puella.
Flagrat amore Dei, spernit vaga gaudia mundi.
Cui rex carne pater fuerat reginaeque mater.

Walter Frye (fl. 1460–1474)

12. Kyrie 'Deus creator omnium'

Deus creator omnium tu theos ymon nostri pie,
eleyson.

Tibi laudes coniubilantes, regum rex
Christe oramus, eleyson.
Laus, virtus, pax et imperium,
cui est semper sine fine, eleyson.
Christe rex unice, Patris almi nate coeterne, eleyson.

Qui perditum hominem salvasti de morte
reddens vite eleyson.
Ne pereant pascae oves tue, Jesu pastor bone eleyson.
Consolator Spiritus, supplices ymas te exoramus,
eleyson.
Virtus nostra Domine, atque salus nostra
in eternum, eleyson.
Summe Deus et une vite dona nobis tribue
misertus nostrique tu digneris, eleyson.

After this the king endeavoured with flattery
To seduce the virgin.
She was neither softened by promises
Nor alarmed by flogging;
He caught her, and imprisoned her
Shut up in a filthy prison.

Therefore through this assembly
In concord and constancy
May we overcome the force of worldly passion
With equal patience
So that we may rejoice
With good people in glory. Amen.

Noble and beautiful, the wise girl Katherine. She burns
with love of God, she scorns the inconstant joys of the world.
Whose father in flesh was the king and mother the queen.

O God, creator of all, thou, our benevolent God,
have mercy upon us.
O Christ, King of Kings, we pay to thee rejoicing
together; have mercy.
Praise, strength, peace and power are given to
him always and without end; have mercy.
O Christ, the coeternal king, the only offspring
of a kindly father; have mercy.

Who hast saved lost mankind from death,
restoring us to life; have mercy.
O Holy Spirit, the Comforter, we entreat thee
to pray for us; have mercy.
O Lord, our strength and our safety for eternity;
have mercy.
O highest and ever-living God, thou who hast had
pity on us, grant thy gifts to those whom thou
shalt consider worthy; have mercy.

Jaquet of Mantua (1483–1559) &
Giovanni Pierluigi da Palestrina (1525/6–1594)
13.–15. **Inclyta sanctae virginis Catherinae**
Inclyta sanctae virginis Catherinae solemnna,
suscipiat alacriter pia mater Ecclesia.

Ave virgo Deo digna,
Ave dulcis et benigna,
Dona [Obtine: Palestrina] nobis gaudia,
Quae possides cum gloria.

[Jaquet only]
Ave virginum gemma, virgo Catherina,
Ave sponsa regis regum gloriosa,
Ave viva Christi hostia,
tua venerantibus patrocinia
impetrata non deneges suffragia.
Amen.

Anonymous (early-16th century)
16. **Ave virgo Katharina**
Ave virgo Katharina
Ave martir et regina
Ave sponsa Christi viva
Ave mitis et sincera.

Ave virgo Deo digna:
Christo prece nos consigna;
Preces audi, praesta votum.
O beata Katharina
Babylonis de sentina
duplex mors ne nos infestet
Jesus Christus illud praestet

Tua prece exoratus.
Idem Pater, idem Natus
Idem utriusque flamen
Qui vivit et regnat. Amen

*The feast of the illustrious virgin saint Catherine,
let pious mother Church celebrate joyfully.*

*Hail virgin beloved of God,
Hail O sweet and kind one;
Preserve for us the joy
Which you possess with glory.*

*Hail virgin Catherine, jewel amongst virgins,
Hail glorious bride of Christ,
Hail living sacrifice for Christ,
may you not deny your patronage to those of
your followers
who importune you with their prayers.
Amen.*

*Hail virgin Katharine
Hail martyr and queen
Hail living spouse of Christ
Hail gentle and pious lady.*

*Hail virgin worthy of God:
Commend us to Christ by your prayer;
Hear our prayers, set forth our offerings.
O blessed Katharine
Let us not suffer a second death
In the cesspit of Babylon.
May Jesus Christ fulfil this*

*Moved by your prayers.
In the name of the Father, the Son
And the Holy Spirit,
Who lives and reigns. Amen.*

Sarum chant
17. **Passionem gloriose**
Passionem gloriose virginis Katherine
devote plebs celebrat fidelis:
que sui memores Deo commendat
meritis, et iuvat beneficiis.

Richard Fawkyner (fl. c.1480)
18. **Gaude rosa sine spina**
Gaude rosa sine spina
Virgo stella matutina
Caelo micans clarior,
In qua decus castitatis
Et laus ipsa prohibitatis
Floret semper gratior.

In te nulla sordis labe,
Cuncta sed virtutis habes
Una vere munera;
Namque Deum peperisti
Et post partum permansisti
Virgo parens integra.

Haec est illa quae calcavit
Et serpentem superavit
Evae culpam dissipans.
Haec est illa quae medelam
Aegris praestat et tutelam
Hostem contra dimicans.

Gaude mater in decore
Quam nec vit in honore
Dignitas angelica;
Nam regina sceptrum tenes
Atque regem iuxta sedes
In caelesti patria,

*The faithful people celebrate the passion
of the glorious, devout virgin Katherine:
she who commends to God by her merits
her worshippers, and helps them with her gifts.*

*Rejoice, rose without a thorn
Virgin star of the morning
Shining more brightly than heaven
In whom the dignity of chastity
And praise for her righteousness
Blooms ever more pleasingly.*

*In you there is no fall into uncleanness,
But you truly possess
All gifts of virtue in one;
For you gave birth to God
And afterwards you remained
A virgin parent untouched.*

*This is she who trod under foot
And overcame the serpent
Dissolving the guilt of Eve.
This is she who brings healing
To the sick and protection
As she struggles against the enemy.*

*Rejoice mother in your beauty
Which is not surpassed in honour
By the angels in their grandeur;
For as Queen you hold the sceptre
And sit beside the King
In the realm of heaven,*

Cuius caput coronatum
Auro gemmis et ornatum
Mixtum fulget sidere;
Te nec cessat angelorum
Turba chorusque sanctorum
Laudibus extollere.

O quam matrem Deo dignam
Te fatemur, quam benignam
Nobis quoque miseris;
Quicquid velit mens gravata
Postquam semel es vocata
Praestas nec nos deseris.

Ergo precor hic orantes
Tuas laudes et cantantes
Christo reconcilia,
Et da caelos reserari
Nosque tecum collocari
Per aeterna saecula.
Amen.

*Whose head is crowned
With gold and adorned in diverse ways with jewels
Which shine forth amongst the stars;
Nor does the crowd of angels
And the chorus of the saints
Cease in extolling you with praises.*

*O how as a worthy mother of God
We proclaim you, and how kind you are
To us miserable people;
Whatever the burdened mind requires,
Having been called upon once
You bring it and do not abandon us.*

*Therefore I pray, reconcile those who pray
And sing your praises
To Christ,
And unlock the heavens
And gather us together with you
For eternity.
Amen.*

St Catharine's College Choir

St Catharine's College lies at the historic centre of Cambridge and at the heart of the University's distinguished musical tradition. Founded in 1473, there has been a choir associated with the college for over a hundred years; and since 2008 the choral tradition at St Catharine's has been augmented by a Girls' Choir, the first college-based choir of its type in the UK. In recent years the choir has toured to Japan, the United States and China, and makes frequent visits to the continent. This is the fourth disc from St Catharine's to be released on the Resonus Classics label. In the past year the choirs have made several broadcasts on BBC Radio 3 and 4. The choir is directed by Dr Edward Wickham with the assistance of two organ scholars.

The St Catharine's Girls' Choir

The St Catharine's Girls' Choir – the only college-based girls' choir in the UK – was founded in 2008. The choir sings weekly in the College Chapel, as well as giving regular concerts and its repertoire extends from the early Middle Ages to the twenty-first century, with several works written specially for it. The choir is made up of twenty-five girls, aged between eight

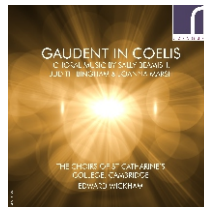
and fifteen, drawn from local schools; and for this recording is augmented by former choristers. The choir has performed in some of the UK's leading venues including London's St John's, Smith Square, and St David's Hall, Cardiff. It has performed live on Radio 3's *The Choir* and toured to Europe and the United States.

Edward Wickham was appointed Director of College Music at St Catharine's in 2003. As well as his duties in Cambridge, he maintains an active career as a conductor, choral coach and academic. With his Gramophone award-winning vocal consort The Clerks, he has recorded over twenty albums, and performed in many of the country's most prestigious concert halls, including The Wigmore Hall, the Queen Elizabeth Hall and the Royal Albert Hall; as well as some of the most unusual – including a Pumping Station in South-East London and the Victoria Swimming Baths in Manchester. His work with choirs has taken him to the United States, the Far East and festivals throughout Europe.



Edward Wickham

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Recorded in the Chapel of St Catharine's College, Cambridge in June 2018 and March 2019

Producer, engineer & editor: Adam Binks

Recorded at 24-bit/96kHz resolution

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