

Sacred Voices

presents

O Sapientia

Music for Advent and Passiontide from the
Spanish Renaissance Choral School

St Nicholas' Day
2012



St Botolph without Aldgate

Quia per incarnate Verbi mysterium, nova
mentis nostrae oculis lux tuae claritatis
influxit: ut dum visibiliter Deum cognoscimus,
per hunc in invisibilium amorem rapiamur.

*For through the mystery of the incarnate Word the
new light your clarity shined in the eyes of our
mind, so that, by knowing God visibly, we might
thereby be seized by the love of things invisible.*

From the proper preface for Christmas Day

O Sapiencia

Please reserve applause until the end of the concert

O Sapiencia	Anon.
Alma Redemptoris Mater	Tomás Louis de Victoria (1548-1611)
Missa <i>Alma Redemptoris Mater</i> : Kyrie	Victoria
Canite Tuba	Francisco Guerrero (1528-1599)
O Adonai	Anon.
Magnificat Primi Toni	Victoria
Missa <i>Alma Redemptoris Mater</i> : Gloria	Victoria
O Radix Jesse	Anon.
Missa <i>Alma Redemptoris Mater</i> : Credo	Victoria
O Clavis David	Anon.
Pueri Hebraeorum	Victoria
Missa <i>Alma Redemptoris Mater</i> : Sanctus, Benedictus	Victoria
O Oriens	Anon.
Missa <i>Alma Redemptoris Mater</i> : Agnus Dei	Victoria
O Rex Gentium	Anon.
O Domine Jesu Christe	Guerrero
Ecce Dominus Veniet	Victoria
O Emmanuel	Anon.
Ave Maria	Victoria
Surrexit Pastor Bonus	Victoria

THE GREAT Advent antiphons have since the eighth century (and arguably as far back as the sixth century) heralded the closing days of this penitential season of Advent. Each antiphon is sung at vespers on the seven evenings before Christmas and begins with a Messianic name drawn from the prophecy of Isaiah in the Old Testament. Each name (Sapientia, Adonai, Radix Jesse etc.) is carefully placed so that when read as an acrostic they spell the Latin text 'ero cras' ('tomorrow I will be with you'), thus signalling the beginning of the Christmas season.

As the 'days' progress in this concert, we will approach not only Christmas but also Easter culminating in the incarnation itself and the crucifixion: juxtaposing Christ of the nativity with Christ of the resurrection.

In 1584, Tomás Louis de Victoria (1548-1611) returned to his home country of Spain having spent much of his working life in Rome and having petitioned his benefactor, Philip II, to allow his return in 1583, to continue his life as a priest. Victoria was to become chaplain to Philip II's sister, the Dowager Empress Maria, who since 1541 had been living in retirement at the Monasterio de las Descalzas de S Carla in Madrid. It was here that Victoria was placed in charge of the three-to-a-part choir of the chapel and where Victoria set about composing and publishing a number of his mature works. A product of these publications was the volume of masses (in part book format) completed in 1600, distinctive for their eight-voice writing (exceeded only in one case with the twelve-voice *Missa Laetus Sum*). It is from this collection that the *Missa Alma redemptoris mater* is drawn.

The five movements of the *Missa Alma redemptoris mater* form a parody mass based on the antiphon of the same name, which is traditionally recited at the close of compline each night from the first Sunday of Advent

through to the feast of the purification on 2 February.

The text of the motet *Alma redemptoris mater* invokes the 'star of the sea' and the supplicant is reminded of Mary's role as guide to all Christians (and especially gentiles who, in the Old Testament, are often referred to metaphorically as 'the sea') in directing the way to the Christ, the redeemer. Published in 1581 in one of five sumptuous folios produced during Victoria's time at the Congregazione dell'Oratorio (a community of lay priests, which Victoria joined after becoming a priest in 1575), this is one of ten settings of Marian antiphons composed and published by Victoria during his lifetime.

Victoria's personal friend Francisco Guerrero (1528-1599), composed the striking *Canite tuba* in 1570. The text of the *prima pars* quotes two prophecies of the coming Messiah: Joel 2 and Isaiah 40, while the *secunda pars* turns its focus to a prayer for the speedy arrival of the Christ in highly metaphorical language taken from Isaiah 45. The music mirrors this distinction by contrasting the fanfare-like entries of the opening exposition with the *legato* opening of the second.

O Adonai recalls the appearance of God to Moses in the burning bush: calling His people out of the slavery of Egypt and into the Promised Land. This can be seen to prefigure the appearance of Christ, whose coming is first announced by the message of Gabriel to Mary and is followed by Mary's song of joy, the Magnificat. Mary, like the burning bush, became a vessel for God without being consumed by His presence. The twelve-voice, double-choir *Magnificat primi toni* is one of Victoria's most ambitious with some extremely colourful and expressive writing, such as the dramatic change of meter at 'fecit potentiam'. What is more, Victoria is able to make full expressive use of the forces he has on offer, such as the first double-choir entry at 'quia respexit', suggesting the multiplicity of peoples to henceforth acknowledge Mary as

'blessed'. Not only does this verse exaggerate the number of parts, but also their range: extending from the minimal perfect fifth, to the almost maximum three octave range of the choir at the close of the verse.

The Magnificat (used liturgically at vespers each day) is followed here by another song of praise: the Gloria in Excelsis, from the proper of the mass. Victoria is equally capable of intimate and subtle part writing as he is striking gestures here: particularly from 'Domine Deus, Agnus Dei', which has a verse-like quality to it and holds all three parts in a loose canon.

A similar effect is achieved in the Credo at 'crucifixus', where the cantus voices observe strict canon at the unison, while the lower altus and tenor parts complete the delicate polyphonic texture. This polyphony is balanced by the proceeding 'et incarnatus est', which is almost entirely homophonic. The pair, therefore, forms a single unit of polar opposites describing the birth and death of Christ: a view further underlined by the section's framing with relatively simple antiphonal writing.

The key of David ('Clavis David') spurs us into Holy Week with the emphasis of Christ's ancestry traceable back to David, and indeed Abraham (as St Matthew has demonstrated). It is a motif picked up again for Christ's triumphal entry into Jerusalem in the week leading up to his death and it is this text that is used by Palestrina in both the motet *Pueri Hebraeorum* and the *Sanctus* and *Benedictus* pair of the mass. Victoria draws our attention to the crowd's exclamation in the motet by carefully contrasting the polyphonic writing preceding it with the brash homophonic chords and harmony which veers into an unusually bright subdominant major. By contrast, in the mass movements, it is the 'pleni sunt caeli' that receives this treatment

along with a slowing of the harmonic rhythm from roughly changing every tactus to every four tacti. This has the effect of further highlighting the text and the increasing complexity of the inner part writing.

Guerrero's *O Domine Jesu Christe* sets text for Eastertide which consider the redemptive effect of Christ's passion and death for the individual. Published first in 1570 (and again in 1597, 1600 and 1613 – tonight's performance is of the original edition), the piece is remarkable for its evocative pathos (particularly in the opening exposition), broken only by the fanfare-like 'Adoro te'.

Victoria's *Ecce Dominus Veniet*, by contrast, strikes a triumphal tone anticipating the second coming of Christ 'and all the saints with him'. Published first in 1572, it is almost certain that Guerrero and Victoria would have known each other's compositions and continued to be influenced by the other's work.

The final chant *O Emmanuel* is sung on the evening before Christmas Eve: completing the cycle of seven antiphons. The final section of this evening's concert then contrasts the very beginning and ending of the church's liturgical year with music that has been set aside for particular musical invention.

Victoria's eight-voice 'Ave Maria' is one of his most expressive pieces and paraphrases Gabriel's message of the Virgin's conception. Initially, the voices work as antiphonal choirs before joining together for the climactic 'Ora pro nobis'. Meanwhile *Surrexit Pastor Bonus* is set for Easter morning and is a joyful celebration of Christ's triumph over death. In metaphorical language, Christ is exclaimed as the first conqueror of the grave and we, his flock, are invited to respond with rejoicing: Alleluia.

MJD

Translations

O Sapientia Anon.

O Sapientia,
quae ex ore Altissimi
prodisti,
attingens a fine usque ad finem,
fortiter suaviterque disponens omnia:
veni ad docendum nos viam prudentiae.

Alma redemptoris mater Victoria

Alma redemptoris mater,
quae pervia caeli
porta manes, et stella maris,
succurre cadenti,
surgere qui curat, populo.
Tu quae genuisti,
natura mirante,
tuum sanctum genitorem,
virgo prius ac posterius,
Gabrielis ab ore
sumens illud ave,
peccatorum miserere.

Missa Alma redemptoris mater: Kyrie Victoria

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Canite tuba Guerrero

Canite tuba in Sion,
quia prope est dies Domini:
ecce veniet ad salvandum nos.
Erunt prava in directa,
et aspera in vias planas:
veni, Domine, et noli tardare.

Rorate caeli desuper
et nubes pluant justum:
aperiatur terra, et germinet Salvatorem:
ostende nobis Domine misericordiam tuam
et salutare tuum da nobis:
veni, Domine, et noli tardare.

O Adonai Anon.

O Adonai, et Dux domus Israel,
qui Moysi in igne flammae rubi
apparuiisti,
et ei in Sina legem dedisti:
veni ad redimendum nos in brachio extento.

O Wisdom,
coming forth from the mouth of the
Most High,
reaching from one end to the other,
mightily and sweetly ordering all things:
Come and teach us the way of prudence.

Kindly mother of the redeemer,
who art ever of heaven
the open gate, and the star of the sea,
aid a fallen people,
which is trying to rise again.
Thou who didst give birth,
while nature marvelled how,
to Thy holy creator,
virgin both before and after,
from Gabriel's mouth
accepting the 'all hail',
be merciful towards sinners.

Lord, have mercy;
Christ, have mercy;
Lord, have mercy.

Blow the trumpet in Zion,
for the day of the Lord is at hand:
behold, He comes to save us.
The crooked shall be made straight,
and the rough ways plain:
come, Lord, and do not delay.

Drop down ye heavens, from above,
and let the skies pour down righteousness:
let the earth open and bring forth a Saviour.
show us your mercy, O Lord,
and grant us your salvation:
come, Lord, and do not delay.

O Adonai, and leader of the House of Israel,
who appeared to Moses in the fire of the burning
bush,
and gave him the law on Sinai:
come and redeem us with an outstretched arm.

Magnificat primi toni Victoria

Magnificat anima mea Dominum.
Et exsultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna,
qui potens est:
et sanctum nomen eius.
Et misericordia eius, a progenie
et progenies:
timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente
cordis sui.
Deposuit potentes de sede:
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum:
recordatus misericordiae suae.
Sicut locutus est ad patres nostros:
Abraham, et semini eius in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Missa Alma Redemptoris Mater: Gloria Victoria

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 caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu 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 Altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced
in God my Saviour.
For He hath regarded the humility of his
handmaid:
for behold from henceforth all generations shall
call me blessed.
For He that is mighty,
hath done great things to me:
and holy is his name.
And his mercy is from generation
unto generations:
to them that fear him.
He hath shewed might in his arm:
he hath scattered the proud in the conceit of their
heart.
He hath put down the mighty from their seat:
and hath exalted the humble.
He hath filled the hungry with good things:
and the rich He hath sent empty away.
He hath received Israel his servant:
being mindful of his mercy.
As He spoke to our fathers:
to Abraham and to his seed for ever.
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.

Glory be to God in the highest
and on earth peace to men of good will.
We praise Thee; we bless Thee;
we worship Thee; we glorify Thee;
We give thanks to Thee for Thy
great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world,
have mercy upon us;
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the Father,
have mercy upon us.
For Thou only art holy, Thou only art the Lord,
Thou only art the most high, Jesus Christ,
together with the Holy Ghost
in the glory of God the Father.
Amen.

O Radix Jesse Anon.

O Radix Jesse, qui stas in signum
populorum;
super quem continebunt reges os suum,
quem Gentes deprecabuntur:
veni ad liberandum nos, jam noli tardare.

Missa Alma Redemptoris Mater: Credo Victoria

Credo in unum Deum;
Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato, passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas:
et ascendit in caelum.
Sedet ad dexteram Patris:
et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
qui locutus est per Prophetas.

Credo in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

O Clavis David Anon.

O Clavis David,
et sceptrum domus Israel;
qui aperis, et nemo claudit;

O Root of Jesse, standing as a sign among the
peoples;
before you kings will shut their mouths,
to you the nations will make their prayer:
Come and deliver us, and delay no longer.

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds.
God of God, light of light,
true God of true God,
begotten not made,
being of one substance with the Father:
by Whom all things were made.
Who for us men,
and for our salvation descended from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary: and was made man.
He was crucified also for us,
suffered under Pontius Pilate, and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father:
and He shall come again with glory,
to judge the living and the dead:
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord and giver of life:
Who proceedeth from the Father and the Son.
Who with the Father and the Son together
is worshipped and glorified:
as it was told by the Prophets.

And I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come.
Amen.

O Key of David
and sceptre of the House of Israel;
you open, and no one can shut;

claudis, et nemo aperit:
veni, et educ vincitum de
domo carceris,
sedentem in tenebris,
et umbra mortis.

Pueri Hebraeorum Victoria

Pueri Hebraeorum
vestimenta prosternebant in via
et clamabant dicentes:
Hosanna Filio David:
benedictus qui venit in nomine
Domini.

Missa Alma Redemptoris Mater: Sanctus, Benedictus Victoria

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

O Oriens Anon.

O Oriens,
splendor lucis aeternae,
et sol iustitiae:
veni, et illumina sedentes in
tenebris,
et umbra mortis.

Missa Alma Redemptoris Mater: Agnus Dei Victoria

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.]

O Rex Gentium Anon.

O Rex Gentium, et desideratus earum,
lapisque angularis, qui facis utraque unum:
veni, et salva hominem,
quem de limo formasti.

O Domine Jesu Christe Guerrero

O Domine Jesu Christe adoro te,
in cruce vulneratum,
felle et acetum potatum:
te deprecor,
ut vulnera tua sint remedium animae meae.

you shut, and no one can open:
come, and lead the prisoners from the prison
house,
those who dwell in darkness,
and the shadow of death.

The Hebrew children
spread their garments in the way,
and cried out, saying:
Hosanna to the Son of God:
blessed is He that cometh in the Name of the
Lord.

Holy, Holy, Holy,
Lord God of Hosts;
heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He that cometh in the name of the
Lord.
Hosanna in the highest.

O Morning Star,
splendour of light eternal,
and sun of righteousness:
Come and enlighten those who dwell in darkness,
and the shadow of death.

Lamb of God, you who take away the sins of the
world, have mercy upon us.
[Lamb of God, you who take away the sins of the
world, have mercy upon us.
Lamb of God, you who take away the sins of the
world, grant us peace.]

O King of the nations, and their desire,
the cornerstone, making both one:
come, and save the human race,
which you fashioned from clay.

O Lord Jesus Christ I worship Thee,
wounded on the Cross,
having drunk of gall and vinegar:
I beseech Thee,
that Thy wounds will be a balm for my soul.

Ecce Dominus veniet Victoria

Ecce, Dominus veniet
et omnes sancti ejus cum eo.
Alleluia.
Et erit in die illa lux magna.
Alleluia.

Ecce apparebit Dominus
super nubem candidam,
et cum eo sanctorum millia.
Alleluia

O Emmanuel Anon.

O Emmanuel, Rex et legifer noster,
expectatio Gentium, et Salvator earum:
veni ad salvandum nos, Domine, Deus noster.

Ave Maria Victoria

Ave Maria, gratia plena,
Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Regina caeli,
dulcis et pia, O Mater Dei,
ora pro nobis peccatoribus,
ut cum electis te videamus.

Surrexit Pastor Bonus Victoria

Surrexit Pastor bonus
qui animam suam posuit
pro ovibus suis et pro grege suo mori
dignatus est.
Alleluia.

Behold, the Lord comes
and all his saints with him.
Alleluia.
And on that day there will be great light.
Alleluia.

Behold our Lord shall appear
upon a white cloud,
and with Him thousands of saints.
Alleluia.

O Emmanuel, our king and our lawgiver,
the hope of the nations and their Saviour:
come and save us, O Lord our God.

Hail Mary, full of grace,
the Lord is with you;
blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, Queen of heaven,
sweet and saintly, O Mother of God,
pray for us sinners,
so that with the elect we may look upon you.

The good shepherd has arisen
who laid down his life
for his sheep and for his flock
deigned to die.
Alleluia

Sacred Voices

Director

Matthew Dunn

Sopranos

Madeline Clare de Berrié
Katharina Höffler
Catriona Arthur
Martyna Kasprzyk

Countertenors

Dan Brittain
William Morrison
Gordon Waterson
Tristram Cooke

Tenors

Miles Russell
Nicholas Wilson
Thomas Drew

Bases

Lawrence Halksworth
Oscar Davies
William Hess
Chris Jeanes

Matthew Dunn began his musical education aged eight and quickly ascended the ABRSM grades, culminating in a distinction at grade 8 aged 14. By 16, Matthew had gained his performance diploma with the Associated Board, received one of the top five marks in the country for his music GCSE and was regularly performing with his school choir in cathedrals across the country. Matthew also began organ studies at this time.

In 2006, Matthew won a place to read music at Peterhouse, Cambridge, and was appointed organ scholar there, overseeing the weekly choral services in the college chapel.

At Peterhouse Matthew directed the choir on tours to Italy, the Netherlands and the Home Counties, as well as regular cathedral trips including Westminster Abbey, Canterbury, Lincoln and Ely Cathedrals. Matthew received his BA in 2009 and continued to the MPhil in 2010, having written a thesis on French thirteen-century polyphony being sung in the South-East of England.

As an organist, Matthew holds the prestigious FRCO diploma and gives regular recitals around the country. Recent venues include Canterbury, Edinburgh, Oxford (Queen's College) and Durham Cathedrals. Matthew is currently Organist and Director of Music at St Botolph without Aldgate, which has arguably the oldest church organ in the country.

In his spare time, Matthew has a job in the City, plays the violin in sound-proofed rooms and is a keen collector of antiquarian books.

Sacred Voices is a new venture for Matthew and he looks forwards to further exciting possibilities in the future.





Madeline Clare de Berrié was first inspired to sing after performing in the semi chorus of Pietro Mascagni's *Cavalleria Rusticana* with the Hallé Orchestra under Mark Elder. While studying Music at Magdalene College, Cambridge, Madeline sang with Clare College chapel choir, and then with a Choral Scholarship at Trinity College Cambridge, under Stephen Layton, during which time she sang on many recordings for Hyperion, including *Baltic Exchange*, Handel's *Chandos Anthems*, and a recording of David Briggs' choral works. She then went on to sing with the European Vocal Soloists, and is featured as a soloist on their debut recording. Madeline has performed as a soloist with The Vivaldi Ensemble, The Cambridge University Consort of Viols, the Cambridge University Baroque Ensemble and has performed the roles of Emmie and Cis in Shadwell Opera's production of Britten's *Albert Herring* at Holland Park, Serpina in Pergolesi's *La Serva Padrona* and Hébé in Rameau's *Les Indes Galantes* with Dartington Festival Baroque Orchestra.

Katharina Höffler came to England aged sixteen, after winning a scholarship to Malvern College to complete the International Baccalaureate. It is there that she discovered her love of singing and became an active member of both the chapel and chamber choir. Two years later she was awarded a place to read Classics at Peterhouse, Cambridge, where she became a chorister under the direction of Oliver Lomberg, Matthew Dunn and Helen Smee. After four successful years in the Peterhouse Chapel Choir she went to London to complete a Law Conversion course at the College of Law. During that time, she sang with the London Chorus and the Savoy Jazz Choir, a newly formed group created at Goodenough College, where she resided during her time in London. Katharina has joined *Sacred Voices* as a soprano and is looking forward to some more sacred choral music.



Catriona Arthur has recently graduated in French and Spanish from Jesus College, Cambridge, where she was a Choral Scholar in the Mixed Chapel Choir under Mark Williams. She is currently undertaking the first year of a Law Conversion Course and continues to enjoy singing in choirs in and around London. She is very excited to be taking part in *Sacred Voices*' debut concert and hopes this may be the first of many to come!

Mezzo-soprano **Martyna Kasprzyk** was born in Warsaw, Poland. She graduated from the Academy of Music in Lodz (Poland) in 2011 as a student of Urszula Kryger.

In 2012 she commenced a one-year Master of Art programme at the Royal Academy of Music in London, studying with Elizabeth Ritchie and Iain Ledingham





Dan Brittain is a countertenor, born and raised in Munich and Salzburg, the musical heartland of Mozart, Wagner and Michael Haydn. He read Anglo-Saxon, Norse & Celtic and won a choral scholarship at Peterhouse, Cambridge, graduating in 2010. After university, he went on to Lincoln Cathedral as Choral Scholar, where he sang daily services with the Cathedral Choir, as well as occasional concert and radio appearances with the close harmony group, *The Lincs Effect*. After an immensely enjoyable year in Lincoln, he won a prestigious lay clerkship at St George's Chapel, Windsor Castle, singing eight services a week as well as regular concerts with the acclaimed men and boys' choir. Still a relative newcomer to choral music, he has studied with Nigel Wickens, Ian Kennedy, Berty Rice and Tim Travers-Brown, besides taking part in occasional master classes. His solo work has included numerous recitals, as well as appearances in *Carmina Burana* (with Christ's College Music Society), the *Bach Magnificat* (with Lincoln Chorale), the *Christmas Oratorio*, *St Matthew Passion* and Handel's *Messiah* (all with the Choir of St George's Chapel). Now in his second year at Windsor, he enjoys choral music of all periods (singing, writing and conducting), and continues to maintain an interest in arcane languages as well as a barely contained addiction to foreign food.

William Morrison is currently a second year BA Classics student and Choral Scholar at King's College London. During his Gap Year, he was an Alto Choral Scholar at Exeter Cathedral, as well as working and teaching at the Cathedral School.



Gordon Waterson recently graduated from Trinity Laban Conservatoire of Music and Dance with a First Class BMus (Hons) (Performance) degree as a Counter Tenor as well as being awarded the Charles Proctor Prize for Choral Conducting. Gordon currently sings with various professional ensembles in the UK and throughout Europe, most notably as an apprentice with Sir John Eliot Gardiner's Monteverdi Choir. In addition to ensemble work, Gordon is an experienced soloist in both opera and on the concert platform having most recently undertaken the title role in Handel's 'Rinaldo' with the Trinity Laban Opera Group. Gordon is also the Vice President for Music on the Trinity Laban Student Union, and teaches and coaches a number of private singing pupils in the London area.

Tristram Cooke is a second year music undergraduate at King's College, London, where he is a Choral Scholar. He was a chorister at Ripon Cathedral for four years, and was Head Chorister decani in his final year. His first professional engagement was the treble solo in Fauré's Requiem with Ripon Choral Society in 2005. Solo performances include *Messiah* and Vivaldi Gloria with Sedbergh Choral Society, Bach's Cantata BWV 170 'Vergnügte Ruh, beliebte Seelenlust', and most recently *Messiah* in York. Forthcoming engagements include Bach's *St John Passion* with Oxford Harmonic Society in March 2013. He has deputised at York Minster and is now a deputy Vicar Choral at St Paul's Cathedral. He currently studies singing with Glenville Hargreaves.





Miles Russell sings with the chapel choir of King's College London and is a Tenor at Holy Trinity Prince Consort Road. He studied Oboe at the Royal College of Music and is now studying Philosophy at King's College London.

Nicholas Wilson began his interest in early music while a Choral Scholar at Peterhouse, Cambridge. Since graduating, he has been singing Lieder as well as taking part in choral work with groups such as the Cambridge Cantata Consort.



Thomas Drew is from Cleethorpes, Lincolnshire. He is a former head chorister at Grimsby Minster. He studied at the Junior Royal Academy of Music obtaining his ABRSM piano diploma.

He studies singing with John Wakefield at Trinity Laban Conservatoire of Music and is a TCM Trust Scholar at the Old Royal Naval College Chapel. Thomas also studies violin with Mayumi Fujikawa.

Last year he sang the role Nemorino, in L'elisir D'amore with Puzzle Piece Opera. He has toured with the Rodolfus Choir and successfully auditioned for Genesis 16. Recently he has taken part in a masterclass with James Gilchrist, and sang solos in The Creation under Nicholas Kraemer at St. John Smith Square.

Lawrence Halksworth has taken an active role in choral work from a young age. Starting as a chorister at first Christ Church Oxford and then St Georges Windsor at the age of eight he was given the opportunity to perform in venues such as the Royal Festival Hall and Barbican and at the wedding of Prince Charles and Camilla. He embarked on foreign tours to Oslo and then in his final year to New York, where he performed for the opening of the British memorial Garden and at the Waldorf Hotel. After winning a music scholarship to Radley College, Lawrence was given the opportunity to perform on a range of instruments including clarinet, saxophone and piano in Berlin, Paris, Barcelona and Tallinn. Lawrence has just completed his first term at the Royal Academy of Music studying as a Baritone under Mark Wildman on the undergraduate course.



Oscar Davies is currently studying History and French at Kings College London. He sings in the King's College Chapel Choir three times a week. Elsewhere, Oscar sings in the Rodolfus Choir and the National Youth Choir. He also plays the clarinet and is currently studying for his diploma.

William Hess started singing aged eight with Christ Church Cathedral Choir where he was a soloist on several recordings. Later he gained a Choral Scholarship at Peterhouse, Cambridge, under Matthew Dunn and Helen Smee, and where he was coached by Nigel Wickens. Following this he took a Choral Scholarship down under at Christchurch Cathedral in New Zealand, where he took part in several high profile concerts raising money to rebuild the Cathedral. Recently he has started work in London and hopes to be involved with as much choral music as possible.



Chris Jeanes is an experienced solo and choral singer whose recent solo appearances have included the Beethoven Mass in C with the Bart's Academic Festival Choir and Orchestra and the title role in Carrisimi's 'Historia de Jephthe' with *Voce Sanctis*. Chris is also an experienced church singer holding a choral scholarship whilst still at school at St Mary's Barnes and is currently on many church deputy lists in and around London including St Michael's, Cornhill, Chelsea Old Church and St George's Windsor. In his spare time, Chris is a keen fencer and is currently reading for a BSc in Chemistry at University College, London.

Sacred Voices



St Botolph without Aldgate