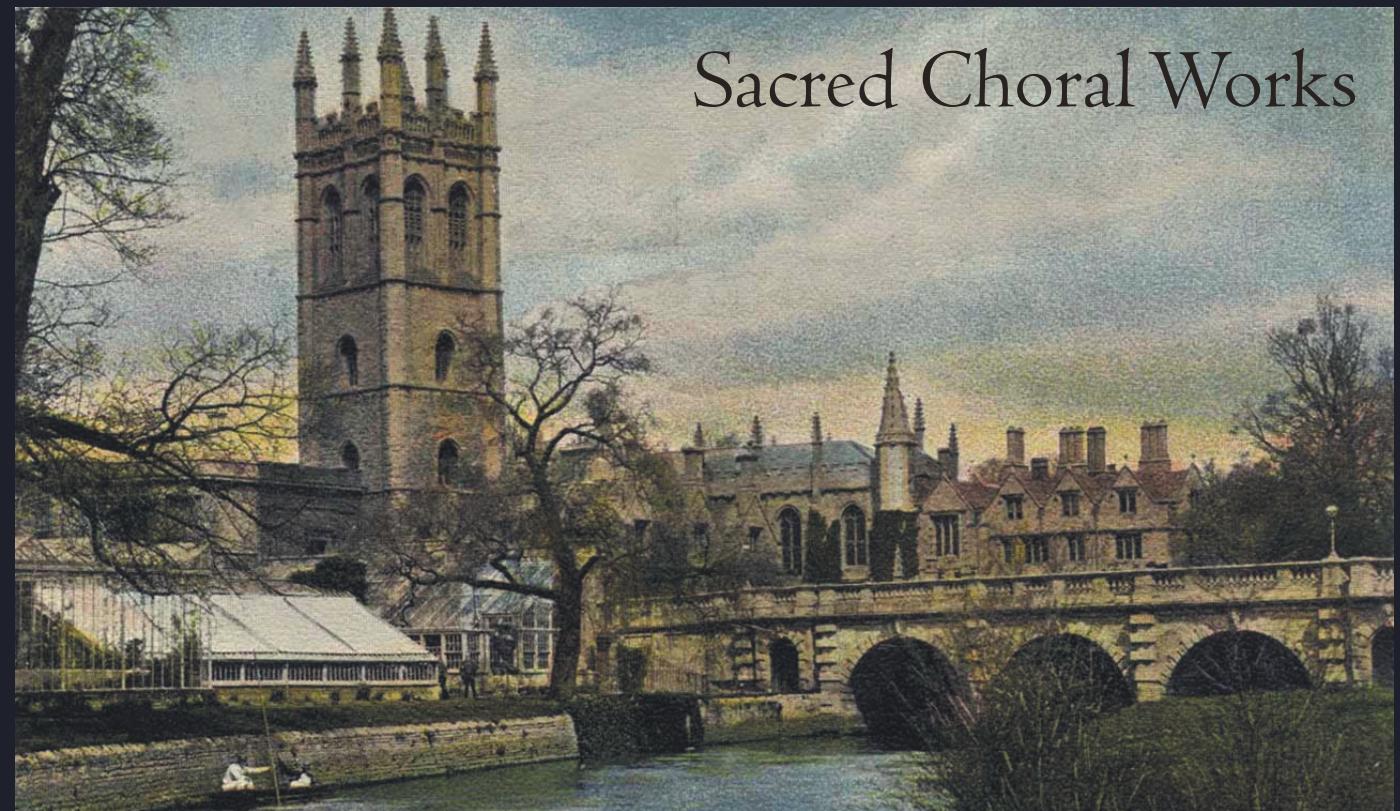


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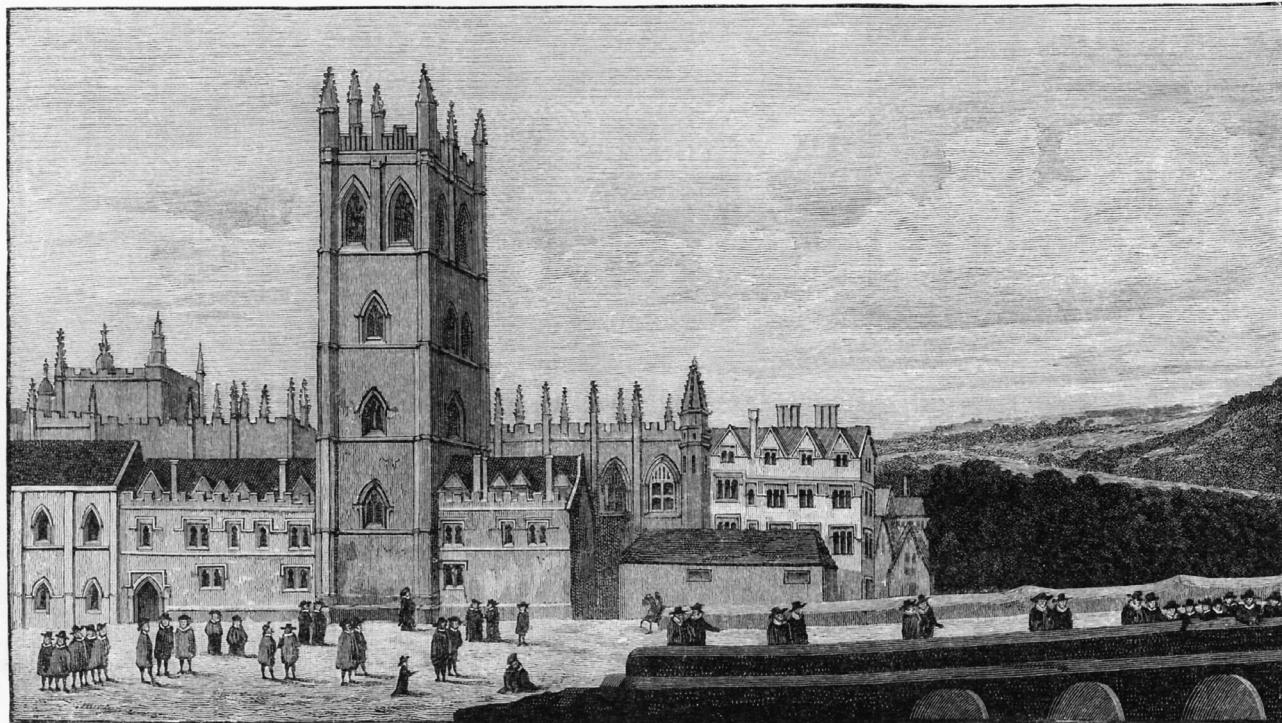
JOHN SHEPPARD
Gaude, gaude, gaude Maria

Sacred Choral Works



Choir of St John's College, Cambridge
Andrew Nethsingha

CHANDOS early music



MAGDALEN COLLEGE, OXFORD, IN THE SEVENTEENTH CENTURY.

Picture in Magdalen College.

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Seventeenth-century view of
Magdalen College, Oxford

John Sheppard (c. 1515 – 1558)

- | | | |
|-----|--|-------|
| [1] | Gaude, gaude, gaude Maria virgo
Motet for six-part choir
John Clapham tenor | 14:00 |
| [2] | In pace, in idipsum dormiam
Motet for four-part choir | 6:09 |
| [3] | The Lord's Prayer
for five-part choir | 3:01 |
| [4] | In manus tuas, Domine
Motet for four-part choir
Second setting
Guy Edmund-Jones tenor | 4:23 |
| | 'Western Wynde' Mass
for four-part choir | 18:28 |
| [5] | Gloria
Guy Edmund-Jones tenor (intonation)
Samuel Oladeinde tenor (duet)
Geoffrey Clapham bass (duet) | 4:03 |

<input type="checkbox"/> 6	Haec dies Chant Geoffrey Clapham bass	2:34
‘Western Wynde’ Mass for four-part choir		
<input type="checkbox"/> 7	Credo Guy Edmund-Jones tenor	4:20
<input type="checkbox"/> 8	Sanctus	3:10
<input type="checkbox"/> 9	Benedictus	1:50
<input type="checkbox"/> 10	Agnus Dei	5:03
<input type="checkbox"/> 11	Christ rising again Anthem for four-part choir Samuel Oladeinde tenor Xavier Hetherington tenor John Holland-Avery bass Geoffrey Clapham bass	3:48
<input type="checkbox"/> 12	Spiritus Sanctus procedens Motet for six-part choir Second setting Kieran Brunt tenor	9:58

- [13] Aeterne rex altissime 4:24
Motet for five-part choir
Samuel Oladeinde tenor

[14] Libera nos, salva nos 3:18
Motet for seven-part choir
First setting
Geoffrey Clapham bass

Choir of St John's College, Cambridge

Andrew Nethsingha

Choir of St John's College, Cambridge

Andrew Nethsingha Director of Music

Freddie James Organ Scholar

Edward Picton-Turbervill Organ Scholar

treble

Maximilian Boorman
Joel Branston
Oliver Brown
Francis Bushell
Jason Cobb
William Collison
Alec D'Oly
Matthew Holman
Andrew Jones
Robert Murray John
Peter Nethsingha
Rufus Pawsey
Michael Tuft
Jed Upjohn
Sebastian Wade
Samuel Williams

counter-tenor

Thomas Blackie
Oliver El-Holiby
Hamish McLaren
Alexander Simpson
tenor
Kieran Brunt
John Clapham
Guy Edmund-Jones
Julian Gregory
Xavier Hetherington
Samuel Oladeinde

bass

Joseph Ataman
Quintin Beer
Geoffrey Clapham
John Holland-Avery
Jonathan Hyde
Daniel Macklin
Augustus Perkins Ray

Sheppard: Sacred Choral Works

Biographical background

Who was John Sheppard? Like so many of his contemporaries, he first appears in sixteenth-century sources only when he was already an established figure. The first recorded reference to him is as *Informator Choristarum* (or Master of the Music) at Magdalen College, Oxford, in 1543. When he was born, and where he grew up, is lost to history. What we know of Sheppard in his prime is correspondingly scanty. He appears to have left Oxford after only five years, in 1548. His departure should not be put down to bad behaviour, as was sometimes asserted in earlier histories; the misdemeanours of which he was accused were probably committed by a near namesake, Richard Shepper, also a Fellow of Magdalen. Though it is likely that he moved to London from Oxford, Sheppard tried to retain some connection with the University. At least, he supplicated for the degree of D.Mus. in 1554; whether or not this was awarded is unclear.

In 1552 Sheppard is listed among the Gentlemen of the Chapel Royal. It is possible that he was appointed as early as 1548 – records are incomplete – and indeed

it may have been this very appointment that encouraged him to leave Oxford. Not much more is known of his biography. Sheppard retained his position in the Chapel Royal until the accession of Queen Elizabeth I. According to surviving documents, he was accorded liveries for Elizabeth's coronation, which took place on 15 January 1559. Other records, however, imply that Sheppard had died about a month earlier: we know that he was buried on 21 December 1558.

In his 1554 supplication for the Oxford degree, Sheppard maintained that he had been composing studiously for twenty years, and that during this period he had produced 'many songs'. As a result of these clues, most scholars have assigned the composer's birth to somewhere between 1515 and 1520. His career thus coincides with one of the most turbulent periods in English ecclesiastical history. Sheppard must have come of age just as Henry VIII was disestablishing the Church and tearing down the monasteries – a process that often had as devastating an effect on musicians as on priests. Sheppard must have been in his early thirties when Henry died

and was replaced by his nine-year-old son, Edward VI. The power behind the throne during Edward's brief reign (1547–53) was the Duke of Somerset, an ardent Protestant who sanctioned the publication of the first Anglican prayer book in 1549. Based on the work of Thomas Cranmer, this prayer book established – and indeed required – the form of Anglican services celebrated to this day. The implications for church music of these and later reforms were severe. In the injunctions sent to the Dean and Chapter of Lincoln Cathedral in 1548, for example, Cranmer stated that choirs

shall from henceforth sing or say no anthems of our Lady or other Saints, but only of our Lord, and them not in Latin; but choosing out the best and most sounding to Christian religion they shall turn the same into English, setting thereunto a plain and distinct note for every syllable one: they shall sing them and none other.

Issued in the year that Sheppard left Oxford, this edict may have been another reason behind his departure from Magdalen. Certainly, most composers were compelled to undergo some sort of stylistic change during Edward VI's reign. For many, the strictures that Cranmer articulated seemed to ring the

death knell for the rich and glorious tradition of English polyphony.

Yet, within only a few years, the wind had changed again. Like many church musicians, Sheppard will surely have welcomed the accession in 1553 of Henry VIII's daughter, Mary. Queen Mary had imbibed Roman Catholicism from her mother, Catherine of Aragon, and she had no sympathy for the reforms carried out under her father and half-brother. From the start of her brief reign (1553–58), Mary set about reviving Catholic rituals, thereby encouraging once again the composition of elaborate sacred music.

Gaude, gaude, gaude Maria virgo

The brevity of Sheppard's career and the lack of hard facts make it difficult to assign individual works to particular periods. Historical context can nevertheless help illuminate Sheppard's œuvre. The text of the first work recorded here, *Gaude, gaude, gaude Maria virgo*, suggests that it dates from the reign of Mary. After all, Marian devotion was one of the forms of worship most vigorously suppressed under her predecessor, Edward, and this is clearly an anthem 'of our Lady', to quote Cranmer again. The tale of the Annunciation may also hint at an act of homage to Queen Mary. Musically, too, the

elaborate six-part texture of the motet implies an origin in the last years of Sheppard's career. However, the work is structured round a *cantus firmus* in the tenor, a technique that was falling out of fashion in Sheppard's lifetime. Where to place the work within Sheppard's œuvre must therefore remain uncertain. What we can say with confidence is that this is one of the most thrilling of Sheppard's surviving works. It is also one of the most ambitious, with effects ranging from widely spaced counterpoint to densely textured writing for higher voices, most memorably in the section beginning 'O mater alma Christi carissima'.

The Lord's Prayer

Sheppard's setting of *The Lord's Prayer* lies at the opposite end of the stylistic spectrum. Though the setting is contrapuntal in texture, the individual lines are very simple and, taken in isolation, each voice part very nearly satisfies Cranmer's requirements of 'a plain and distinct note for every syllable one'. These stylistic features, along with the fact that it is a setting of a liturgical text in English, strongly suggest that the work was composed for the church of Edward VI.

Christ rising again

Christ rising again, a setting of texts from

Romans 6 and Corinthians 15, probably springs from the same period. Its opening recalls Tallis's famous anthem *If ye love me*. The anthem's subtle balance of chordal and imitative writing – as well as the low-lying, four-part texture – reveals a composer keen to explore the limits of expressive power while using only the most restricted means. Even the concluding 'Alleluias' remain modest in scope. Though it may be an exercise in restraint, *Christ rising again* is indubitably a triumph; it demonstrates conclusively that Cranmer's edicts could not hamstring a composer of Sheppard's genius.

In pace, in idipsum dormiam

In pace, in idipsum dormiam also addresses eschatological themes, this time using texts from Psalms 4 and 132. The composition alternates chant, unassuming imitation (almost always starting in the two lowest voices), and chaste chordal effects the simple charm of which can be most affecting. *In pace, in idipsum* was probably intended for use at Compline; in fact, this motet and *In manus tuas* were the only responds ever sung at the last office of the day.

In manus tuas, Domine

In manus tuas, Domine, Spiritus Sanctus

procedens, and *Libera nos, salva nos* are all texts that Sheppard set more than once. *In manus tuas, Domine* exists in no fewer than three settings. The version of the motet recorded here is in a simple four-part texture, and the style lies somewhere between homophony and polyphony, as perhaps befits the supplicatory text from John 6. The fact that Sheppard does not set the words ‘Holy Mary, Mother of God, pray for us’ in any of his versions – a text included by the recusant William Byrd in his setting – would argue for composition before Mary’s reign.

Spiritus Sanctus procedens

The text of *Spiritus Sanctus procedens* is associated with Pentecost: it tells of the Holy Spirit entering the hearts of the Apostles and causing them to speak with all manner of tongues. The texture, in six parts, is appropriately multi-layered. However, the work is built round a section of Gregorian chant that is presented in one of the two tenor voices in an almost unwavering minim pulse. Romantics might well interpret this as the voice of God – or at least the Holy Spirit.

Libera nos, salva nos

The two surviving settings of *Libera nos, salva nos* are both scored for seven-part

choir. In the version recorded here, Sheppard presents a richly wrought structure of interweaving lines over a low bass part with the chant in long notes. The way in which the composer lingers over the final words, ‘O beata Trinitas’ (O blessed Trinity), is particularly worthy of note. The founder of Magdalen, William Waynflete, ordered that the antiphon to the Trinity be recited every morning and night in the college chapel; from this we may deduce that Sheppard composed his settings of *Libera nos, salva nos* during his Oxford years, perhaps for use at the end of Compline.

Aeterne rex altissime

Like the pieces just discussed, *Aeterne rex altissime* is based round Gregorian chant. However, the chant is assigned here to the highest voice. Though presented in long notes, it is slightly more ornamented than in *Spiritus Sanctus procedens* or *Libera nos, salva nos*. The text, a hymn whose four stanzas are assigned in alternation to chant and five-part polyphony, is intended for Vespers on Ascension Day. The repetitions that run through the concluding section reflect appropriately the final line of the text: ‘In sempiterna saecula. Amen’ (through everlasting ages. Amen).

'Western Wynde' Mass

By way of contrast, Sheppard's 'Western Wynde' Mass has secular roots, an unusual phenomenon in English masses of the period. It is one of three sixteenth-century works based on the secular song 'Westron wynde when wyl thow blow' (the other two are by John Taverner and Christopher Tye). The melody associated with this text – its exact transmission is unclear – appears some two dozen times in the course of the mass, usually in the treble, but three times in the tenor, and once in the bass. Perhaps to avoid any sense of tedium, the theme is presented in both duple and triple metres. One striking feature of Sheppard's setting is the presence of extended passages for only two voices; another is the prominent use of triplet rhythms, often associated with extended *melismata*. Where these two devices combine – as in the 'Et incarnatus est' section of the Credo or the 'Pleni sunt caeli' section of the Sanctus – the effect is arresting. The 'Western Wynde' Mass, as was typical of the early Tudor period, contains no setting of the Kyrie; this would have been sung in Gregorian chant.

Conclusion

The works recorded here give a very good cross-section of John Sheppard's œuvre –

an œuvre determined as much by political exigencies as by stylistic norms. Though details of the composer's life will probably always remain uncertain, Sheppard's surviving works have a clear identity; they mark him out as one of the strongest voices in a highly turbulent age.

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Conductor's note

It has been a joy for the Choir and me to immerse ourselves in this glorious music. I would be sad if this repertoire were to become the preserve only of the excellent professional mixed voice consorts. Much of the music has been rarely, if ever, recorded by boy trebles; yet, as time has gone on, I have enjoyed hearing our boys sing these luxurios melodic lines with more and more affection.

Sheppard's 'Western Wynde' Mass is a marvellous work – full of contrast and vigour, it is an imaginative and colourful set of variations (though I realise that this word is more often applied to later music) – and I regret that scholars have written somewhat dismissively about it. On this CD I have opted for rather different style and tempi from those of previous recordings, and hope that this might contribute to a fresh appraisal

of the work. Commentators have suggested that Sheppard's work is inferior because it generally just has the theme in the treble line. On the contrary, I would argue that by this practice Sheppard deliberately set himself a different challenge from Taverner in his mass of the same name. Indeed, the rare times when the melody leaves the top line become even more telling: listen to 'Crucifixus' in the Credo or the magical opening of the third 'Agnus Dei' – he saves that for the ante-penultimate 'variation' of the whole mass.

Amongst Sheppard's many other subtleties, one of my favourites is the moment in the Credo when the music melts as God floats gently down to earth ('descendit de caelis'), landing softly and magically on an E flat major chord, the only time in the whole mass when the final G of the melody is harmonised that way. As for the wild and eccentric ending to the Sanctus, perhaps that gives a glimpse of what his virtuosic keyboard music might have sounded like, had Sheppard written any!

There is much scholarly debate about the most appropriate pitch for these works. Rather than coming down firmly on one side or the other, I have used different transpositions, based on what best suits the voices of our choral scholars in each piece – the vocal ranges of young adult singers can

be slightly smaller than those of their older counterparts. I hope that Sheppard, who knew all about running Oxbridge choirs, would have approved of this pragmatic approach!

I have arranged the works to form a liturgical sequence from the Feast of the Purification through to Trinity Sunday, although the works for Ascension and Pentecost are reversed so as to make a better musical sequence. The Mass appears next to the Easter music, with a plainsong proper interpolated: the Gloria and Credo benefit from not being heard one after the other. What a plethora of different styles there are! One of the choristers refused to believe that the mass had been written by the same composer who wrote the other works!

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The **Choir of St John's College, Cambridge** is one of the finest men and boys choirs in the world, known and loved by millions from its recordings, broadcasts, and concert tours. A cornerstone of the great English choral tradition since the 1670s, it is recognised for its distinctive, rich, and expressive sound. Under the current directorship of Andrew Nethsingha, the Choir is made up of sixteen

Choristers and four Probationers who are educated at St John's College School. The alto, tenor, and bass parts are usually taken by fifteen Undergraduates, with two Organ Scholars assisting in the daily running of the Choir. Frequently broadcast on BBC Radio 3, services in the College Chapel follow the Cathedral tradition of the Church of England, with Evensong six days a week during term and Sung Eucharist on Sunday mornings. On the concert platform, in high-profile venues around the UK, the Choir regularly performs with orchestras and ensembles such as the Philharmonia Orchestra, Britten Sinfonia, Aarhus Symfoniorkester, His Majestys Sagbutts and Cornetts, and London Mozart Players. In the course of a busy international touring schedule it has visited the USA, Canada, Brazil, South Africa, Japan, Australia, and continental Europe.

The singers receive a unique musical education in an extremely varied repertoire, from Renaissance polyphony and the masses of Haydn to twentieth-century and specially commissioned contemporary music. Committed to engaging with a wide audience through digital innovations, the Choir is the first in Britain to broadcast its services in weekly webcasts all year round,

and in 2011 launched SJC Live, an online archive for music lovers and choirmasters. A key innovation of Nethsingha's is the establishment of St John's Sinfonia, a professional period-instrument ensemble formed with Margaret Faultless in 2011, with which the Choir gives termly liturgical performances of cantatas by Bach. Under Nethsingha and the former Directors of Music George Guest, Christopher Robinson, and David Hill, the Choir has produced an extraordinary and extensive discography. Since signing an exclusive contract with Chandos Records in 2009, it has released seven CDs, spanning music from across 500 years, which have garnered international critical acclaim. Renowned for championing contemporary music, the Choir of St John's College, Cambridge regularly commissions new works, and has recently performed the world premieres of works by Jonathan Harvey, James MacMillan, Roxanna Panufnik, Giles Swayne, and Judith Weir. www.sjcchoir.co.uk

Performing as a conductor and organist in North America, South Africa, the Far East, and throughout Europe, **Andrew Nethsingha** has since 2007 been Director of Music at St John's College, Cambridge, where his

innovations have included weekly webcasts and a termly Bach cantata series. He received his early musical training as a chorister at Exeter Cathedral, where his father was organist for over a quarter of a century. He later studied at the Royal College of Music, where he won seven prizes, and at St John's College, Cambridge. He held Organ Scholarships under Christopher Robinson at St George's, Windsor and George Guest at St John's, before becoming Assistant Organist at Wells Cathedral. He was subsequently Director of Music at Truro and Gloucester cathedrals. Additionally, he has held the positions of Artistic Director of the Gloucester Three Choirs Festival and Musical Director of the Gloucester Choral Society, among others, and served as President of the Cathedral Organists' Association.

Andrew Nethsingha has worked with some of the UK's leading orchestras. His concerts with the Philharmonia Orchestra have included performances of Mahler's Eighth Symphony, Beethoven's Ninth Symphony, Britten's *War Requiem*, Brahms's *Ein deutsches Requiem*, Elgar's *The Dream of Gerontius* and *The Kingdom*, Walton's *Belshazzar's Feast*, Poulenc's Gloria, and Duruflé's Requiem. He has also worked with the Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra, London Mozart Players, Britten Sinfonia, Aarhus Symfoniorkester, and BBC Concert Orchestra, and recently conducted at the BBC Proms, the Concertgebouw, Amsterdam, and Suntory Hall, Tokyo. He regularly runs choral courses abroad, notably in France and the USA. His recordings for Chandos Records have been well reviewed.



Choir of St John's College, Cambridge, with Andrew Nethsingha, Director of Music

[1] Gaude, gaudie, gaudie Maria virgo

Gaude, gaudie, gaudie Maria virgo,
cunctas haereses sola interemisti
quae Gabrielis archangeli dictis credidisti.

Dum virgo Deum et hominem genuisti
et post partum virgo inviolata permansisti.

Gabrielem archangelum scimus
divinitus te esse affatum.
Uterum tuum de Spiritu Sancto
credimus impregnatum.
Erubescat Iudeus infelix qui dicat
Christum ex Joseph semine esse natum.

Dum virgo Deum et hominem genuisti
et post partum virgo inviolata
integra et casta es Maria.

Quae es effecta fulgida coeli porta.
O mater alma Christi carissima,
suscipte laudum pia praeconia
nostra ut pura pectora sint et corpora,
quae nunc flagitant devota voxque et corda.
Tu da per precata dulcissona
nobis perpetua frui vita.
O benigna quae sola inviolata permansisti.
Gloria Patri et Filio et Spiritui Sancto.
Et post partum virgo inviolata permansisti.

Respond and Prose at Second Vespers
on the Feast of the Purification
of the Blessed Virgin Mary

Gaude, gaudie, gaudie Maria virgo

Rejoice, rejoice, rejoice, maiden Mary,
you alone have done away with all rivalry of beliefs,
you who believed the sayings of the archangel Gabriel.

While a virgin, you have borne God and man;
and after birth you remained pure and inviolate.

We know that Gabriel the archangel
spoke to you prophetically.
We believe that your womb
was made pregnant by the Holy Spirit.
May the unhappy Jew blush who says that
Christ was born from the seed of Joseph.

While a virgin, you have borne God and man;
and after birth, a virgin pure
inviolate and chaste are you, Mary.

You who have been made the shining door of Heaven.
O loving and dearest mother of Christ,
uphold the pious prayers of our praises,
so that both our hearts and bodies may be pure;
those things which now devoted voices and hearts
demand.
Grant through our prayers
that we may enjoy the sweetest perpetual life,
kind Lady who alone has remained inviolate.
Glory to the Father and the Son and the Holy Spirit.
And after birth you remained pure and inviolate.

[2] In pace, in idipsum dormiam
In pace, in idipsum dormiam et requiescam.
Si dedero somnum oculis meis
et palpebris meis dormitionem
dormiam et requiescam.
Gloria Patri et Filio et Spiritui Sancto.
In pace, in idipsum dormiam et requiescam.

Psalm 4: 8
Psalm 132: 4

Respond at Sunday Compline in Lent

In pace, in idipsum dormiam
In very peace I will lie down and take my rest.
If I give to my eyes sleep
and slumbers to my eyelids,
I will lie down and take my rest.
Glory to the Father and the Son and the Holy Spirit.
In very peace I will lie down and take my rest.

[3] The Lord's Prayer
Our Father which art in heaven,
Hallowed be thy Name.
Thy kingdom come,
Thy will be done in earth,
As it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
As we forgive them that trespass against us.
And lead us not into temptation;
But deliver us from evil.
Amen.

[4] In manus tuas, Domine
In manus tuas, Domine,
commendo spiritum meum.
Redemisti me Domine, Deus veritatis.
Commendo spiritum meum.

In manus tuas, Domine
Into your hands, O Lord,
I commend my spirit.
You have redeemed me, Lord, God of truth.
I commend my spirit.

In manus tuas, Domine,
commendo spiritum meum.

John 6: 30

Respond at Compline
on Passion Sunday

Into your hands, O Lord,
I commend my spirit.

'Western Wynde' Mass

5

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bona voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.
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 altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

'Western Wynde' Mass

Gloria

Glory be to God on high,
and in earth peace, good will towards men.
We praise thee,
we bless thee,
we worship thee,
we glorify thee,
we give thanks to thee for thy great glory,
O Lord the only-begotten son Iesu Christ;
O Lord God, Lamb of God, Son of the Father,
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 the Lord;
thou only art holy; thou only, Iesu Christ,
with the Holy Ghost, art most high in the glory of
God the Father.
Amen.

6 Haec dies

Haec dies, quam fecit Dominus:
exultemus, et lactemur in ea.

Haec dies

This is the day which the Lord hath made:
let us be glad and rejoice in it.

Confitemini Domino, quoniam bonus:
quoniam in saceulum misericordia eius.

Psalm 118: 24 and 29
Gradual for Easter Day

'Western Wynde' Mass

7

Credo

Credo in unum Deum, Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Genitum, non factum, consubstantiale 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:
cuius regni non erit finis.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

O Give thanks unto the Lord, for he is gracious:
and his mercy endureth for ever.

'Western Wynde' Mass

Credo

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 his Father before all worlds.
Begotten not made, being of one substance with the
Father,
by whom all things were made;
who for us men
and for our salvation came down from heaven,
and was incarnate by the Holy Ghost
and of the virgin Mary, and was made man.
And was crucified also for us under Pontius Pilate.
He suffered and was buried.
The third day he rose again according to the Scriptures.
And ascended into heaven, and sitteth on the right
hand of the Father.
And he shall come again with glory to judge both the
quick and the dead:
whose kingdom shall have no end.
And I await the resurrection of the dead,
and the life of the world to come.
Amen.

[8] Sanctus

Sanctus, sanctus, sanctus, Dominus Deus
sabaOTH.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Sanctus

Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory:
hosanna in the highest.

[9] Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Benedictus

Blessed is he that cometh in the name of the Lord:
hosanna in the highest.

[10] Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

Agnus Dei

O Lamb of God, that takest away the sins of the world,
have mercy upon us.

Agnus Dei, qui tollis peccata mundi:
miserere nobis.

O Lamb of God, that takest away the sins of the world,
have mercy upon us.

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

O Lamb of God, that takest away the sins of the world,
grant us thy peace.

[11] Christ rising again

Christ rising again from the dead now dieth not,
death from henceforth hath no power upon him.
For in that he died, he died but once to put
away sin,
but in that he liveth, he liveth unto God.
And so likewise count yourselves dead unto sin
but living unto God, in Christ Jesus our Lord.
Alleluia.

Christ is risen again, the first fruits of them that
sleep.
For seeing that by man came death,
by man also cometh the resurrection of the dead.

For as by Adam all men do die,
so by Christ all men shall be restored to life.
Alleluia.

Romans 6: 9 – 11
Corinthians 15: 20 – 22
Easter

[12] Spiritus Sanctus procedens
Spiritus Sanctus procedens a throno
apostolorum pectora invisibiliter penetravit
novum sanctificationis signum,

ut in ore eorum omnium
genera nascerentur linguarum.

Alleluia.

Advenit ignis divinus non comburens
sed illuminans
et tribuit eis carismatum dona,

ut in ore eorum omnium
genera nascerentur linguarum.

Alleluia.

Gloria Patri et Filio et Spiritui Sancto.

Alleluia.

Third Respond at Matins on Whitsunday

Spiritus Sanctus procedens
The Holy Spirit coming forth from on high
entered the hearts of the apostles unseen
with a new sign of his grace,

that there might come forth from their mouths
all manner of tongues.

Alleluia.

The divine fire came down not to burn
but to give light,
and it endowed them with the gifts of grace.

that there might come forth from their mouths
all manner of tongues.

Alleluia.

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

Alleluia.

[13] Aeterne rex altissime

Aeterne rex altissime
Redemptor et fidelium,
Quo mors soluta deperit,
Datur triumphus gratiae.

Scandens tribunal dexterac
Patris potestas omnium
Collata est Iesu coelitus
Quae non erat humanitas.

Tu esto nostrum gaudium
Qui es futurus praemium;
Sit nostra in te gloria
Per cuncta semper saecula.

Gloria tibi Domine
Qui scandis supra sidera,
Cum Patre et Sancto Spiritu
In sempiterna saecula.
Amen.

Hymn at First Vespers
on Ascension Day

Aeterne rex altissime

Eternal King most high
and Redeemer of your faithful
through whom death in ruin perishes
and the triumph of grace is bestowed:

As you ascend the throne at your Father's
right hand, all power is conferred
on you, Jesus, in heaven
which you had not among men.

Be now our joy,
who are our future reward;
and be our glory ever in you
throughout all ages.

Glory to you, Lord,
who ascend today above the stars,
with the Father and the Holy Spirit
through everlasting ages.
Amen.

[14] Libera nos, salva nos

Libera nos, salva nos, justifica nos,
O beata Trinitas.

Antiphon at Matins
on Trinity Sunday

Libera nos, salva nos

Free us, save us, defend us,
O blessed Trinity.

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Chandos 24-bit / 96 kHz recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

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Recording producer Rachel Smith
Sound engineer Jonathan Cooper
Editor Rachel Smith
A & R administrator Sue Shorridge
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Country of origin UK



Choir of St John's College, Cambridge,
with Andrew Nethsingha, Director of Music

Ben Wright

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CHSA 0401

JOHN SHEPPARD (c. 1515–1558)

CHANDOS

SHEPPARD: SACRED CHORAL WORKS

CHSA 0401

<p>[1] Gaude, gaude, gaude Maria virgo 14:00 John Clapham tenor</p> <p>[2] In pace, in idipsum dormiam 6:09</p> <p>[3] The Lord's Prayer 3:01</p> <p>[4] In manus tuas, Domine 4:23 Guy Edmund-Jones tenor</p> <p>'Western Wynde' Mass 18:28</p> <p>[5] Gloria 4:03 Guy Edmund-Jones tenor (intonation) Samuel Oladeinde tenor (duet) Geoffrey Clapham bass (duet)</p> <p>[6] Haec dies 2:34 Geoffrey Clapham bass</p> <p>'Western Wynde' Mass</p> <p>[7] Credo 4:20 Guy Edmund-Jones tenor</p> <p>[8] Sanctus 3:10</p> <p>[9] Benedictus 1:50</p> <p>[10] Agnus Dei 5:03</p>	<p>[11] Christ rising again 3:48 Samuel Oladeinde tenor Xavier Hetherington tenor John Holland-Avery bass Geoffrey Clapham bass</p> <p>[12] Spiritus Sanctus procedens 9:58 Kieran Brunt tenor</p> <p>[13] Aeterne rex altissime 4:24 Samuel Oladeinde tenor</p> <p>[14] Libera nos, salva nos 3:18 Geoffrey Clapham bass</p>
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TT 70:07

Choir of St John's College, Cambridge
Andrew Nethsingha

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Stereo

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