

CHACONNE

My Beloved Spake

ANTHEMS BY
HENRY PURCELL & PELHAM HUMFREY



Iestyn Davies
James Gilchrist
Neal Davies

Choir of St John's College,
Cambridge
St John's Sinfonia
Andrew Nethsingha

CHANDOS early music



Painting by John Closterman (1660–1711) / © De Agostini / Lebrecht Music & Arts Photo Library

Henry Purcell, 1695

Henry Purcell (1659 – 1695)

- | | | |
|--------------|---|-------|
| <div>1</div> | <p>Remember not, Lord, our offences, Z 50
Full anthem
for five-part choir</p> | 3:21 |
| <div>2</div> | <p>Jehova, quam multi sunt hostes mei, Z 135*†
Latin motet
for soloists, five-part choir, and continuo</p> | 6:32 |
| <div>3</div> | <p>O sing unto the Lord, Z 44*††
Verse anthem
for soloists, four-part choir, strings, and continuo
Peter Hicks treble</p> | 13:07 |

Pelham Humfrey (1647 – 1674)

4	O Lord my God*†† Verse anthem for soloists, four-part choir, strings, and continuo	12:28
	Magnificat and Nunc dimittis from Evening Service in E minor for six-part semi-chorus, four-part choir, and organ Peter Hicks • Alec D'Oyly trebles Tom Blackie • James Imam counter-tenors Julian Gregory tenor Huw Leslie bass	5:52
5	Magnificat	3:39
6	Nunc dimittis	2:11

Henry Purcell

7	Behold, now, praise the Lord, Z 3*†† Verse anthem for soloists, four-part choir, strings, and continuo	6:10
8	My beloved spake, Z 28*††§ Verse anthem for four-part choir, strings, and continuo	11:20

9	Hear my prayer, O Lord, Z 15 Full anthem for eight-part choir	2:40
10	Rejoice in the Lord alway, Z 49^{*†‡} 'Bell Anthem' Verse anthem for soloists, four-part choir, strings, and continuo	8:04
		TT 69:41

Iestyn Davies counter-tenor[‡]
James Gilchrist tenor^{*}
Neal Davies bass[†]
David Stout baritone[§]
John Challenger organ
Choir of St John's College, Cambridge
St John's Sinfonia
Margaret Faultless leader
Andrew Nethsingha

Pitch: A = 440 Hz
 Temperament: Vallotti

Choir of St John's College, Cambridge

Andrew Nethsingha Director of Music

John Challenger Assistant Organist

Freddie James Organ Scholar

treble

Ethan Bamber
Maximilian Boorman
Francis Bushell
Jason Cobb
William Collison
Alec D'Oily
Peter Hicks
Matthew Holman
Alexander Jones
Andrew Jones
Robert Murray John
Peter Nethsingha
Rufus Pawsey
Justin Stollery
Michael Tuf
Jed Upjohn

counter-tenor

Thomas Blackie
Nicholas Edwards
James Imam
Simon Nathan
Alexander Simpson

tenor

Kieran Brunt
John Clapham
Guy Edmund-Jones
Julian Gregory
Samuel Oladeinde

bass

Joseph Ataman
Geoffrey Clapham
Tristan Hambleton*
Jonathan Hyde
Huw Leslie
Basil McDonald
Augustus Perkins Ray

*Tristan Hambleton replaced Basil McDonald in *Remember not, Lord, our offences*, Magnificat and Nunc dimittis, and *Hear my prayer, O Lord*.

St John's Sinfonia

violin

Margaret Faultless

Simon Jones

viola

Jane Rogers

bass violin

Andrew Skidmore

great bass viol

William Hunt

theorbo

Elizabeth Kenny

organ

John Challenger



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Iestyn Davies



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James Gilchrist

Humfrey / Purcell: Anthems

Pelham Humfrey

Pelham Humfrey (1647 – 1674) was born during the English Civil War. He learnt to walk and talk beneath the umbrella of the Commonwealth, began his schooling under the gaze of the Protectorate, witnessed the Restoration of the monarchy at the age of twelve, studied in France and Italy as a teenager, was appointed Gentleman of the Chapel Royal before he was twenty, became Master of the Children of the Chapel Royal at twenty-five, and died when he was twenty-six. Humfrey may have been a musical legend in his own time, but Samuel Pepys was unimpressed by the manners of the composer: ‘without question he is a good musician; but his vanity doth offend me.’ As a young man, on his return from living abroad, Humfrey delighted in demeaning the country of his birth by comparing its artistic endeavours unfavourably with those at the court of Louis XIV. Pelham Humfrey projected the image of a well-travelled sophisticate (‘an absolute Monsieur’, to use Pepys’s withering description), and the famous diarist clearly had little time for an

upstart who ‘disparages everybody’s skill but his own’. Humfrey was pretentious, ambitious, and arrogant, yet talented, well trained, and industrious. Moreover, Humfrey possessed a killer instinct, well expressed by the Commonwealth’s motto, under the banner of which the young Pelham had grown up: ‘Pax quaeritur bello’ – ‘Peace is sought through war’. The music of Humfrey is commensurately wilful and uncompromising, and the composer’s rise to fame was self-propellingly meteoric.

O Lord my God

Although Pelham Humfrey bullishly adopted the affectionate aesthetic of the emerging high baroque, there are inevitably elements of the English Golden Age of yesteryear that surface in his music, however unwillingly or subconsciously. The very first entry of the bass voice in the mournful verse anthem *O Lord my God* is clearly influenced by John Dowland’s celebrated ‘Lachrimae Pavan’ of almost eighty years earlier. And while the string writing and the vocal declamation of Humfrey’s verse anthem are generally forward

looking, there are plenty of moments in which early-seventeenth-century viol consort practice is invoked. That is to say, for every exotically contemporary Italian sixth (used, for instance, to paint the words ‘melting wax’), there is a string passage the false relations of which hanker after the sound world of the courts of Charles II’s father and grandfather, rather than of the Restoration and its continental counterparts. As the anthem proceeds, the bass adopts the role of operatic protagonist while the alto and tenor become awestruck sycophants. Had Humfrey lived into his thirties, there is no doubt that he would have found the lure of the stage as irresistible as did his younger contemporary Henry Purcell.

Magnificat and Nunc dimittis

Humfrey’s Magnificat and Nunc dimittis in E minor are, by contrast, designed simply to be functionally effective and liturgically appropriate. The text setting is naturalistic and direct, and the antiphonal drama provided by the contrast of full choir and solo voices would have been enhanced in Humfrey’s own performance by placing the soloists in the galleries of Whitehall Chapel. Where music for the Office was concerned, the ostentatious Humfrey knew when to subjugate his ego to the job in hand.

Henry Purcell

In the spring of 1673, just over a year before Pelham Humfrey’s premature death, the voice of the thirteen-year-old Henry Purcell (1659 – 1695) began to break. Young Henry could no longer reliably sing treble in Humfrey’s Chapel Royal choir, but he was provided for, and made himself useful at court by repairing, maintaining, and tuning musical instruments.

Jehova, quam multi sunt hostes mei

One of Purcell’s finest teenage works is the Latin-texted domestic anthem *Jehova, quam multi sunt hostes mei*. Elliptical modulations and unconventional melodic twists within a formal collage testify to a youthful technique, but the depth of emotion at key points in the text is remarkable.

Remember not, Lord, our offences

There are no solecisms in the two full anthems *Remember not, Lord, our offences* and *Hear my prayer, O Lord*. The former is still the work of a young man, although one who – at the age of twenty – had just been appointed organist at Westminster Abbey. Its five voices are handled with consummate care to create an atmospheric setting: music responds to text in simple homophony; then follows a central

restless contrapuntal section, which melts into a final captivating homophonic plea for mercy.

Hear my prayer, O Lord

Hear my prayer dates from Purcell's maturity, in other words from a time when Purcell had reached the tender age at which his mentor, Pelham Humfrey, died. The contrapuntal facility with which Purcell directs his subtly changing harmonies is breathtaking. This eight-voice miniature has become one of his most frequently performed works. The fact that it seems to have been designed as the opening of an uncompleted work is hard to accept, and lovers of Purcell's music cling to the remote possibility that the piece was indeed finished and that the whole may one day be rediscovered.

My beloved spake

Purcell was above all a dramatic composer, whose ability to fuse voice and instrument was second to none in the late seventeenth century. The verse anthems present a body of work through which Purcell cut his compositional teeth on the way to becoming an unrivalled composer for the stage. Drama abounds, and each verse anthem exists in front of its own theatrical backdrop.

My beloved spake is the earliest verse anthem on this recording, written in December 1677 (although slightly revised at a later date) and therefore contemporaneous with *Jehova*. The similarity between the two works lies in the fact that Purcell is young and self-consciously exploratory, perhaps even gauche. The opening symphony plays beguilingly with instrumental rhetoric and introduces angular lines for the soloists. But the pastoral reflection when the 'rain is over and gone' is commented upon beautifully by the strings which revel nostalgically in music of past times. Birds thereafter chirrup naively in modern style, the 'turtle' (turtledove) famously offers its wayward harmonic call, while the fig and the grape grow in Fibonacci-directed sequence. The invention throughout is sprightly and juvenile, yet utterly winning.

Behold, now, praise the Lord

The other teenage verse anthem on this recording is *Behold, now, praise the Lord*, introduced by a long symphony. The three soloists then proceed to wander harmonically in ways that will – in only a few years – become inspired and effective rather than juvenile but enchanting. If this were the work of any other composer of the period, it would be praised to the skies for its freshness,

boldness, and vitality. But this is Purcell, and his best is yet to come.

Rejoice in the Lord alway

Rejoice in the Lord alway is just such an anthem, albeit written by a twenty-five-year-old. Known as the 'Bell Anthem' because of its opening repetitive peal-like descending bass line, the stage is now set for Purcell's supremacy as the greatest English composer of all time. Only Purcell could write such immediately adorable string music (of which Handel would have been proud), and only Purcell could repeat the snippet of text 'and again' using such wide-eyed, obvious word painting – and have us love him for doing so. The 'peace of God' has never been so elegantly and securely painted, and the well-handled collage form now delights and excites rather than jars.

O sing unto the Lord

The crowning glory of this recording is *O sing unto the Lord*. Purcell was, by now, approaching thirty years of age and compositionally on fire. There was, quite simply, nobody to touch him. Instruments and voices sing from the same hymn sheet, form and content are inseparable, past and present musical styles skilfully intermingle, and technique and virtuosity are

indistinguishable from each other. Enterprise and reflection, reminiscence and innovation, aria and recitative, binary and ternary metre, soloists and choir all mesh within a dazzlingly coherent construction, which charms, invigorates, informs, and entertains in a quite astonishingly life-affirming way.

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After graduating in Archaeology and Anthropology from St John's College, Cambridge, the counter-tenor **Iestyn Davies** studied at the Royal Academy of Music, London. He has sung the roles of Creonte (Steffani's *Niobe, regina di Tebe*) for The Royal Opera, Covent Garden, Ottone (*L'incoronazione di Poppea*) for Oper Zürich and Glyndebourne Festival Opera, Arsace (*Partenope*) for New York City Opera, Oberon (*A Midsummer Night's Dream*) for Houston Grand Opera and English National Opera, and Apollo (*Death in Venice*) for English National Opera and in his debut at Teatro alla Scala, Milan. He made his debut at The Metropolitan Opera, New York as Unulfo (*Rodelinda*) and at Lyric Opera of Chicago as Eustazio (*Rinaldo*). He has appeared in concert at the Barbican, Théâtre des Champs-Élysées, Lincoln Center, and

BBC Proms, performed at Teatro alla Scala, Milan with Gustavo Dudamel, and the Concertgebouw, Amsterdam and Tonhalle, Zürich with Ton Koopman, and recently gave his debut recital at Carnegie Hall, New York. He received the Young Artist award from the Royal Philharmonic Society for 2009. In the near future Iestyn Davies is scheduled to return to The Metropolitan Opera and to make his debut at the Münchner Opernfestspiele and Wiener Festwochen, as well as curating his own residency at the Wigmore Hall. His substantial discography includes recordings of Handel's *Flavio* and two masques by Purcell for Chandos.

The tenor **James Gilchrist** began his working life as a doctor, turning to a full-time music career in 1996. An active concert artist, he has sung Britten's *Serenade* for tenor, horn, and strings with Manchester Camerata and Amsterdam Sinfonietta, Haydn's *Die Jahreszeiten* at the BBC Proms and with the St Louis Symphony, Tippett's *The Knot Garden* with the BBC Symphony Orchestra under Sir Andrew Davis, Bach's Christmas Oratorio with the Tonhalle-Orchester Zürich, Handel's *Messiah* with the San Francisco, Detroit, and St Louis Symphony orchestras, National Symphony Orchestra in

Washington D.C., and Handel and Haydn Society in Boston, Britten's *Les Illuminations* at the Aldeburgh Festival, Britten's *War Requiem* with the Dresdner Philharmonie, Handel's *Belshazzar* with the Philharmonia Baroque Orchestra under Nicholas McGegan, Stravinsky's *Pulcinella* with the Orchestre de Paris under Thierry Fischer, Handel's *Athalia* with Concerto Köln under Ivor Bolton, and Bach's St Matthew Passion and St John Passion with the Royal Concertgebouw Orchestra. As a recitalist, he has appeared at venues throughout the UK, in New York, and at the Concertgebouw, Amsterdam. His many concerts and BBC Radio 3 broadcasts with the pianist Anna Tilbrook have included performances of songs and song cycles by Schumann and Schubert, as well as a wide-ranging exploration of English songs, notably by Finzi, Vaughan Williams, Tippett, and Britten. James Gilchrist is also partnered regularly by the pianist Julius Drake and the harpist Alison Nicholls. His discography for Chandos includes recordings of songs by Sir Lennox Berkeley, Britten's *Albert Herring*, and Vaughan Williams's *The Poisoned Kiss*.

The bass **Neal Davies** studied at King's College, London and the Royal Academy of Music, and won the Lieder Prize at the 1991

Cardiff Singer of the World Competition. A regular guest with Welsh National Opera, where he will next sing Don Alfonso (*Così fan tutte*), he has appeared at The Royal Opera, Covent Garden, English National Opera, Scottish Opera, Garsington Opera, Opéra de Montréal, Opéra de Marseille, and Deutsche Staatsoper, Berlin. He has performed in concert with the Oslo Philharmonic Orchestra under Mariss Jansons, BBC Symphony Orchestra under Pierre Boulez, Cleveland Orchestra and Philharmonia Orchestra under Christoph von Dohnányi, Vienna Philharmonic Orchestra under Daniel Harding, Chamber Orchestra of Europe under Nikolaus Harnoncourt, Orchestra of the Age of Enlightenment under Frans Brüggen, Gabrieli Consort under Paul McCreesh, and Hallé under Sir Mark Elder. He has sung with Les Arts Florissants under William Christie, whose production of Charpentier's *David et Jonathas* at Aix-en-Provence will be brought to Edinburgh, Paris, Caen, and New York, and with whom he will also undertake a tour of Handel's *Jephtha*. He made his debut with Lyric Opera of Chicago as Major General Stanley (*The Pirates of Penzance*) under Sir Andrew Davis, and returned to sing Ko-Ko (*The Mikado*). He appears regularly at the Edinburgh International Festival and the

BBC Proms. Neal Davies has to his credit an extensive discography.

The baritone **David Stout** studied with Rudolf Piernay on the Opera Course at the Guildhall School of Music and Drama, receiving the Principal's Prize. He has sung such roles as Dr Falke (*Die Fledermaus*), Ping (*Turandot*), Papageno (*Die Zauberflöte*), Konrad Nachtigall (*Die Meistersinger von Nürnberg*), Schaunard (*La bohème*), Zaretsky (*Eugene Onegin*), Nikita (Weinberg's *Das Portrait*), Harašta (*The Cunning Little Vixen*), Aeneas (*Dido and Aeneas*), Robin Oakapple (*Ruddigore*), Baron Douphol (*La traviata*), and Roucher (*Andrea Chénier*) at distinguished venues including The Royal Opera, Covent Garden, Welsh National Opera, English National Opera, Opera North, Opera Holland Park, Grange Park Opera, Teatro Massimo, Palermo, and the Bregenzer Festspiele. In concert he has sung Beethoven's Symphony No. 9 under Sir Colin Davis, Handel's *Messiah* and Brahms's *Ein deutsches Requiem* with the Hallé, Vaughan Williams's *A Sea Symphony* with the Royal Philharmonic Orchestra, Walton's *Belshazzar's Feast* at the Royal Festival Hall, Verdi's *Requiem* in Hereford Cathedral, Haydn's *Die Schöpfung* at the Three Choirs Festival, and the part of

Christ in the St Matthew Passion at the St Endellion Festivals. In recital David Stout has performed lieder with Iain Burnside for BBC Radio 3 and at the Oxford Lieder Festival and London Song Festival. His recent acclaimed discography includes the NMC Songbook with Iain Burnside and recordings of *Die Schöpfung*, with musicians from New College, Oxford, and Mahler's *Lieder eines fahrenden Gesellen*, as arranged by Schoenberg.

John Challenger began his musical education as a Chorister at Hereford Cathedral, where he studied the organ with Geraint Bowen. From 2006 to 2008 he was Organ Scholar of St George's Chapel, Windsor Castle, where he obtained his Fellowship of the Royal College of Organists. From 2008 to 2011 he held an Organ Scholarship at St John's College, from which he graduated with a B.A. in Music in June 2011. During his time as an undergraduate, he served as President of the College Music Society and also as Musical Director of the St John's Singers, the mixed-voice choir of the College. As Assistant Organist he continued to accompany the College Choir for services, broadcasts, recordings, and international tours until August 2012. He has performed as a recitalist

across the UK, Europe, and the USA, and studies the organ with Mark Williams and David Briggs. In September 2012, John Challenger took up the appointment as Assistant Director of Music at Salisbury Cathedral.

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. 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 and festivals around the UK, the Choir regularly performs with orchestras and ensembles such as the Philharmonia Orchestra, Britten Sinfonia, and His Majestys

Sagbutts and Cornetts. In the course of a busy international touring schedule it has visited the USA, Canada, Brazil, South Africa, Japan, Australia, and continental Europe.

Under the current directorship of Andrew Nethsingha, the singers receive a unique musical education in an extremely varied repertoire, from Renaissance polyphony and eighteenth-century masses to twentieth-century and 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 throughout the year. In 2011 SJC Live was launched, a unique 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 five CDs, spanning music from across 500 years, which have garnered international

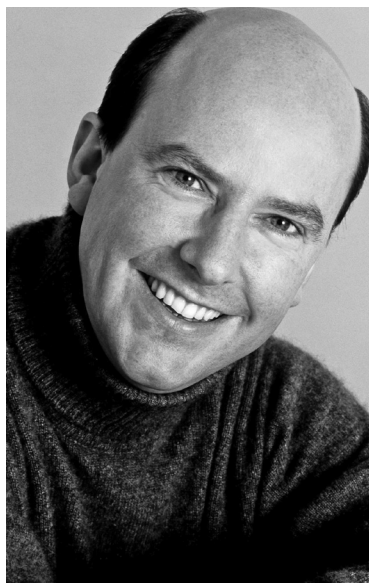
critical acclaim. Renowned for championing contemporary music, the Choir of St John's College, Cambridge regularly commissions new works, and has in the past twelve months performed the world premieres of works by Jonathan Harvey, James Long, James MacMillan, Matthew Martin, John Rutter, and Judith Weir. www.sjcchoir.co.uk

Founded in May 2011, **St John's Sinfonia** is a period instrument ensemble, varying in size depending on repertoire. This is its second CD recording with the Choir of St John's College, Cambridge. The first, with Susan Gritton, presented works by Mozart and was released by Chandos in March 2012. It has recently appeared in concert at Cadogan Hall, London and performed the St John Passion at the Thaxted Festival. St John's Sinfonia participates at termly Bach Cantata Evensongs in the College Chapel, and made its first live BBC Radio 3 broadcast in May 2012. The ensemble is led by Margaret Faultless, one of Europe's leading baroque violinists, who is Musician in Residence at St John's College.

Performing as a conductor and organist in North America, South Africa, China, 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 Britten's *War Requiem*, Mahler's Eighth Symphony, Elgar's *The Dream of Gerontius* and *The Kingdom*, Beethoven's Ninth Symphony, Brahms's *Ein deutsches Requiem*, 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, and BBC Concert Orchestra, and recently conducted at the BBC Proms and the Concertgebouw, Amsterdam. He regularly runs choral courses in Europe and North America.



Sussie Ahlburg

Neal Davies



David Stout

Humfrey / Purcell: Anthems

Pelham Humfrey

Pelham Humfrey (1647 – 1674) kam während des englischen Bürgerkrieges zur Welt. Seine frühe Kindheit verbrachte er unter dem Commonwealth, die ersten Schuljahre während des Protektorats; als Zwölfjähriger erlebte er die Restauration der Monarchie, als Teenager studierte er in Frankreich und Italien, wurde zum Gentleman of the Chapel Royal (Sänger an der Hofkapelle) ernannt, bevor er zwanzig Jahre alt war, als Fünfundzwanzigjähriger wurde er Chormeister der Children of the Chapel Royal (Sängerknaben) und starb mit sechsundzwanzig Jahren. Humfrey mag zu seinen Lebzeiten eine musikalische Legende gewesen sein, aber der Tagebuchautor Samuel Pepys war nicht von seinem Auftreten beeindruckt: „Gewiss ist er ein tüchtiger Musiker, aber seine Allüren sind mir zuwider.“ Als der junge Humfrey aus dem Ausland zurückkehrte, erging er sich in Schmähungen seiner Heimat, indem er englische Bemühungen im Bereich der Kunst abfällig mit denen am Hof des „Sonnenkönigs“ verglich. Er gab sich als

weitgereister Intelligenzler aus; Pepys nannte ihn verächtlich einen echten „Monsieur“, denn er konnte den Emporkömmling, der „jedermanns Kunstfertigkeit, mit Ausnahme der eigenen, verachtete“, nicht ausstehen. Humfrey war ein Renommist, ehrgeizig und arrogant, dabei aber talentiert, gut ausgebildet und fleißig. Daneben beseelte ihn der schonungslose Instinkt, den das Motto des Commonwealths, unter dem er aufgewachsen war, ausdrückt: „Pax quaeritur bello“ – „den Frieden sucht man im Krieg“. Humfreys Musik ist in gleichem Maße kapriziös und kompromisslos, und sein rasanter Aufstieg zum Ruhm wurde von ihm selbst getrieben.

O Lord my God

Obwohl Pelham Humfrey sich verbissen der klangfreudigen Ästhetik des sich entfaltenden Hochbarocks bediente, tauchen in seinem Œuvre unvermeidlich Elemente des vergangenen goldenen Zeitalters der englischen Musik auf – freilich ungerne oder unbewusst. Der allererste Einsatz der Bassstimme im klagenden Verse-Anthem (Anthem mit Soli [Anthem: Motette im

Gebrauch der anglikanischen Kirche])
O Lord my God steht deutlich unter dem Einfluss von John Dowlands gefeierter “Lachrimae Pavane”, die fast achtzig Jahre früher entstand. Obwohl der Streichersatz und die vokale Deklamation in Humfreys Verse-Anthem im Allgemeinen fortschrittlich sind, finden sich häufig Beispiele der Praxis des Gambenconsorts aus dem frühen siebzehnten Jahrhundert. Das heißt, für jede exotische, zeitgenössische Italienische Sexte (zum Beispiel, um die Worte “melting wax” tonmalerisch auszudrücken), findet sich eine Passage für Streicher, deren Querstand dem Klang der Höfe von Charles II.s Vater und Großvater anstatt der Restauration und ihrer kontinentalen Gegenstücke entspricht. Im Verlauf der Anthem entwickelt der Bass die Rolle einer Hauptpartie in der Oper; die Alt- und Tenorstimmen sind ehrfürchtige Schmeichler. Wäre Humfrey nicht so jung gestorben, hätte die Bühne sicherlich die gleiche Anziehungskraft auf ihn ausgeübt wie auf seinen jüngeren Zeitgenossen Henry Purcell.

Magnificat und Nunc dimittis

Hingegen ist Humfreys Magnificat und Nunc dimittis in e-Moll lediglich angelegt, um wirksam und der Liturgie angepasst zu

sein. Die Vertonung ist naturalistisch und direkt, das antiphonale Drama entsteht durch den Kontrast des großen Chores und der Solostimmen; wenn Humfrey selbst das Stück aufführte, wurde der Effekt gesteigert, da er die Solisten auf der Galerie der Whitehall Chapel platzierte. Wenn es sich um Musik für den Gottesdienst handelte, wusste der anmaßende Humfrey sehr wohl, dass er sein Ego der Arbeit hintansetzen musste.

Henry Purcell

Im Frühjahr 1673, etwa ein Jahr vor Pelham Humfreys verfrühtem Tod, erlitt der dreizehnjährige Henry Purcell (1659 – 1695) die Mutation. Er war kein verlässlicher Sopranist in Humfreys Chor der Chapel Royal mehr, aber er war versorgt und beschäftigte sich am Hof mit der Reparatur, Instandhaltung und Stimmung musikalischer Instrumente.

Jehova, quam multi sunt hostes mei

Eines der schönsten Werke aus Purcells Teenage-Jahren ist das lateinisch gesungene Anthem für den Hausgebrauch *Jehova, quam multi sunt hostes mei*. Elliptische Modulationen, unkonventionelle Melodien im Rahmen formeller Collagen bezeugen die jugendliche Satztechnik, doch die

Gefühlstiefe bei Höhepunkten im Text ist erstaunlich.

Remember not, Lord, our offences

Die beiden großen Anthems *Remember not, Lord, our offences* und *Hear my prayer, O Lord* sind makellos. Das erstgenannte ist noch deutlich ein Jugendwerk, obwohl der Tonsetzer – mit zwanzig Jahren – zum Organisten an der Westminster Abbey ernannt worden war. Der fünfstimmige Satz ist mit vollkommener Umsicht angelegt, um die richtige Atmosphäre zu erzielen; die Musik reagiert auf den Text mit schlichter Homophonie; es folgt ein unruhiger, kontrapunktischer Mittelabschnitt, der schließlich in ein bezauberndes, homophones Flehen um Gnade übergeht.

Hear my prayer, O Lord

Das Anthem *Hear my prayer* ist ein Werk aus Purcells Reifezeit, das heißt, als er das Alter erreichte, in dem sein Mentor Humfrey das Leben ließ. Der kontrapunktische Satz der subtil einander ablösenden Harmonien ist atemberaubend. Dieses achttstimmige Stück im Kleinformat ist eines seiner populärsten Werke geworden. Dass es angeblich die Einleitung eines unvollkommenen Werkes ist, ist kaum glaubhaft; indes hoffen die

Bewunderer von Purcell noch immer, dass es abgeschlossen wurde und die gesamte Partitur einmal auftaucht.

My beloved spake

Purcell war vor allem ein dramatischer Komponist, mit dessen Genie in der Vereinigung von Singstimme und Instrumenten im späten siebzehnten Jahrhundert sich niemand messen konnte. An den Verse-Anthems erlernte er sein Fach, als er sich zu einem unerreichbaren Bühnenkomponisten entwickelte. Sie sind hochdramatisch und jedes hat seinen eigenen Hintergrund. *My beloved spake* ist das älteste Verse-Anthem in dieser Einspielung; es entstand im Dezember 1677 (wurde aber später etwas revidiert) und ist daher zeitgleich mit *Jehova*. Die beiden Werke sind einander ähnlich, der junge Purcell suchte noch seinen Weg, was ein gewisses Ungeschick erklärt. Die einleitende "Symphony" ist voller betörender instrumentaler Rhetorik und bringt kantige Linien für die Solisten. Aber der Streichersatz der idyllischen Betrachtung von "denn der Regen ist vorbei und dahin" ist herrlich: ein sehnsüchtiges Schwelgen in der Musik der Vergangenheit. Vögel zwitschern naiv im modernen Stil, die Turteltaube gurrte ihre eigenwillige Harmonie, die Feige und

Rebe entfalten sich in einer Art Fibonacci-Sequenz. Die Erfindungsgabe ist frisch und jugendlich, aber dennoch völlig überzeugend.

Behold, now, praise the Lord

Das andere Verse-Anthem in dieser Aufnahme ist *Behold, now, praise the Lord*, das eine ausführliche "Symphony" einleitet. Danach wandeln die drei Solisten harmonisch; in wenigen Jahren sollte diese Satztechnik nicht mehr jugendlich und reizend sein, sondern genial und effektiv. Hätte irgend ein anderer Komponist der Epoche dieses Werk geschaffen, würde es hoch gerühmt für seine Frische, Kühnheit und Lebhaftigkeit. Aber es handelt sich um Purcell, und er hatte den Höhepunkt seines Schaffens noch nicht erreicht.

Rejoice in the Lord alway

Rejoice in the Lord alway, ein Stück eines Fünfundzwanzigjährigen, entspricht den obenstehenden Ausführungen; infolge der absteigenden, glockenähnlichen Basslinie, die es einleitet, ist es als "Bell-Anthem" bekannt. Von nun an darf Purcell als der größte englische Komponist aller Zeiten bezeichnet werden. Kein anderer hätte diesen unmittelbar bezaubernden Streichersatz (auf den Händel stolz gewesen wäre) gefunden

oder das Bruchstück des Textes "and again" mit so naiver, unverkennbarer Tonmalerei vertont; wie dankbar sind wir ihm dafür! Niemals wurde Gottes Friede ("peace of God") mit so eleganter und sicherer Hand gemalt, und die geschickt ausgeführte Collage stört diesmal nicht, sondern erfreut und erregt.

O sing unto the Lord

Die Krönung dieser Einspielung ist *O sing unto the Lord*. Damals war Purcell fast dreißig Jahre alt und sein Genie war wie ein Lauffeuer. Niemand konnte sich mit ihm messen. Die Instrumente und Singstimmen sind einhellig, Inhalt und Form sind untrennbar, Musikstile der Vergangenheit und Gegenwart sind kunstvoll vermischt, Technik und Virtuosität können nicht von einander unterschieden werden. Unternehmungslust und Besinnlichkeit, Rückblick und Neuerung, Arie und Rezitativ, gerader und ungerader Takt, Solisten und Chor – alles vereinigt sich in einem blendend zusammengefügt Bau, der auf erstaunlich lebensbestätigende Weise entzückt, belebt, unterweist und unterhält.

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John Challenger

Humfrey / Purcell: Anthems

Pelham Humfrey

Pelham Humfrey (1647 – 1674) naquit durant la guerre civile d'Angleterre. Il apprit à marcher et à parler sous l'égide du Commonwealth, commença son éducation sous l'œil du Protectorat, fut témoin de la restauration de la monarchie à l'âge de douze ans, partit étudier en France et en Italie durant son adolescence, fut nommé Gentleman de la Chapelle royale avant ses vingt ans, devint maître des Enfants de la Chapelle royale à vingt-cinq ans et mourut lorsqu'il en avait vingt-six. Toute légende musicale qu'il ait bien pu être Humfrey en son temps, Samuel Pepys s'avère fort peu impressionné par les manières du compositeur: "Il ne fait aucun doute qu'il est bon musicien; mais sa vanité m'offusque." À son retour de l'étranger où il avait vécu quelque temps, le jeune Humfrey se complut à dévaloriser son pays natal en comparant défavorablement les efforts artistiques de ce dernier avec ceux de la cour de Louis XIV. Pelham Humfrey projetait l'image d'un précieux ayant considérablement voyagé ("un vrai *Monsieur*", pour reprendre la cinglante description de Pepys), et le célèbre chroniqueur ne pouvait manifestement

pas supporter ce parvenu "dénigr[ant] le talent de tous, hormis le sien". Humfrey tout prétentieux, ambitieux et arrogant qu'il fût, s'avérait cependant talentueux, bien formé et industrieux. Il possédait en outre cette implacable volonté de réussir coûte que coûte, bien exprimée par la devise du Commonwealth, sous l'étendard duquel le jeune Pelham avait grandi: "Pax quaeritur bello" (on recherche la paix en faisant la guerre). La musique d'Humfrey montre donc l'impétuosité et l'absence de concessions en rapport avec cette attitude, et l'ascension du compositeur vers la gloire fut météorique.

O Lord my God

Bien que Pelham Humfrey ait adopté avec agressivité l'esthétique chaleureuse du haut baroque naissant, des éléments de l'âge d'or anglais du temps jadis font inévitablement surface dans sa musique, même si ce fut à contrecœur ou inconsciemment. La toute première entrée de la voix de basse dans le mélancolique *verse anthem* (anthems où alternent soli et chœurs) *O Lord my God* (Ô Seigneur mon Dieu) montre très

clairement l'influence de la célèbre pièce de John Dowland, *Lachrimae Pavan*, qui avait été écrite presque quatre-vingts années auparavant. En outre, quoique l'écriture pour cordes et la déclamation vocale du *verse anthem* d'Humfrey soient dans l'ensemble tournées vers l'avenir, de nombreux passages y évoquent la pratique du consort pour violes du début du dix-septième siècle. C'est à dire qu'avec chaque sixte italienne contemporaine empreinte d'exotisme – utilisée par exemple pour dépeindre les paroles "melting wax" (cire fondante) – vient un passage de cordes dont les fausses relations se tournent avec nostalgie vers le monde sonore propre aux cours du père et du grand-père de Charles II, plutôt que vers celui de la Restauration et de ses équivalents continentaux. Au fur et à mesure de la progression de l'anthem, la basse adopte le rôle du protagoniste opératique tandis que la haute-contre et le ténor deviennent des sycophantes frappés d'un respect mêlé de terreur. Si Humfrey avait pu atteindre la trentaine, il aurait sans le moindre doute trouvé les attraits de la scène aussi irrésistibles que le fit son cadet, Henry Purcell.

Magnificat et Nunc dimittis

Le Magnificat et le Nunc dimittis en

mi mineur d'Humfrey sont par contraste conçus uniquement en vue de remplir efficacement leur fonction tout en étant appropriés sur le plan liturgique: la mise en musique du texte est naturaliste et directe. Dans l'exécution donnée par Humfrey, le caractère dramatique antiphonal fourni par le contraste entre masse du chœur et voix solistes aurait été accentué en plaçant les solistes dans les tribunes de Whitehall Chapel. Lorsqu'il s'agissait de musique destinée à l'office divin, le prétentieux Humfrey savait de toute évidence soumettre son ego à la tâche à accomplir.

Henry Purcell

Au cours du printemps 1673, à peine plus d'un an avant la mort prématurée de Pelham Humfrey, la voix d'Henry Purcell (1659 – 1695), alors âgé de treize ans, se mit à muer. Le jeune Henry, qui ne pouvait plus chanter de façon fiable la voix de soprano dans le chœur de la Chapelle Royale d'Humfrey, vit néanmoins sa subsistance assurée et se rendit utile à la cour en réparant, entretenant et accordant les instruments musicaux.

Jehova, quam multi sunt hostes mei

L'anthem domestique en latin *Jehova, quam multi sunt hostes mei* compte parmi les plus belles œuvres écrites par Purcell durant

son adolescence. Quoique des modulations elliptiques et des tours mélodiques peu conventionnels trouvés au sein d'un collage regroupant des formes musicales hétérogènes y témoignent d'un certain manque de maturité sur le plan technique, aux points-clés du texte la profondeur des émotions s'avère remarquable.

Remember not, Lord, our offences

Il n'y a aucune faute d'écriture dans les deux *full anthems* (anthems pour grand chœur), *Remember not, Lord, our offences* (Ne te souviens pas de nos offenses, Seigneur) et *Hear my prayer, O Lord* (Entends ma prière, ô Seigneur). Le premier est encore l'œuvre d'un jeune homme, mais il s'agit de quelqu'un qui – à l'âge de vingt ans – venait d'être nommé organiste de l'Abbaye de Westminster. Les cinq voix y sont traitées avec un soin consommé afin de créer une mise en musique évocatrice: la musique répond au texte en simple homophonie; puis vient une section contrapuntique centrale agitée, qui se fond dans la prenante imploration de clémence homophonique finale.

Hear my prayer, O Lord

Hear my prayer date de la maturité de Purcell, à savoir l'époque où Purcell avait atteint l'âge

tendre auquel son mentor, Pelham Humfrey, était mort. L'aisance contrapuntique avec laquelle Purcell dirige ses harmonies aux changements subtils est époustouflante. Cette miniature à huit voix est devenue une de ses œuvres les plus fréquemment jouées. Il est difficile d'accepter qu'elle fût, semble-t-il, conçue pour devenir l'ouverture d'une œuvre restée inachevée, et les fervents de la musique de Purcell s'accrochent à l'hypothèse que la pièce fut bel et bien achevée, et sera un jour redécouverte dans son intégralité.

My beloved spake

Purcell fut avant tout un compositeur dramatique dont le don pour fondre voix et instrument fut sans pareil à la fin du dix-septième siècle. Les *verse anthems* forment un ensemble d'œuvres grâce auxquelles Purcell, alors en voie de devenir un compositeur inégalable pour la scène, se fit les dents. Le caractère dramatique abonde, et chaque *verse anthem* prend vie devant sa propre toile de fond théâtrale. *My beloved spake* (Mon bien-aimé a parlé), qui est le plus ancien *verse anthem* de cet enregistrement, fut écrit en décembre 1677 (bien que légèrement révisé à une date ultérieure) et se révèle donc contemporain de *Jehova*. La ressemblance entre les deux œuvres tient à la jeunesse de

Purcell et au caractère emprunté, voire même gauche, de ses explorations. La symphonie d'ouverture joue de façon charmante avec la rhétorique instrumentale et introduit des lignes anguleuses pour les solistes. Toutefois la réflexion pastorale accompagnant *(the) rain is over and gone* (la pluie a cessé, elle s'en est allée) est merveilleusement commentée par les cordes qui se complaisent avec nostalgie à jouer la musique des temps anciens. Les oiseaux gazouillent ensuite naïvement dans le style moderne, la tourterelle fait entendre son célèbre appel à l'harmonie ingrate, tandis que la figue et le raisin vont se multipliant comme dans la suite de Fibonacci. D'un bout à l'autre l'invention, pleine de vivacité, mais manquant quelque peu de maturité, déploie un charme irrésistible.

Behold, now, praise the Lord

Behold, now, praise the Lord (Voici maintenant: loue le Seigneur), l'autre *verse anthem* remontant à l'adolescence de Purcell figurant sur cet enregistrement, est introduit par une longue symphonie. Les trois solistes se mettent ensuite à errer sur le plan harmonique d'une façon – qui en l'espace de seulement quelques années – va devenir aussi inspirée que frappante au lieu d'être quelque peu immature, mais ravissante. Si elle avait

été écrite par tout autre compositeur de la période, l'œuvre serait portée aux nues pour la fraîcheur, l'audace et la vitalité dont elle témoigne; mais comme il s'agit de Purcell, le meilleur se fait encore attendre.

Rejoice in the Lord alway

C'est précisément à cette attente (bien qu'il fût écrit par un jeune homme de vingt-cinq ans) que répond l'anthem *Rejoice in the Lord alway*, surnommé "Bell Anthem" (Anthem des cloches) à cause de la ligne de basse descendante du début, qui se répète dans le style d'une sonnerie de cloches. Tout annonce désormais la suprématie de Purcell, le plus grand compositeur anglais de tous les temps. Seul Purcell pouvait écrire une musique pour cordes si instantanément exquise (et dont Haendel lui-même aurait été fier), et seul Purcell pouvait répéter le fragment de texte "and again" (et encore) usant d'une description si prévisible et si naïve, et rallier tous nos suffrages. La "paix divine" (*peace of God*) n'a jamais été décrite avec autant d'élégance et de sérénité, tandis que maintenant la forme bien traitée du "collage" ravit et enthousiasme au lieu de jurer.

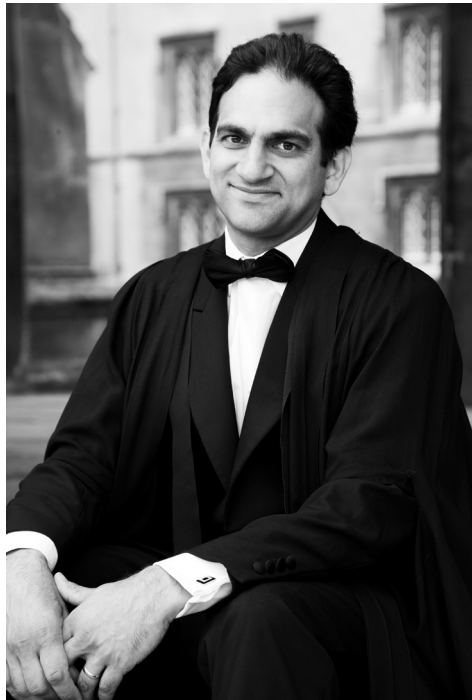
O sing unto the Lord

Le plus grand moment de cet enregistrement

est *O sing unto the Lord* (Ô chantez au Seigneur). Purcell approchait désormais de la trentaine, et sa créativité était incandescente. Nul ne pouvait l'égaliser. Instruments et voix chantent en parfaite harmonie, la forme et le contenu sont inséparables, les styles musicaux passés et présents s'entremêlent avec art, il est impossible de faire la différence entre technique et virtuosité. Entreprise et réflexion,

réminiscence et innovation, air et récitatif, mètres binaire et ternaire, solistes et chœur, tout s'entrelace au sein d'une construction éblouissante de cohérence, qui charme, tonifie, informe et divertit d'une manière étonnamment positive sur le plan humain.

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Traduction: Marianne Fernée-Lidon



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Andrew Nethsingha

[1] Remember not, Lord, our offences

Remember not, Lord, our offences,
nor th' offences of our forefathers;
neither take thou vengeance of our sins,
but spare us, good Lord.
Spare thy people,
whom thou hast redeem'd with thy most
precious blood;
and be not angry with us for ever.
Spare us, good Lord.

Words from the Litany

[2] Jehova, quam multi sunt hostes mei

Jehova, quam multi sunt hostes mei, quam
multi insurgunt contra me.
Quam multi dicunt de anima mea; non est
ulla salus isti in Deo plane.
At tu, Jehova, clypeus es circa me; gloria mea,
et extollens caput meum.
Voce mea ad Jehovam clamanti, respondit
mihi e monte sanctitatis suae maxime.
Ego cubui et dormivi; ego expergefeci me;
quia Jehova sustentat me.
Non timebo a myriadibus populi, quas circum
disposuerint metatores contra me.

Surge, surge, Jehova, fac saluum me Deus
mi; qui percussisti omnes inimicos meos
maxilliam, dentes improborum confregisti.
Jehova est salus: super populum tuum sit
benedictio tua maxime.

Psalm 3

[Lord, how are they increased that trouble
me: many are they that rise against me.
Many one there be that say of my soul: there
is no help for him in his God.
But thou, O Lord, art my defender: thou art
my worship, and lifter up of my head.
I did call upon the Lord with my voice: and he
heard me out of his holy hill.
I laid me down and slept, and rose up again:
for the Lord sustained me.
I will not be afraid for ten thousands of the
people: that have set themselves against
me round about.
Up, Lord, and help me, O my God: for thou
smitest all mine enemies upon the
cheekbone; thou hast broken the teeth of
the ungodly.
Salvation belongeth unto the Lord: and thy
blessing is upon thy people.]

3 O sing unto the Lord

O sing unto the Lord a new song: sing unto
the Lord, all the whole earth.

Alleluia.

Sing unto the Lord, and praise his Name: be
telling of his salvation from day to day.

Declare his honour unto the heathen: and his
wonders unto all people.

Glory and worship are before him: pow'r and
honour are in his sanctuary.

The Lord is great, and cannot worthily be
praised: he is more to be feared than all gods.

As for all the gods of the heathen, they are but
idols: but it is the Lord that made the
heav'ns.

O worship the Lord in the beauty of holiness:
let the whole earth stand in awe of him.

Tell it out among the heathen that the Lord
is King: and that it is he who hath made
the round world so fast that it cannot
be moved; and how that he shall judge the
people righteously.

Alleluia.

Amen.

Psalm 96: 1 – 6, 9, 10

4 O Lord my God

O Lord my God, why hast thou forsaken me:
and art so far from my health and from
the words of my complaint?

I am poured out like water, all my bones are
out of joint: my heart also in the midst of
my body is ev'n like melting wax.

But be not thou far from me, O Lord: thou
art my succour, haste thee to help me.

For many dogs are come about me: and the
counsel of the wicked lay'th siege against
me.

They pierc'd my hands and my feet; I may tell
all my bones: they stand staring and
looking upon me.

They part my garments among them: and cast
lots upon my vesture.

But be not thou far from me, O Lord: thou
art my succour, haste thee to help me.

Psalm 22: 1, 14, 16 – 19

Magnificat and Nunc dimittis

5 Magnificat

My soul doth magnify the Lord: and my spirit
hath rejoiced in God my Saviour.

For he hath regarded: the lowliness of his
handmaiden.

For behold, from henceforth: all generations
shall call me blessed.

For he that is mighty hath magnified me: and
 holy is his name.
 And his mercy is on them that fear him:
 throughout all generations.
 He hath shewed strength with his arm: he
 hath scattered the proud in the
 imagination of their hearts.
 He hath put down the mighty from their seat:
 and hath exalted the humble and meek.
 He hath filled the hungry with good things:
 and the rich he hath sent empty away.
 He rememb'ring his mercy hath holpen
 his servant Israel: as he promised to our
 forefathers, Abraham and his seed, for
 ever.

Luke 1: 46 – 55

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.

[6] Nunc dimittis

Lord, now lettest thou thy servant depart in
 peace: according to thy word.
 For mine eyes have seen: thy salvation, which
 thou hast prepared: before the face of all
 people;

to be a light to lighten the Gentiles: and to be
 the glory of thy people Israel.

Luke 2: 29 – 32

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.

[7] Behold, now, praise the Lord

Behold, now, praise the Lord: all ye servants
 of the Lord;
 ye that by night stand in the house of the
 Lord: ev'n in the courts of the house of
 the Lord our God.
 Lift up your hands in the sanctuary: and
 praise the Lord.
 The Lord that hath made heav'n and earth:
 give thee blessing out of Sion.

Psalm 134: 1 – 4

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.

8 My beloved spake

My beloved spake, and said unto me,
rise, my love, my fair one, and come away.

For lo, the winter is past, the rain is over and
gone;
the flow'rs appear upon the earth;
and the time of the singing of birds is come.
Hallelujah!

And the voice of the turtle is heard in our
land.

The fig tree putteth forth her green figs,
and the vines with the tender grape give a
good smell.

Rise, my love, my fair one, and come away.

My beloved is mine, and I am his.
Hallelujah!

Song of Solomon 2: 10–13, 16

9 Hear my prayer, O Lord

Hear my prayer, O Lord: and let my crying
come unto thee.

Psalms 102: 1

10 Rejoice in the Lord alway

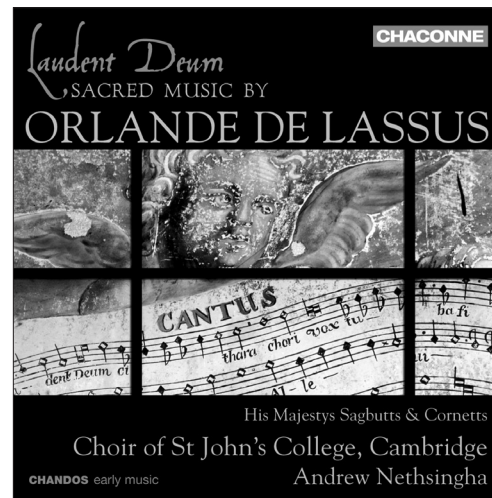
Rejoice in the Lord alway,
and again I say, rejoice.
Let your moderation be known unto all men.
The Lord is at hand.

Be careful for nothing,
but in ev'ry thing
by pray'r and supplication
with thanksgiving
let your requests be made known unto God.

And the peace of God,
which passeth all understanding,
shall keep your hearts and minds
through Jesus Christ our Lord.

Philippians 4: 4–7

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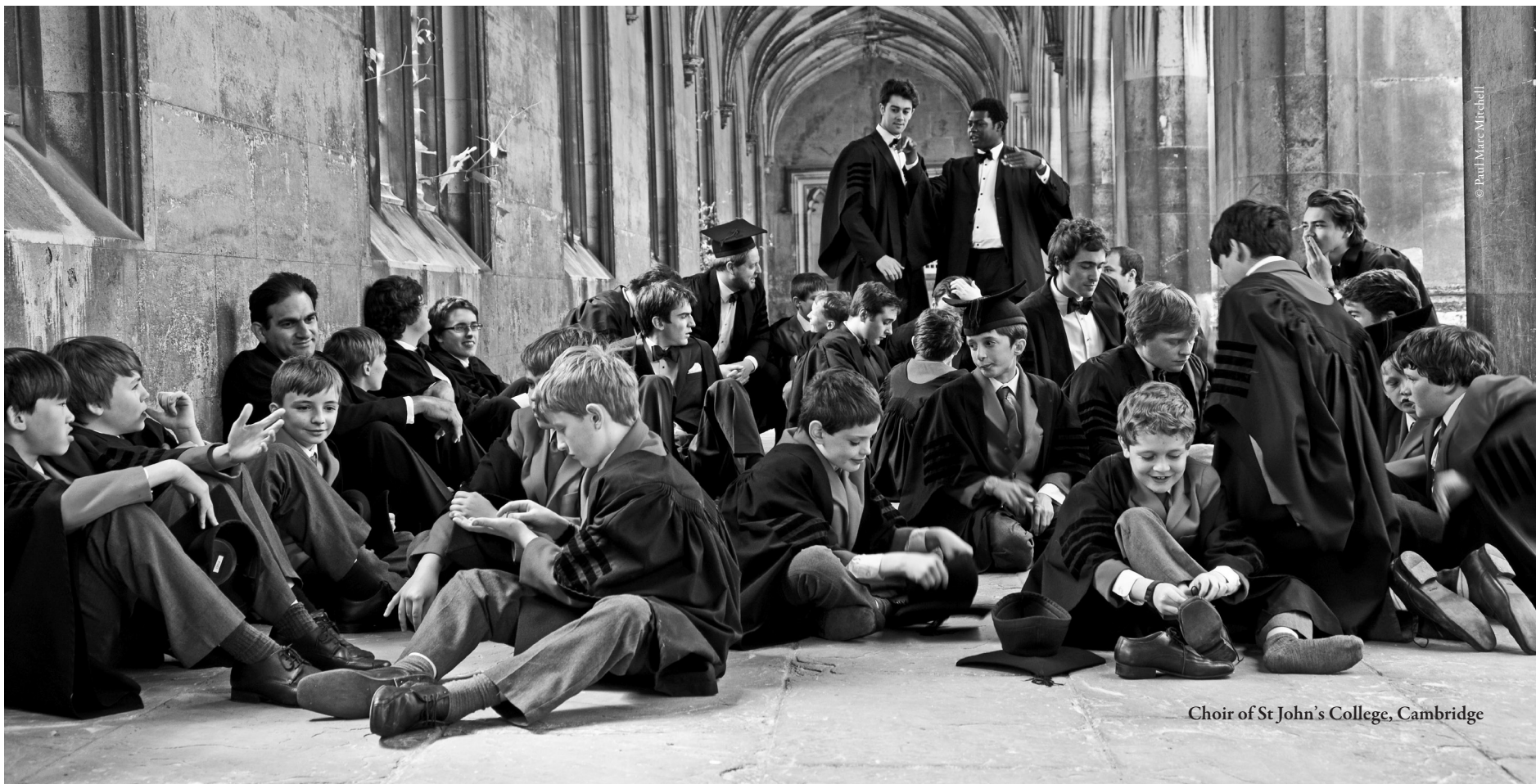


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Sound engineer Jonathan Cooper
Assistant engineer Paul Quilter
Editor Rachel Smith
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Choir of St John's College, Cambridge

My Beloved Spake

Henry Purcell (1659 – 1695)

- | | | |
|---|---|-------|
| 1 | Remember not, Lord, our offences, Z 50 | 3:21 |
| 2 | Jehova, quam multi sunt hostes mei, Z 135*† | 6:32 |
| 3 | O sing unto the Lord, Z 44*†† | 13:07 |
- Peter Hicks treble

Pelham Humfrey (1647 – 1674)

- | | | |
|-------|------------------------------|-------|
| 4 | O Lord my God*†† | 12:28 |
| 5 - 6 | Magnificat and Nunc dimittis | 5:52 |
- Peter Hicks • Alec D'Oyly trebles
Tom Blackie • James Imam counter-tenors
Julian Gregory tenor
Huw Leslie bass

Henry Purcell

- | | | |
|----|--------------------------------------|----------|
| 7 | Behold, now, praise the Lord, Z 3*†† | 6:10 |
| 8 | My beloved spake, Z 28*††§ | 11:20 |
| 9 | Hear my prayer, O Lord, Z 15 | 2:40 |
| 10 | Rejoice in the Lord alway, Z 49*†† | 8:04 |
| | | TT 69:41 |

Iestyn Davies counter-tenor†
James Gilchrist tenor*
Neal Davies bass†
David Stout baritone§
John Challenger organ
Choir of St John's College,
Cambridge
St John's Sinfonia
Margaret Faultless leader
Andrew Nethsingha