



**Sir James
MacMillan**
Consecration

Cappella Nova
Alan Tavener

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MacMillan**
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Recorded in Greyfriars Kirk, Edinburgh, UK,
on 16–18 October 2019

Recording Producer & Engineer
Philip Hobbs

Post-production
Julia Thomas

Design
stoempstudio.com

Label Manager
Timothée van der Stegen

Organ
Peter Collins (1990)

Cover Image
'Church incense burner'
[iStock.com/Studio-Annika](https://www.istock.com/Studio-Annika)

Sir James MacMillan (b. 1959)

80:49

[MENU](#)

Consecration

CAPPELLA NOVA

ALAN TAVENER *director*

The Culham Motets (2015) [■]

- 1 — Lift high the ancient portals 5:21
Graham Neal *tenor*, Louise Eekelaar *soprano*, Michaela Haslam *soprano*
- 2 — I saw water flowing 8:48
- 3 — See the place where God lives 10:09
Rebecca Tavener *soprano*
- 4 — From the hand of the Angel 4:31
Graham Neal *tenor*
- 5 — Your light will come, Jerusalem 4:05
- 6 — **Beatus Andreas** (2011) [■] 5:30
- 7 — **Wedding Song** (2019) [■] 4:17
- 8 — **Behold, you are beautiful, my love** (2018) [■] 5:05
Libby Crabtree *soprano*
- 9 — **Until the day breathes** (2018) [■] 3:05

- 10 — **Kenga e Krushqve (2018)** 4:36
Steven McIntyre *organ*
- 11 — **Lux aeterna (2019)** [▪] 3:04
Rebecca Tavener *soprano*
- 12 — **A Special Appeal (2017)** [▪] 6:53
Graham Neal *tenor*
- St Anne's Mass (1997/2011)** [□]
- 13 — Kyrie 0:52
- 14 — Gloria 2:30
- 15 — Sanctus 1:43
- 16 — **The Lord's Prayer (2018)** [▪] 1:58
- 17 — Agnus Dei 1:19
- 18 — **Sing joyfully to the Lord (2018)** [▪] 6:21

[▪] FIRST RECORDING

[□] FIRST PROFESSIONAL RECORDING

On a visit with Sir James MacMillan to speak of something else, now forgotten, I mused: ‘I expect all the choral music you’ve written recently has been recorded.’ ‘No!’ came his reply, followed by a list of titles, and it was immediately apparent that *The Culham Motets* were at the top of his wish list. Already on the hook at that point, I mused further: ‘Our three albums of your music (all for Linn) each include a Mass setting – it would be a shame not to continue that tradition.’ So began the collation of this programme: mostly recent works, with one notable exception, and much of what follows is based on an informal chat with the composer.

The earliest work is *St Anne’s Mass*, probably MacMillan’s most oft-sung work: this liturgical setting for congregation and choir has never received a professional recording. He told me that he’s ‘always being asked for a recording’, so here it is. There’s a particular melody in the Sanctus which is both highly memorable and distinctively Scottish, which he originally composed for a song in traditional style, ‘The Tryst’¹, so I asked him which came first:

It was the song: in my 20s I was playing and singing with some folk musicians about Ayrshire, and I got it into my head to set a William Soutar poem written in the Scots language – I wanted to set it as though it was an old song. St Ann’s RC Primary School in Mossblown asked if I could write something for them and I began to think it might work if I used that melody with the English words of the Sanctus. The *Tryst* song and that Sanctus are probably among my most sung

music – I don't think there was much of a conscious connection. At that time (1997) I was very interested in music for the liturgy and wondering if traditional music could work well as liturgical music.

The *St Anne's Mass* has immense popular appeal today, used not only by Roman Catholics but also a number of Protestant denominations. It was revised in 2011 to take account of the new translation of the Ordinary of the Mass authorized for Roman Catholic use. As for Soutar's poem 'The Tryst' it is interesting to note that this is the name MacMillan gave to his annual festival in Cumnock. The English meaning of the word 'tryst' is principally romantic (as it is in Soutar's poem) but in Scotland it has a broader usage and might indicate any kind of friendly rendezvous.

Another less recent work is the motet *Beatus Andreas*: 'Archbishop Mario Conti asked me to write that to mark the re-opening of St Andrew's RC Cathedral in Glasgow (2011). He's very supportive of the arts and music in particular.' It was first sung by the Choir of St Aloysius RC Church and, at the time of recording, it seems extraordinary that this impassioned setting of the text commemorating the martyrdom of Scotland's Patron Saint, reputedly including the saint's own words, had not yet been recorded.

A clutch of works composed for important family events include three works for the wedding of MacMillan's son, Aidan, to Kleida in 2018. 'Kleida suggested the texts, but she and Aidan were also interested in a wee keyboard piece, *Walfrid, On His Arrival At The Gates Of Paradise* – something I wrote for Glasgow Celtic FC many years ago. The first performance of that was given

by a group of folk musicians at the unveiling of the statue of Brother Walfrid at Parkhead.’² ‘The “slow air” part of that work was something Kleida also wanted to have played at the wedding. As a little surprise I re-wrote it and added some of the Song of Solomon text she’d given me. She didn’t know about it until she got to the altar and heard *Until the day breathes*. I then used most of the text for a completely different piece, *Behold, you are beautiful, my love* – I seem to have written a lot of music for their wedding!’³

The third work is the organ recessional *Kenga e Krushqve* (Song or Dance of the In-laws): ‘It’s a famous Albanian folk melody and Kleida asked me if I could make an arrangement of it. No written score existed, so I had to doggedly listen to a rather strange recording with Albanian bagpipes until I could make a quite close reworking, using some of the harmonies I could hear. When it was played at the wedding, the marvellous organist⁴ started up on the small instrument, but the Albanian contingent in the congregation recognized it immediately and started clapping along so loudly that it drowned out the organ – I didn’t hear it myself properly until the recording sessions for this album.’

The wedding of MacMillan’s daughter, Clare, took place in Royal Holloway Chapel (University of London) in 2019. He composed the entrance antiphon, *Wedding Song*, for the occasion, to be sung by the Chapel Choir: ‘We had to work out exactly when the wedding party should come in – the worst thing, even with long aisles such as this, is the wedding party getting to the altar when there’s still a lot of music. So I had to work out how to delay the entrance until a certain point – it was fairly well choreographed! That piece also includes a reworking of something pre-existing: there’s a little quote from *Lassie, wad ye*

loe me? which I wrote for the wedding of Norrie and Eleanor McKay. Clare liked that piece, so again it was a surprise for her: after the antiphon text from the Book of Tobit there suddenly appears a moment of Scots poetry.’

The last piece in this collection of family works was composed for the Requiem Mass of MacMillan’s father in St John’s RC Church, Cumnock. ‘*Lux aeterna* was a spur of the moment thing which I hadn’t planned to write. When we put the little Schola together⁵ I thought here’s an opportunity to do something small but special.’ A double organ drone lies underneath a monodic setting for soprano of the Communion Antiphon from the Requiem Mass.

The principal work on this album is *The Culham Motets*. The Chapel of Christ the Redeemer at Culham Court was built by the Schwarzenbach Swiss Catholic family who commissioned this cycle of five motets for the liturgy of consecration on 9 December 2015. These spacious, intensely hieratic works evoke vivid mental images: Romanesque frescos; ancient, marmoreal sacred spaces; Zeffirelli’s myriad of thurible-swinging acolytes as Saint Francis visits the Pope in his film *Brother Sun, Sister Moon*. This is vast music for so small a place, a TARDIS-like fourth dimension seems required. Here is the magic of MacMillan’s sacred music: as one sings or hears it, it expands the impression of the numinous in one’s mind.

Speaking of the Schwarzenbachs, Macmillan is warmly appreciative: ‘They’re great philanthropists and supporters of the arts, and the reason I got involved was because they had already commissioned Sandy Stoddart⁶ to create the statuary – this is ongoing work as a great many statues are planned,

including the Twelve Apostles. At the consecration I think there was only one statue in place, an incredible seated Christ in the Sanctuary. It is a beautiful image and it was great to work with someone like Sandy – I know him well and we’re good friends. Someone suggested that they should commission me for the music and it spiralled into a set of five motets for different sections of the consecration liturgy. When the liturgy was explained to me I discovered that there’s a lot of different rituals and complex action, which is self-explanatory in some of the motet titles. They were sung by eight singers from the organ loft and it wasn’t easy with so few voices. The first concert performance was directed by me in Cambridge in 2018 with a larger choir in the Chapel of St Edmund’s College.’ I asked him about some of the atmospheric devices he uses, and particularly the independently moving, overlapping sopranos in the second motet: ‘The sound of water was the effect I was trying to achieve – flowing water.’

Devices MacMillan employs in this cycle appear elsewhere on this recording including in one work which, while being quite recent, has some elements of throwback. *A Special Appeal* was commissioned by the Dean and Chapter of Westminster Abbey and premiered on 23 September 2017, the Centenary of the birth of Blessed Óscar Romero, born in 1917 and murdered in 1980. ‘They suggested the text from Óscar Romero’s final sermon, the sermon he was making on the day he was killed⁷: knowing what had happened to him was an eerie experience. It took me back to the days I was writing *Cantos Sagrados* – that whole Liberation Theology phase of my life. It was nice to revisit that mind-set.’ Full of drama with a declamatory opening, it feels like a mini sacred opera, there are some similar ideas to *The Culham Motets* such as the independently moving sopranos towards the end. ‘It may have been from the

same period. I had developed that technique, overlapping high voices, in the *Christmas Oratorio*⁸ to create a particular atmosphere and texture.’

Sing joyfully to the Lord (2018) was commissioned by Worth School, the independent co-educational school founded within the Benedictine Worth Abbey. ‘I can’t remember writing that piece! It’s quite fast and it’s always a challenge for a composer of choral music to write fast music, for all kinds of reasons – perhaps there’s something about the modern choral sound which suits spaced-out, expansive approaches. But that’s no excuse and composers shouldn’t get let off the hook. I’m always looking for ways to write fast choral music – it pushes one out of various comfort zones.’ This paean of praise for God’s gift of music also includes one of those independently moving soprano passages, leading to much play with the word ‘skilfully’, involving dancing arpeggios in the lower voices. As MacMillan says, a challenge to all performers: ‘You’ve got to sound skilful!’

Rebecca Tavener © 2021

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- 1 — The composer sings it himself with The Whistlebinkies on their 1991 album *Inner Sound*.
 - 2 — Celtic’s stadium, Celtic Park, is popularly known to fans as Parkhead or Paradise. Brother Walfrid founded Celtic FC in 1887.
 - 3 — The choir for the wedding was the Strathclyde University Chamber Choir, directed by Alan Tavener.
 - 4 — Christopher Nickol, playing the organ of St John’s RC Church, Cumnock.
 - 5 — The composer, his daughter Clare, Rebecca and Alan Tavener (who also played the organ), singing plainchant sections of the Requiem Mass.
 - 6 — Alexander Stoddart, the Queen’s Sculptor in Ordinary in Scotland.
 - 7 — Archbishop Romero preached in the Basílica Sagrado Corazón de Jesús in the centre of San Salvador that day because his own church was occupied by protesters. He spoke out against poverty, social injustice, assassinations and torture amid a growing war between left-wing and right-wing forces.
 - 8 — The *Christmas Oratorio* was premiered in the Amsterdam Concertgebouw on 16 January, 2021.

The Culham Motets

choir a cappella

1. Lift high the ancient portals.

The King of glory enters.

The Lord is the earth and its fullness.

The world and all its peoples.

It is he who set it on the seas;

on the waters he made it firm.

Who shall climb the mountains of the Lord?

Who shall stand in his holy place?

The man with clean hands and pure heart,

who desires not worthless things,

who has not sworn so as to deceive his neighbour.

He shall receive blessings from the Lord

and reward from the God who saves him.

Such are the men who seek him,

seek the face of the God of Jacob.

Lift high the ancient portals. The King of glory enters.

Who is the King of glory?

The Lord, the mighty, the valiant in war.

Lift high the ancient portals. The King of glory enters.

Who is he? Who is he, the King of glory?

He, the Lord of armies, he is the King of glory.

Lift high the ancient portals. The King of glory enters.

2. **I saw water flowing** from the right side of the temple. Alleluia.

It brought God's life and his salvation.

And the people sang in joyful praise; alleluia.

3. **See the place where God lives** among his people;

there the spirit of God will make his home among you:

the temple of God is holy and you are that temple.

How lovely is your dwelling place, Lord God of Hosts.

My soul is longing and yearning, is yearning for the courts of the Lord.

My heart and my soul ring out their joy to God, the living God.

The sparrow herself finds a home and the swallow a nest for her brood;

she lays her young by your altars, Lord of Hosts, my king and my God.

They are happy, who dwell in your house forever singing your praise.

They are happy whose strength is in you, in whose hearts are the roads to Sion.

As they go through the Bitter Valley they make it a place of springs;

the autumn rain covers it with blessings. They walk with ever-growing strength;

they will see the God of gods in Sion.

O Lord God of Hosts, hear my prayer, give ear, O God of Jacob.

Turn your eyes, O God, our shield, look on the face of your anointed.

One day within your courts is better than a thousand elsewhere.

The threshold of the house of God I prefer to the dwellings of the wicked.

For the Lord God is a rampart, a shield; he will give us his favour and glory.

The Lord will not refuse any good to those who walk without blame.

Lord, God of Hosts, happy the man who trusts in you.

4. **From the hand of the Angel** clouds of incense rose in the presence of the Lord.

I thank you Lord with all my heart, you have heard the words of my mouth.

In the presence of the angels I will bless you.

I will adore before your holy temple.

I thank you for your faithfulness and love which excel all we ever know of you.

On the day I called, you answered; you increased the strength of my soul.

All earth's kings shall thank you when they hear the words of your mouth,

they shall sing of the Lord's ways: 'How great is the glory of the Lord!'

The Lord is high yet he looks on the lowly, and the haughty he knows from afar.

Though I walk in the midst of affliction you give me life and frustrate my foes.

You stretch out your hand and save me, your hand will do all things for me.

Your love, O Lord, is eternal, discard not the work of your hands.

5. **Your light will come, Jerusalem;** upon you the glory of the Lord will dawn
and all nations will walk in your light, alleluia.

Blessed is God who lives for ever, and blessed is his kingdom.

For he afflicts, and he shows mercy; he leads down to Hades and brings up again,

and there is no one who can escape his hand.

Psalm texts translated from the Hebrew by The Grail,

© The Grail (England, 1963)

The Canticle of Tobias (Jerusalem Bible)

Breviary of Morning and Evening Prayer - The Divine Office

Dedicated to Urs and Francesca Schwarzenbach

6. **Beatus Andreas**

SATB and organ

Beatus Andreas expansis manibus
ad caelum orabat, dicens:
salva me bona crux:
ut per te me recipiat,
qui per te me redemit.

*The blessed Andrew stretched forth his hands
to heaven and prayed, saying:
precious cross, be my salvation:
so that he who redeemed me through thee,
shalt receive me through thee.*

Versicle at Matins on the Feast of St Andrew &
prayer attributed to St Andrew
Dedicated to Archbishop Mario Conti

7. **Wedding Song**

SAATTB and organ

May the God of Israel join you together;
and may he be with you, who took pity upon two lonely children:
and now, O Lord, make them bless thee more fully.

Blessed are all they that fear the Lord,
that walk in his ways.

Glory be to the Father, and to the Son,
and to the Holy Spirit;
as it was in the beginning, is now and ever shall be.

Lassie, wad ye loe me?

Nuptial entrance antiphon & Scots traditional
To Clare and James on their Wedding Day

8. **Behold, you are beautiful, my love**

SSAATBB

Behold, you are beautiful, my love,
your eyes are doves behind your veil.

Your lips are like a scarlet thread,
and your mouth is lovely.

Your neck is like the tower of David.

Until the day breathes and the shadows flee ...

Words from The Song of Solomon 4
To Aidan and Kleida, on their Wedding Day

9. **Until the day breathes**

SATB and organ

Until the day breathes and the shadows flee,
I will hie me to the mountain of myrrh and frankincense.

You are fair, my love;
there is no flaw in you.

The Song of Solomon 4: 6-7
To Kleida

11. **Lux aeterna**

soprano and organ

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum quia pius es.
Requiem aeternam dona eis Domine,
et lux perpetua luceat eis
cum sanctis tuis in aeternum quia pius es.

*May perpetual light shine upon them, O Lord,
with thy saints for eternity according to thy mercy.
Eternal rest grant unto them, O Lord.
and may perpetual light shine upon them
with thy saints for eternity according to thy mercy.*

Communion Antiphon from Missa Defunctorum

12. **A Special Appeal**

SSAATTBB and organ

I would like to make a special appeal to the men of the army.
Brothers, each one of you is one of us. We are all the same people.
Before any order to kill a man may give, God's law must prevail – 'Thou shalt not kill.'

For I hear the whispering of many –
terror all around! –
as they scheme together against me,
as they plot to take my life.

But I trust in you, O Lord;
I say, 'You are my God.'

In the name of God, then, in the name of this suffering people whose laments rise up to heaven,
each day more tumultuously, I beg you, I beseech you, I order you, in the name of God: Stop the repression!

Óscar Romero (tr. Julian Filochowski), incorporating Psalm 31: 13, 14
In memoriam Óscar Romero

St Anne's Mass

unison voices (congregation) and organ with SAATB choir

13. Kyrie

Lord, have mercy.

Christ have mercy.

Lord, have mercy.

14. Gloria

Glory to God in the highest, and on earth peace to people of goodwill.

We praise you, we bless you, we adore you, we glorify you,

we give you thanks for your great glory, Lord God,

heavenly King, O God, almighty Father.

Lord Jesus Christ, only begotten Son,

Lord God, Lamb of God, Son of the Father,

you take away the sins of the world, have mercy on us;

you take away the sins of the world, receive our prayer;

you are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, you alone are the Lord,

you alone are the Most High Jesus Christ,

with the Holy Spirit, in the glory of God the Father.

Amen.

15. Sanctus

Holy, Holy, Holy Lord God of Hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

16. **The Lord's Prayer**

Our Father, who art in heaven,
hallowed be thy name;
thy kingdom come, thy will be done on earth
as it is in heaven.

Give us this day our daily bread,
and forgive us our trespasses,
as we forgive those who trespass against us;
and lead us not into temptation,
but deliver us from evil.

For the kingdom, the power and the glory are yours
now and for ever. Amen.

17. **Agnus Dei**

Lamb of God, you take away the sins of the world,
have mercy on us.

Lamb of God, you take away the sins of the world,
have mercy on us.

Lamb of God, you take away the sins of the world,
grant us peace.

Roman Missal © 2010, International Committee on English
in the Liturgy, Inc.
To Isabel Garrett

18. **Sing joyfully to the Lord**

SATB with divisi and organ

Sing joyfully to the Lord, you righteous;
it is fitting for the upright to praise him.

Praise the Lord with the harp;
make music to him on the ten-stringed lyres.

Sing to him a new song;
play skilfully, and shout for joy.

For the word of the lord is right and true;
he is faithful in all he does.

Psalm 33: 1-4
To Michael Oakley

Founded in 1982 by Alan and Rebecca Tavener, Cappella Nova is Scotland's only professional vocal ensemble specializing in early and contemporary music. Called by *The Times* 'Scotland's outstanding professional choir', the group had a number of early successes including the world-premiere professional recordings of the complete works of the sixteenth-century Scottish polyphonist Robert Carver. The ensemble is also 'famous for its performances of contemporary music' (*The Guardian*): it has commissioned and premiered more than 90 new works since 1986. They include Sir John Tavener's oratorio *Resurrection* and Sir James MacMillan's *Seven Last Words from the Cross*, which was the subject of seven short films for BBC Two.

Besides appearances at numerous British festivals, Cappella Nova has made several visits to France and Germany, and toured Belgium, Hungary, Ireland, Russia and the USA. Among the group's accolades are several Enterprise Awards from the Performing Right Society and a Glenfiddich 'Living Scotland' award for its ground-breaking performances of Scottish early music. The group has shared platforms with a wide range of artists, including the BBC Scottish Symphony Orchestra, Concerto Caledonia, St Petersburg Baroque Brass, Scottish Ensemble, Cryptic, Kim Edgar, Tom Fleming, Dame Evelyn Glennie, John Sessions, Sister Sledge and Sheena Wellington. In 'Spirit of Light' they shared the stage with Grammy award-winning jazz vocalist Kurt Elling and Tommy Smith's Scottish National Jazz Orchestra.

soprano

Libby Crabtree
Nicola Corbishley
Louise Eekelaar
Micaela Haslam
Iris Korfker
Rebecca Tavener

alto

Ruth Kiang
Anne Lewis
Rory McCleery
Richard Wyn Roberts

tenor

William Johnston Davies
Graham Neal
Tom Phillips
Ashley Turnell

bass

Paul Charrier
James Birchall
Ott Indermitte
Noel Mann

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SERAPHIM: Anonymous, Christine Leannec & Michael Syrotinski,
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ANGELS: Anonymous, Ian Anderson, Paul Foley, Jyotipakshini,
Noel O'Regan, Paul Whittaker

The Plum Trust
University of Strathclyde





Alan Tavener

director

Alan Tavener studied music at the University of Oxford (Organ Scholar of Brasenose College). He is an educational research graduate of the University of Strathclyde, Glasgow, where he was Director of Music, focussing on the social, educational and health benefits of singing. In addition to leading Cappella Nova's core work in performing and recording, he spearheads its flourishing education and outreach programme of classes and choirs, including the Scottish Plainsong Choir and the Schola of St Columbkille's Church Rutherglen in Glasgow. He founded the Strathclyde University Chamber Choir – a busy group which gave the world premiere performances of Sir James MacMillan's *Strathclyde Motets*. As Director of Music at St Bride's Episcopal Church, he plays the organ and directs the choir in a rich programme of liturgical music. He has directed a masterclass for postgraduate students at the Moscow Conservatoire and mentors apprentice conductors for the Association of British Choral Directors. In 2015 he was awarded the honorary Associateship of the Royal School of Church Music for his 'considerable contribution to church music in Scotland, particularly in his ecumenical approach' and, in the 2020 New Year Honours List, the British Empire Medal for services to choral music in Scotland.

Steven McIntyre

organ

Steven McIntyre is a prize-winning Scottish organist. He holds a BMus with first class honours from the University of Glasgow, and is a Fellow of both Trinity College London and the Royal College of Organists. McIntyre combines a career in education with the post of Assistant Organist at St Mary's Episcopal Cathedral in Glasgow. During his studies, he was recipient of a Sir Thomas Beecham Trust scholarship; the Limpus, Shinn and Durrant prize; and the prestigious Silver Medal of the Worshipful Company of Musicians. Whilst an undergraduate, he was awarded the Flentrop Scholarship from the Royal Philharmonic Society, enabling him to study on the historic organs of Alkmaar and Haarlem with Pieter van Dijk and Jos van der Kooy. He has been awarded the Tunnock Scholarship from Scotland's Churches Trust to study on extant Parisian organs of Cavallé-Coll. As an accompanist, McIntyre can regularly be heard on radio and television. Solo recitals have taken place across the UK and abroad, including Tewkesbury Abbey, Birmingham Cathedral and Grace Church, New York City.

Sir James MacMillan

Sir James MacMillan is the preeminent Scottish composer of his generation. He first attracted attention with the acclaimed BBC Proms premiere of *The Confession of Isobel Gowdie*. His percussion concerto *Veni, Veni, Emmanuel* has received over 500 performances worldwide by orchestras including London Symphony Orchestra, New York and Los Angeles Philharmonics and The Cleveland Orchestra. Other major works include the cantata *Seven Last Words from the Cross*, *Quickening* for soloists, children's choir, mixed choir and orchestra, the operas *Inés de Castro* and *The Sacrifice*, *St John Passion* and *St Luke Passion*.

He was featured composer at Edinburgh International Festival, Southbank Centre, BBC's Barbican Composer Weekend and Grafenegg Festival. His interpreters include soloists Evelyn Glennie, Colin Currie, Jean-Yves Thibaudet and Vadim Repin, conductors Leonard Slatkin, Sir Andrew Davis, Marin Alsop and Donald Runnicles, and choreographer Christopher Wheeldon. His recordings can be found on RCA Red Seal, BIS, Chandos, Naxos, Hyperion, Coro, Linn and Challenge Classics.

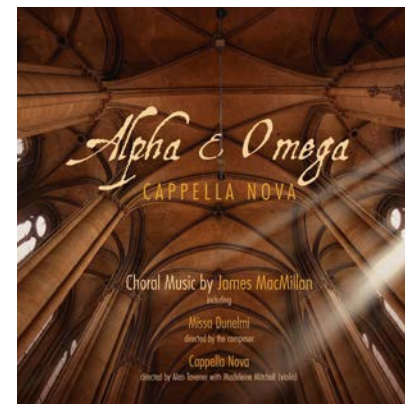
Highlights include premieres of MacMillan's *A European Requiem*, *Stabat Mater* by The Sixteen, a Trombone Concerto for Jörgen van Rijen with the Royal Concertgebouw Orchestra and the armistice oratorio *All the Hills and Vales Along*, first heard at The Cumnock Tryst festival founded by the composer in his childhood town in Scotland. His *Christmas Oratorio* was premiered in January 2021 at the Concertgebouw in Amsterdam.

Also available on Linn

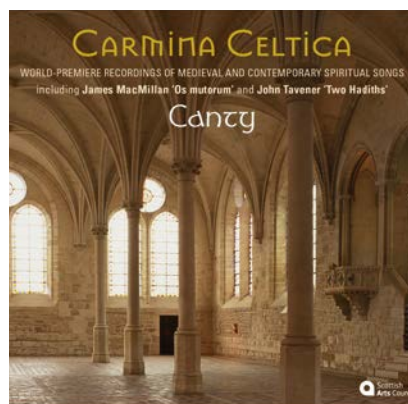
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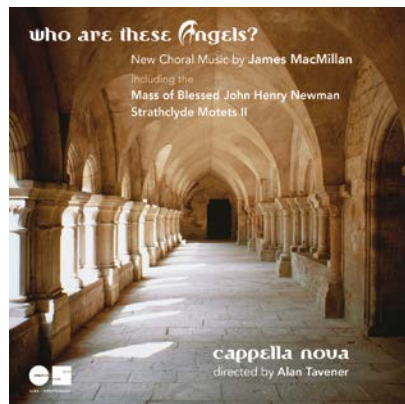
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