STANFORD
Mass ‘Via Victrix’
At The Abbey Gate

Kiandra Howarth
Jess Dandy
Ruairi Bowen
Gareth Brynmor John

BBC National Orchestra of Wales
BBC National Chorus of Wales

ADRIAN PARTINGTON
Charles Villiers Stanford

Mass ‘Via Victrix 1914-1918’ Op. 173  First recording 67.51
For SATB solo, Chorus, Orchestra and Organ
1 Kyrie eleison 11.17
2 Gloria in Excelsis 14.15
3 Credo in unum Deum 18.42
4 Sanctus 13.03
5 Agnus Dei 10.33

Recorded in concert at Hoddinott Hall, Cardiff, 27 October 2018

6 At the Abbey Gate Op. 177  First recording 12.07
For Baritone solo, Chorus and Orchestra

Total playing time 79.58

Kiandra Howarth, soprano  Jess Dandy, contralto
Ruairi Bowen, tenor  Gareth Brynmor John, baritone

BBC National Orchestra of Wales
BBC National Chorus of Wales

conducted by Adrian Partington

Produced in association with Radio 3
and the BBC National Orchestra of Wales
With the outbreak of war in August 1914, Stanford’s world was a turbulent one. In the years before war was declared, he had spent a good deal of his time supporting the cause of Craig and Carson and Ulster’s opposition to Home Rule for Ireland. A dyed-in-the-wool Unionist, he remained implacably against proposals for an Irish devolved government and made this clear in the defiant message of his Fourth Irish Rhapsody Op. 141, a work based on Ulster tunes and composed in support of his Ulster colleagues and the Ulster Defence League. Yet, when hostilities began on 4 August, these political arguments receded as a much greater threat to the United Kingdom raised its head in the form of the hostile Central European Powers. At this point Stanford threw his weight behind the war effort as it brought unexpected hardships and a good deal of personal sadness. Many of his current and former students joined up which was a constant worry for him. His son, Guy, joined the army but was invalided out with illness. News of students and the sons of friends fighting at the front affected him deeply, notably the deaths of George Butterworth, Adolphe Goossens, Ernest Farrar and two of Alan Gray’s three sons, Edward Jaspar and Maurice. Paid by the hour at the Royal College of Music, he watched his income decline as his usual clutch of male students volunteered and went into uniform while the number of students supplicating for degrees at Cambridge also dwindled. This, and the absence of royalties from his German publishers, left him substantially less well off, and by 1916 he was faced with the need to move from his comfortable dwelling at 90, Holland Street, Kensington, to more modest accommodation in Lower Berkeley Street. Short of money, which must have been personally difficult for him, he depended on the friendship of figures such as the immensely wealthy Robert Finnie McEwen, who aided him financially on several occasions. And if this was not in itself deeply unsettling for him, he felt the need temporarily to leave London for Windsor because of the enemy bombing in the capital.

Yet, for all these personal disturbances and changes of circumstances, Stanford’s creative imagination and industry did not falter. He produced anthems (such as the well-known ‘For lo, I raise up’ Op. 145), songs, piano music, chamber music (which included the Piano Trio No. 3 Op. 158 in which Gray’s two sons were enshrined), his last two string quartets Opp. 166 and 167, five organ sonatas, his last two operas, The Critic Op. 144 and (arguably
the finest of his nine completed works for the stage) *The Travelling Companion* Op. 146, as well as several orchestral works such as the Fifth Irish Rhapsody Op. 147 (dedicated to the Irish Fusiliers), a masterly orchestration of the second and third movements of his Organ Sonata No. 2 Op. 151 (the Solemn March ‘Verdun’ and the Heroic Epilogue) and the Violin Concerto No. 2 Op. 162, while his Fifth Symphony Op. 56, composed in the 1890s, was published by the Carnegie Trust, an honour which would also befall *The Travelling Companion* in 1921. The end of the war also brought another tragedy for Stanford. Fraught relations with his old friend and colleague had reached breaking point at the end of 1916, and it was thanks to the intervention of Stanford’s wife, that the two men were reconciled to some degree. To Parry’s memory Stanford dedicated his fine setting of the Latin Magnificat Op. 164 for double choir and to those of the Royal College of Music who had fought or given their services in other ways he inscribed the dedication of his patriotic tone poem, *A Song of Agincourt* Op. 168. Both were completed in 1919.

That same year, as an apotheosis to this extraordinary period of fecundity, Stanford chose to compose a setting of the mass to commemorate the allied victory, hoping perhaps that the work might be attractive to choral societies. In terms of his music connected with the war, the Mass ‘Via Victrix 1914-1918’ Op. 173 would be his greatest and most substantial effort, and it would prove to be a canvas to equal similar large-scale choral tours de force such as his *Requiem* Op. 63 (1897), *Te Deum* Op. 66 (1898) and *Stabat Mater* Op. 96 (1907), all ambitiously conceived for chorus, four soloists, orchestra and organ. Bearing the adapted Latin dedication (‘Transiverunt per ignem et aqua et eduxisti in refrigerium’ ['(They) went through fire and water and thou has brought (them) into a wealthy place’?] taken from Psalm 66 verse 12 (from Tyndale’s translation), the work was dedicated to those who made the greatest sacrifice in defence of their country. The mass was therefore intended as a work of thanksgiving, of celebration for the final victory, but equally one which looked into the heart of the nation, to commiserate with those who grieved, to pray for those whose sense of loss was unconsolable, and to urge for a spirit of renewal in the face of the hardships and sorrows the nation had had to endure. In this sense Stanford’s work stood at the vanguard of other cathartic expressions of war grief such as John Foulds’ *A World Requiem* (1921), Delius’s *Requiem* (1914, but not performed until 1922) and Arthur Bliss’s *Morning Heroes* (1930).
Stanford knew his choral literature intimately. As conductor of the London Bach Choir, the Leeds Philharmonic and the Leeds Festival, he understood the architecture of Bach’s Mass in B minor, Beethoven’s *Missa Solemnis* and Dvořák’s Mass in D. The Mass ‘Via Victrix’ would be conceived on the same monumental scale. The tripartite ‘Kyrie’ is a sombre funeral cortège cast in F minor. Beginning with a motto ‘cri de coeur’ and a pulsating pedal point in the horns, the ‘Kyrie’ is lament in the form of a solemn fugato for the choir who are joined later by the four soloists who, as an ensemble, function as a form of concertante. The first part of the ‘Kyrie’ concludes with another reference to the motto before the gentler, more assuaging ‘Christe eleison’ in A flat major (also a fugato) provides a more conciliatory foil sung the soloists. At the close of the ‘Christe’ the motto returns with greater urgency as does the ‘Kyrie’ with its greater momentum for the choir, but it is to the original motto material and the cortège that the movement returns in the closing bars, encapsulating a more intense impression of supplication. The lively first part of the ‘Gloria’, besides functioning as the introduction to a much more dramatic series of episodes, serves as a ‘Reveille’. Constructed in six symphonic sections, the ‘Gloria’ sets out in F major with a brilliant, lively exaltation in 6/8 for the choir in which the brass play a prominent role with their fanfare-like interjections. Moving to F minor, in more penitential mood, the setting of ‘qui tollis peccata mundi’ for the soloists is more agonised and angular. A buoyant transition with ‘Quoniam tu solus sanctus’ carries us back to F major for the uplifting ‘Cum Sancto Spiritu’ whose stirring counterpoint reminds us of Stanford’s admiration for Wagner’s *Die Meistersinger*. This section might have signalled the end of the ‘Gloria’, but Stanford was keen to point up the significance of ‘in terra pax’ which occupies the entire last section. Here the opening material of the movement recurs in a more tranquil fashion where it is incorporated into an affecting diatonic melody of great pathos. The principal material of the Credo (‘Credo in unum Deum’), set in the subdominant (B flat major), is a muscular march in which Stanford’s prowess for diatonic harmony and rich choral scoring is essayed. In marked contrast, ‘Et incarnatus est’ is a poignant meditation in C sharp minor in which Stanford demonstrates some of his most piquant chromatic harmony, especially in ‘Ex Maria virgine’. After the almost operatic utterance of the ‘Crucifixus’, Stanford concludes this part of the movement with a quotation of searing beauty from his *Stabat Mater*. Here Stanford reminds us of the agony of Mary at the foot of the cross by quoting her song-like theme first introduced in the powerful overture to that work. It was a deft symbol of the universal mourning of mothers.
for their sons, wives for their husbands and sisters for their brothers. Much of the operatic sensibility of the *Stabat Mater* is harnessed in the vivid evocation of the resurrection and the sense of optimism for the future, especially in the closing ‘et vitam venturi’, the rising tension created by the steadily-ascending chromatic bass line is utterly compelling in its representation of hope and aspiration. An elegiac aria dominated by the timbres of a solo horn quartet characterizes the first part of the Sanctus, though, by degrees, the movement rises to a heroic climax worthy of Wagner. The central ‘Benedictus’ is, by contrast, a Neo-baroque chorale prelude based on the previously-quoted material from *Stabat Mater* used in this context as a *cantus firmus*. Recalling the opening material of the ‘Kyrie’, the ‘Agnus Dei’ commences with a threnody for solo soprano and obbligato viola. This yields remarkably to a vigorous and optimistic march for orchestral alone evoking a sense of hope and purpose for the future. At the march’s conclusion the chorus enters with its heartfelt supplication ‘dona nobis’ which is answered by an extended coda. Here the longed-for response, which, in 1918 would have had such a powerful resonance – ‘pacem’ - is presented in a blaze of transparent F major for orchestra and where the closing becalmed material of the ‘Gloria’, now considerably more protracted, is recalled in a serene paragraph of celestial redemption. Only at the end very end does the solo soprano, in a moment of free recitative (a fleeting glimpse of foreboding enhanced by the menacing Neapolitan harmony), strike of chord of fragility as the world dared to hope for a new peace and reconciliation.

The vocal score of the Mass was published by Boosey in 1920 and this made possible a performance with organ only of the ‘Gloria’ under Stanford’s direction at a concert in King’s College Chapel specially organized for Cambridge University’s new Chancellor, Arthur Balfour, on 15 June 1920. This also included works by other Cambridge composers such as Rootham, Gray, Vaughan Williams, Charles Wood and E. W. Naylor. Apart from this movement, however, the Mass remained unperformed in its entirety. The fate of Stanford’s Mass was typical of the time; there was little interest in music by the ‘older’ generation and most of Stanford’s late large-scale works were rejected one by one. The Mass was offered to Harty and the Hallé Orchestra in 1920, but, in spite of Harty’s admiration for Stanford as a composer, it was rejected on the grounds that it would not attract a substantial enough audience. Thereafter the Mass lay unperformed for almost a century until the manuscript score was edited by Jeremy Dibble for this, its first full performance, on 27 October 2018 to commemorate the centenary of the Armistice.
In 1920 an Anglican priest, the Rev. David Ra ilton, who had served as an army chaplain during the war, wrote to the Dean of Westminster suggesting that, having conceived of the idea in 1916 during the Battle of the Somme of having unidentified servicemen brought home to Britain to buried with full military honours, this might be done with commensurate ceremony in 1920, an event which in itself might constitute a major act of national catharsis for a nation and Empire which was still reeling from the tragedy of its hundreds of thousands of dead. Enthusiastic about the idea, the Dean wrote to the Prime Minister who in turn persuaded George V to accept the notion of a national burial in Westminster Abbey ‘among the kings’. Under the aegis of a committee led by Lord Curzon, a body of a soldier who had died early in the war was chosen and brought back to England aboard the destroyer *HMS Verdun* after military honours had been duly served at Boulogne by the French Army. The coffin was landed at Dover on 10 November where it made its way by train to Victoria Station. There the coffin remained overnight until, on Remembrance Day, it was brought by gun carriage and led by massed bands on a route through the Mall, Whitehall and the Cenotaph (which was unveiled by the king). After the king laid a wreath on the gun carriage, it made its way to Westminster Abbey observed by huge, silent crowds. After the coffin was borne into the West Nave of the Abbey, those who attended included a guard of honour all of whom had been awarded the Victoria Cross and a gathering of a hundred women, each of whom had lost their husbands and all their sons. The coffin was then laid in the far western end of the Nave in soil from the main battlefields of France and Flanders passed which many thousands of mourners filed. It was a ceremony heavily charged with symbol and emotion.

When news was made known of the unveiling of the Cenotaph and the interment of the Unknown Warrior in October 1920, the Right Hon. Mr Justice Charles John Darling (1st Baron Darling) published a poem ‘At the Abbey Gate’ in *The Times* on 26 October (under the initials C.J.D.) as part of a larger article ‘To the Unknown Dead’ announcing the special nature of the ceremony on 11 November. Through a desire to commemorate this major national occasion, Stanford decided to set Darling’s poem as a march for chorus, solo baritone and orchestra. The outer parts of the work are for orchestra alone and seek to capture something of that dignified scene of the slow march from Victoria Station to Westminster Abbey and, in the reprise, the burial of the coffin (depicted surely with the entry of the organ by Stanford’s climactic quotation of the ‘Dead March’ from Handel’s *Saul*). The central part is occupied by a dialogue between the baritone soloist (the
‘Unknown Soldier’) and the choir which culminates in the acknowledgement of the soldier’s sacrifice and the ultimate sacrifice of Christ.

At the Abbey Gate Op. 177 was completed in November 1920 in the days following the great national ceremony and published in vocal score by Boosey in 1921. It was first performed under Stanford’s direction by the Royal Choral Society at the Royal Albert Hall on 5 March 1921 with Harry Plunket Greene (who had come out of retirement to sing) as the solo baritone. As one critic remarked in The Times: ‘To view dispassionately such a work as Mr Justice Darling’s “At the Abbey Gate”, set to music by Sir Charles Stanford,…one has to forget, if possible, how recent the war really is and allow for the fact that we are still super-sensitive, that our nerves are even yet not completely healed. By such detachment one is able to appreciate the composer’s reticence and admire the certain nobility of design and workmanship which has given a due impressiveness to his setting.’

In fact Plunket Greene’s appearance in the performance became necessary because Gervase Elwes, whose career Greene had staunchly supported and who was due to sing the part of the ‘Unknown Soldier’, had been killed in a railway accident on 12 January 1921 in Boston, Massachusetts during a recital tour. Stanford’s work, and Elgar’s The Dream of Gerontius, which was also included in the programme, consequently took on an additional role of memorial.

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Kýrie
Kýrie, eléison. Lord, have mercy
Christe, eléison. Christ, have mercy
Kýrie, eléison. Lord, have mercy

Gloria
Glória in excélsis Deo, et in terra pax homínibus bonæ voluntátis.
Glory be to God on high. And on earth peace to men of good will.
We praise Thee. We bless Thee We adore Thee.
Grátias ágimus tibi propter magnam glóriam tuam.
We glorify Thee. We give Thee thanks for Thy great glory.
Dómine Deus, Rex cælestis, Deus Pater omnipotens.
  Lord God, heavenly King, God the Father Almighty.
Dómine Fili unigénite, Jesu Christe.
  Lord Jesus Christ, Only-begotten Son,
Dómine Deus, Agnus Dei, Fílius Patris.
  Lord God, Lamb of God, Son of the Father.
Qui tollis peccátà mundi, misérére nobis.
  Thou Who takest away the sins of the world, have mercy on us.
Qui tollis peccátà mundi, súscipe deprecatiónem nostram.
  Thou Who takest away the sins of the world, receive our prayer.
Qui sedes ad déxteram Patris, misérére nobis.
  Thou Who sittest at the right hand of the Father, have mercy on us.
Quóniam tu solus Sanctus.
  For Thou alone art holy.
Tu solus Dóminus. Tu solus Altíssimus, Jesu Christe.
  Thou alone, O Jesus Christ, art most high.
Cum Sancto Spíritu, in glória Dei Patris. Amen.
  With the Holy Ghost, in the glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipoténtem, factórem cæli et terræ,
  I believe in one God, the Father Almighty Maker of heaven and earth,
visibilium ómnium et invisibilium. Et in unum Dóminum Jesum Christum,
  and of all things visible and invisible. and in one Lord Jesus Christ,
Filium Dei unigénitum.
  the Only-begotten Son of God.
Et ex Patre natum ante ómnia sæcula.
  Born of the Father before all ages.
Deum de Deo, lumen de lúmine, Deum verum de Deo vero.
  God of God, Light of Light, true God of true God.
Génitum, non factum, consubstantiálem Patri:
  Begotten, not made: consubstantial with the Father;
per quem ómnia facta sunt.
  by Whom all things were made.
Qui propter nos hómines et propter nostram salútem descéndit de cælis.
Who for us men, and for our salvation, came down from heaven.

Et incarnátus est de Spíritu Sancto ex María Virgine: Et homo factus est
And was incarnate by the Holy Ghost of the Virgin Mary: and was made man.

Crucifíxus étiam pro nobis:
He was crucified also for us,

sub Póntio Piláto passus, et sepúltus est.
suffered under Pontius Pilate, and was buried.

Et resurréxit tértia die, secúndum Scriptúras.
And on the third day He rose again according to the Scriptures.

Et ascéndit in cælum: sedet ad déxteram Patris.
And He ascended into heaven, and sitteth at the right hand of the Father.

Et íterum ventúrus est cum glória judicáre vivos et mórtuos:
And He shall come again with glory to judge the living and the dead:

cujus regni non erit finis.
of Whose kingdom there shall be no end.

Et in Spíritum Sanctum, Dóminum et vivificántem:
And in the Holy Ghost, the Lord and Giver of Life:

qui cum Patre, Fílió que procédit.
Who proceedeth from the Father and the Son.

Qui cum Patre, et Fílió simul adorátur, et con glorificatur:
Who together with the Father and the Son is adored and glorified:

qui locútus est per Prophétas.
Who spoke through the Prophets.

Et unam, sanctam, cathólicam et apostólicam Ecclésiam.
And in One, Holy, Catholic and Apostolic Church.

Confíteor unum baptísma in remíssiónem peccatorum.
I confess one Baptism for the remission of sins.

Et expecto resurrectionem mortuorum,
And I look for the resurrection of the dead,

et vitam ventúri sæculi. Amen.
and the life of the world to come. Amen.
Sanctus
Pleni sunt cæli et terra glória tua. Heaven and earth are full of Thy Glory.
Hosánna in excélcis. Hosanna in the highest
Benedíctus qui venit in nómine Dómini. Blessed is He Who cometh in the Name of the Lord.
Hosánna in excélcis. Hosanna in the highest.

Agnus Dei
Agnus Dei, qui tollis peccata mundi: miserere nobis.
Lamb of God, Who takest away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi: dona nobis pacem.
Lamb of God, Who takest away the sins of the world, grant us peace.

At the Abbey Gate  Charles John Darling, 1st Baron Darling (1849-1936)
Stay - Who goes there?
A Friend
What friend - Whence come you?
From a dark cave beneath a ruined street.
Oh friend, where fare you;
why wouldst thou pass further?
To lay my heart down at our Mother’s feet.

Whom call you Mother?
England - Nelson’s; thine;
Her whom we proudly serve in life, in death -
Her do I guard, friend -
Canst thou also serve her?
Aye, when they fail her who do yet draw breath.

Who art thou, friend, then?
I was - and am No One -
No name is ours - An unknown host are we.
Pass on, brave spirit.
Oh, ’tis Christ that passes
In thee, poor soldier, who didst die for me.
London based Australian lyric soprano Kiandra Howarth was a member of the Jette Parker Young Artist Programme at the ROH from 2013-15. She performed and understudied many roles there including Echo Ariadne auf Naxos, Fiordiligi Così fan tutte, Contessa Ceprano and Gilda Rigoletto, Giannetta and Adina L’elisir d’amore, Soeur Constance Les Dialogues des Carmélites, Juliette Roméo et Juliette, Susanna Le Nozze di Figaro, Mimi La bohème, Nannetta Falstaff, Ilia Idomeneo and Pamina Die Zauberflöte. Kiandra was awarded the ‘Culturarte Prize’ in the 23rd Edition of Plácido Domingo’s Operalia.

Recent and future engagements include Fiordiligi for West Green Opera, Northern Ireland Opera and Nevill Holt Opera, Donna Anna Don Giovanni at Theater Basel, the Opéra de Nancy and Opera de Luxembourg, 2nd flower maiden Parsifal in Baden Baden and Berlin with the Berlin Philharmonic under Sir Simon Rattle, Lauretta Gianni Schicchi for Western Australian Opera, Konstanze Die Entführung aus dem Serail for The Grange Festival and Pamina at the Teatro dell’Opera in Rome as well as her Wigmore Hall début for the Samling Artist’s 20th Anniversary Concert.

Jess Dandy’s opera highlights include Royal Opera House workshops on new works by Datta/Glynn Maxwell and Philip Venables’ 4.48 Psychosis. Jess covered the role of the Messenger in the ROH/Roundhouse production of Monteverdi L’Orfeo under the baton of Christopher Moulds, played the multi-part contralto role in George Benjamin’s Into the Little Hill for Shadwell Opera, and sang the première of Alex Mills Dear Marie Stopes at the Tête-a-Tête Opera Festival.

On the concert platform highlights include Handel Samson (Micah) with John Butt and the Dunedin Consort, Bach Mass in B Minor at Wigmore Hall, Oslo Cathedral and Thomaskirche Leipzig, recitals at the Oxford Lieder festival, Messiah with the BBC National
The finest of his nine completed works for the stage) The Travelling Companion Op. 146, as well as several orchestral works such as the Fifth Irish Rhapsody Op. 147 (dedicated to the Irish Fusiliers), a masterly orchestration of the second and third movements of his Organ Sonata No. 2 Op. 151 (the Solemn March ‘Verdun’ and the Heroic Epilogue) and the Violin Concerto No. 2 Op. 162, while his Fifth Symphony Op. 56, composed in the 1890s, was published by the Carnegie Trust, an honour which would also befall The Travelling Companion in 1921. The end of the war also brought another tragedy for Stanford. Fraught relations with his old friend and colleague had reached breaking point at the end of 1916, and it was thanks to the intervention of Stanford’s wife, that the two men were reconciled to some degree. To Parry’s memory Stanford dedicated his fine setting of the Latin Magnificat Op. 164 for double choir and to those of the Royal College of Music who had fought or given their services in other ways he inscribed the dedication of his patriotic tone poem, A Song of Agincourt Op. 168. Both were completed in 1919.

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Orchestra and Chorus of Wales and the Hallé orchestra, Mozart Requiem with the Choir of King’s College, Cambridge, Berlioz Les Nuits d’été with the BBC Symphony Orchestra and St John Passion with both Les Arts Florissants (William Christie), and the Adelaide and Tasmanian Symphony Orchestras (Stephen Layton).

Jess studied at Trinity College, Cambridge and Guildhall School of Music and Drama. She was the winner of the London Bach Society Singers Prize 2017 and Oxford Lieder Young Artist 2018, and is a Britten-Pears Young Artist and Heidelberger Frühling Scholar.

Ruairi Bowen began his musical education as a chorister at St Davids Cathedral, later taking up a choral scholarship at King’s College, Cambridge.

Recent highlights include Bach Johannes-Passion (arias) for Stephen Layton with both Adelaide & Tasmania Symphony Orchestras, and the annual Good Friday performance at St John’s, Smith Square with Polyphony/OAE, Monteverdi’s Vespro della Beata Vergine at the Three Choirs Festival, the world premiere of Stanford’s Mass via victrix with BBC National Orchestra & Chorus of Wales, and a European tour of Bach Cantatas with John Eliot Gardiner and the English Baroque Soloists, including performances of BWV61, 78 & 110 at The Royal Concertgebouw, Amsterdam, The Wiener Musikverein, The Barbican Centre & Chapelle Royale, Versailles.

He is a critically acclaimed Evangelist, having performed Bach’s Johannes- & Matthäus-Passion widely around the UK & Europe, while other engagements include Haydn’s Die Schöpfung with London Mozart Players, Bach’s Messe in h-moll with English Touring Opera, Beethoven Missa Solemnis with Covent Garden Sinfonia/Ben Palmer, Handel’s Messiah at...
Winner of the Kathleen Ferrier Award, baritone **Gareth Brynmor John** studied at Cambridge, the Royal Academy of Music where he won the Patrons’ Award, and the National Opera Studio where he was supported by the Royal Opera House.

Recent and future opera roles include Sharpless for Bury Court Opera and at the Anghiari Festival and Edoardo in Donizetti’s *Siege of Calais* for English Touring Opera for whom he has also understudied Marcello. He made his debut with Welsh National Opera singing Schaunard *La bohème* in Spring 2017 and recently returned to sing Masetto *Don Giovanni* whilst covering the title...
role. He has also covered and sung the roles of Eugene Onegin and Andrei War and Peace for WNO and will also cover and sing Papageno Die Zauberflöte for them this season. Other future engagements include Purcell’s The Indian Queen with Opéra de Lille, and Servilino in Caldara’s Lucio Papiro dittatore at the Buxton Festival. Concert performances include Elijah at Birmingham Town Hall; Carmina Burana with the Bach Choir at the Royal Festival Hall, and at the Barbican; Handel’s Messiah and Fauré’s Requiem at the Royal Albert Hall, Dream of Gerontius with the Leeds Philharmonic Chorus and The Kingdom with the BBC Philharmonic Orchestra.

Gareth is part of Songsmiths, and sings in the London English Song Festival. He has given recitals at St John’s Smith Square, Wigmore Hall, Barber Institute, King’s Place, King’s Lynn Festival, North Norfolk Music Festival, Ludlow Festival of Song, Haddo Festival, Buxton Festival and Leeds Lieder.

Adrian Partington is currently Director of Music at Gloucester Cathedral, and Artistic Director of the BBC National Chorus of Wales, and Artistic Director of the Gloucester Three Choirs Festival.

In 2016, he directed his third Three Choirs Festival at Gloucester, which culminated with his conducting of Mahler’s Eighth Symphony with the Philharmonia Orchestra, which the Birmingham Post, in a 5* review, described as “a triumph”.

Adrian has been Director of Music at Gloucester Cathedral since January 2008, and has since then, taken the choir on concert tours to the USA, South Africa, Sweden and Canada and has made cds of the music of Joubert and Gurney. He has commissioned almost twenty works for the choir, many of which have entered the repertoires of cathedral choirs across the UK. In September 2016 he was responsible for the inauguration of the first Girl Choristers at the Cathedral;(the cathedral has had boy choristers since 1541).

Adrian has been Chorus Master of the BBC National Chorus of Wales since 2000, and prepares them for at least a dozen projects per year. He has chorus-mastered for many of the great conductors of recent times, including Rattle, Abbado, Haitink, Elder and Gergiev, and has conducted many of the principal choruses of the U.K.

Adrian has conducted many of the U.K.’s leading orchestras, including, most seasons, the BBC National Orchestra of Wales; also the Bournemouth Symphony Orchestra, the
Orchestra of Welsh National Opera, the Royal Northern Sinfonia, the Royal Philharmonic Orchestra, and the Orchestra of the Swan. Adrian has directed the Philharmonia at the Three Choirs Festival every year since 2008, and in Leicester and Bedford. In 2018, he made his conducting debut at the Royal Festival Hall with the Philharmonia, in a programme of Elgar, Parry and Vaughan Williams. In 2015, he directed the Royal Flanders Philharmonic Orchestra in a performance of Elgar’s *The Kingdom*. He has conducted the RPO in many provincial cities, including, in 2019, Northampton and Hull.

Adrian was educated at the Royal College of Music, where he studied with Herbert Howells; and at King’s College Cambridge, where he was the Organ Scholar.

Mass ‘Via Victrix’ recorded in rehearsal and concert at Hoddinott Hall, Cardiff, 27 October 2018
At the Abbey Gate recorded at Hoddinott Hall, Cardiff, 29 October 2018

Studio Engineer Simon Smith   Assistant Engineer Andrew Smillie
Production by Mike Sims and Adrian Farmer   Editing by Adrian Farmer
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