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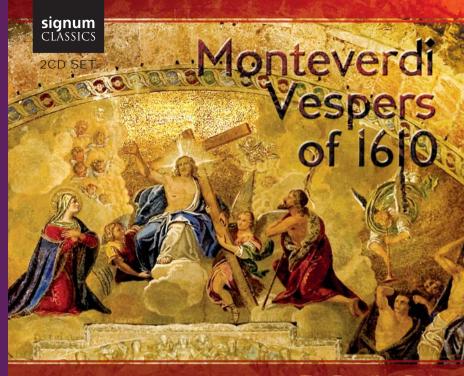


SIGCD102 Choral Arrangements

Clytus Gottwald

The Rodolfus Choir / Directed by Ralph Allwood

Choral director, composer and musicologist, Clytus Gottwald turns his attention to complex and masterly choral arrangements of works from the late nineteenth and early twentieth century. Works by European composers including Wagner, Mahler, Debussy and Webern are arranged in up to sixteen parts, performed by the Rodolfus Choir, directed by Ralbh Allwood.



The Rodolfus Choir Southern Sinfonia Directed by Ralph Allwood

MONTEVERDI: VESPERS OF 1610

	Disc 1		Disc 2	
1.	Dominus ad adiuvandum	[2.05]	 Lauda Jerusalem 	[3.52]
2.	Dixit Dominus	[6.54]	2. Sonata	[6.37]
3.	Nigra sum	[3.37]	Ave maris stella	[9.13]
4.	Laudate pueri	[6.39]	4. Magnificat	[0.36]
5.	Pulchra es	[4.30]	Et exultavit	[1.16]
6.	Laetatus sum	[7.21]	6. Quia respexit	[1.37]
7.	Duo seraphim	[6.20]	7. Quia fecit	[1.17]
8.	Nisi Dominus	[4.30]	8. Et misericordia	[2.34]
9.	Audi coelum	[9.21]	Fecit potentiam	[1.00]
	Total Timings	[51.20]	10. Deposuit	[2.24]
			11. Esurientes	[1.24]
			12. Suscepit	[1.20]
			13. Sicut locutus	[1.00]
			14. Gloria Patri	[2.38]
			15. Sicut erat	[1.56]
			Total Timings	[38.46]

RODOLFUS CHOIR
SOUTHERN SINFONIA
MARGARET FAULTLESS LEADER
RALPH ALLWOOD DIRECTOR
THE ENGLISH CORNET AND SACKBUT ENSEMBLE

Assistant Conductor: Aidan Oliver Sopranos: Julie Cooper, Laura Oldfield Counter-tenor: David Bates
Tenors: Simon Wall, Nathan Vale, Nicholas Mulroy Baritones: Robert Rice, James Oldfield
Organ (three-stop continuo organ by Kenneth Tickell): David Goode

www.signumrecords.com

Fifty years or so ago, music of the seventeenth century was little known to the concert-going or record-buying public. There was a big gap in our experience from the death of Palestrina in 1594. Music historians were aware of the importance of the monodic revolution around 1600, but it was only likely to be audible in one of the versions with piano of Caccini's Amarilli mia bella or the opening of Monteverdi's Lasciatemi morire that began the chronologically-arranged anthologies of Italian arias which singing students reluctantly learnt Monteverdi was famous for his Orfeo and perhaps a few madrigals and songs, especially those in the famous pre-war recordings directed by Nadia Boulanger. The church music was considered inferior until the 1960s or later. The next famous name was Schütz, rarely performed, Carissimi (chiefly for Jephte) and Buxtehude (for his organ music). The French performed a little Lully, and the English Purcell. Only with Bach and Handel do we reach music that was widely known and loved.

The modern revival began in Switzerland, with performances in 1935, 1941 and 1943. Selections were performed in New York in 1937. In England, the significant event was a performance of Monteverdi's Vespers at Morley College in London in 1946, given under the inspiration of Michael Tippett and involving many musicians subsequently

to be influential. It gradually became popular, and for the last quarter-century it has been one of the most-enjoyed works both with choral societies and early music specialists. Recordings have usually been made with chamber choirs, as here. Any performance requires much thought. A conductor embarking on Verdi's Requiem will buy a score without having to choose between several presenting the music in significantly different ways, study it, and direct a concert whose success depends chiefly on the ability of the singers and players and his own skill and inspiration. We still live within Verdi's musical tradition. But there are innumerable questions concerning Monteverdi's work that have to be addressed even before buying the usic and booking the musicians.

What are Vespers? Those who are not Catholic probably know the term chiefly from Monteverdi's or Mozart's settings, and sometimes Monteverdi's work is set in a liturgical context. It is the late afternoon service of the Roman Catholic church, which was virtually unchanged from the middle ages till 1970. Most of the text was 'sung' in one way or other. The priest delivered his text in a monotone, slightly inflected to indicate punctuation. The five psalms and Magnificat were sung slightly more elaborately: each verse had a reciting note, but opened with a few rising notes and closed with

a descending phrase. On special occasions, these might be sung to more elaborate music, as here. The psalter was sung systematically through the week's services, but the prescribed psalms were replaced for special occasion, and feasts of the Virgin Mary had their own special set. The psalms. being from the Old Testament, had little except allegorical reference to specific feasts, but that was remedied by antiphons which preceded and followed each psalm and linked them to the theme of the service. These were set in more elaborate chant, musically related to the chant tones by their mode. The hymn followed: Monteverdi tweaks the rhythm of the plainsong melody. The Magnificat. Mary's song of praise on being told by the angel Gabriel that she was pregnant, was a fixed point in all Vespers, and survives in the Church of England Evensong. Apart from the Mass, Vespers was the service that received most musical attention, perhaps because it took place at convenient time in the afternoon. In the 17th and 18th centuries, it could be treated almost as a concert; a bit like tourists at Evensong at King's College, Cambridge,

Monteverdi did not set the antiphons that would have framed the psalms and Magnificat. There is a practical reason: the major Marian feasts had their own sets of antiphons, so any publication with a specific set would have been usable only once a year, Instead, Monteverdi includes settings of other Marian texts, which would seem to function in a similar way to antiphons. It is likely that the liturgical requirements were fulfilled if a priest said the required text while the musicians performed something appropriate in parallel. Some conductors choose to perform the antiphon before, but not after, the psalm. This produces another difficulty: Monteverdi couldn't have chosen the modes for his psalm settings more perversely: out of a possible five matches between individual psalms in eight Marian feasts (40 possible matches). Monteverdi chose the corresponding mode for only one psalm in one feast. His music, sung by the Mantuan court's virtuoso singers, would have been heard in parallel with the ecclesiastical proceedings rather than integrated with them.

There is no contemporary documentation about the work except the 1610 edition itself. Its title page, reproduced in this booklet on page 7 translates as:

"Of the most holy Virgin, a mass for six voices [for church choirs] and Vespers to be sung by several voices, with a few sacred songs, suitable for the chapels or chambers of princes; a work by Claudio

Monteverde recently composed and dedicated to the most holy Pope Paul V. Published in Venice by Riccardo Amadino. 1610."

The phrase in brackets occurs only in the *bassus* generalis partbook. That partbook also has a separate heading after the Mass, which comes first in the edition:

"Vespro della B[eata] Vergine da concerto composto sopra canti fermi"

Vespers of the Blessed Virgin in the concerto style composed on plain chant.

'Composed on plain chant'. This makes the failure to link antiphon and mode even odder, especially since the work was dedicated to the Pope, in the hope that it might win preferment for Monteverdi's son Francesco. It is puzzling that Monteverdi expected a publication like this to find favour in the Vatican, where the 'new' style of the 1600s had not yet penetrated. But the opening Mass, not usually recorded with the Vespers, is ostensibly an exercise in the old style, being based on themes from a motet by Gombert dating back at least fifty years; though the handling of the harmony is utterly modern. Monteverdi was not happy in Mantua, so may have been angling for a job, not necessarily with the Pope, but at one of the many

other churches in Rome, some of which were more progressive. The place of publication as no particular significance: Venice was the centre of the music-publishing industry, and the leading position (at San Marco) had a new incumbent in 1609 Monteverdi had no official role in the production of church music in Mantua. But the director of music there. Gastoldi, retired in 1608. so Monteverdi may have helped out. The reuse of the fanfare that that began his opera *Orfeo* (1607) suggests some formal Mantuan occasion, though none of the attempts identify which have been generally accepted. Indeed, some scholars have argued that the Vespers as usually performed is not a 'work' at all, but a collection merely assembled for publication. Another link with Mantua is the presence of one item that is not Marian, 'Duo seraphim', whose declaration of the doctrine of the Trinity links the specific Trinitarian aspect of the devotion to Saint Barbara in the decoration and liturgy of the ducal chapel.

The modern conductor has to balance what we know (or, at least, think we know) about how the work might have been performed in 1610 with modern voices, instruments and expectations. Here there is no attempt to set the music within a service, so there is no additional chant. In some recordings, instruments are added to the chorus in

the psalms, but not here, except where Monteverdi indicates it in the first and last sections of the Magnificat. It is likely that (as with Bach's Passions and cantatas), the original performances were with an ensemble of soloists who also comprised a one-to-a-part 'chorus'. But as with Bach, the Vespers are now part of the choral tradition, and here the usual compromise is made of selecting the more ornate sections of the psalms to be sung by soloists, 'Lauda Jerusalem' and Magnificat are written in a combination of clefs that implies they should be transposed down, probably by a fourth. Modern choirs and taste is for higher singing, so in this recording these movements are left unchanged at the notated pitch. In 1610, the music probably sounded about a semitone higher.

The stylistic change in the vocal writing between the leading composers of church polyphony of the preceding generation - Palestrina and Lassus died in the 1590s, Byrd and Victoria were still alive - is enormous. A glance at nearly any page of the score shows a significant widening of the range of notevalues: in 'Laetatus sum', for instance, those singing the chant of 'Illuc enim' have two dotted semibreves and two minims while the other parts are singing mostly semibreves: about 32 notes to match four. To make musical sense of both

phrases is a challenge. The range of vocal expression is enormous. No-one makes so much of the sound, pattern and sense of a word as Monteverdi The contradiction between the underlying beat and the surface rhythm was often subtle in the music of the previous generation, but Monteverdi makes it more declamatory. The exuberance of the virtuoso passages. frequently for several voices, not just a soloist, is breathtaking for the listener as well as the singers. But Monteverdi can then bring in an apparently simple phrase that is intensely moving. Listeners will have their own favourites. An example that always affects me is the repetition of 'ut collocet eum' in 'Laudate pueri': four simple chords (C G a E), linked by the chant entering between them on C before the E chord has stopped resonating, with suspensions on the two middle chords: other people will have their own favourites. There is something magical about the beginning of most of the Glorias. The work is a cornucopia of vocal devices, full of expression, with moods that can change instantly, but in the psalms and Magnificat, held together by the cantus firmus, the chant that is present almost throughout. "Composto sopra canti fermi": the firm structure permits such freedom, and the 'sacred songs' fall into place between them within a strong overall structure.

Monteverdi wrote virtually nothing for instruments except short interludes. In the Vespers, we have one of the most sophisticated instrumental pieces of the period, but as accompaniment to a simple vocal phrase repeated (with a slightly different rhythm - what game was Monteverdi playing?) sung 11 times. The instruments also come to the fore in the Magnificat (though Monteverdi's publication provided an alternative setting for voices and organ for occasions when they were not available). The cornetts in 'Deposuit' sound as if they are in a different world from the chant and organ, while the transition to violins for the second half of the verse (with a chord change from A to F) is not only magical, but could almost be symbolic of the replacement of the cornett by the violin as the main expressive instrument. Why, I wonder, do the instruments accompany 'deposuit' mostly by ascending phrases and 'exaltavit' by descending ones? I don't know, but I'm sure Monteverdi had a reason!

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Title page of the 1610 edition of Monteverdi's Vespers

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TEXTS

1. Versicle & Response

Deus in adiutorium meum

Versicle Deus in adiutorium meum intende.
Response Domine ad adiuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc et semper, et in saecula saeculorum Amen. Alleluia.

2. Psalm 109 [Protestant 110]

Dixit Dominus

Dixit Dominus Domino meo: sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum

Ritornello

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae;
in splendoribus sanctorum
ex utero ante luciferum genui te
Ritornello

luravit Dominus et non paenitebit eum; tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis confregit

O God make speed to save me.
O Lord make haste to help me.
Glory be to the Father and to the Son, and to the
Holy Ghost,
as it was in the beginning, now and for ever.

world without end Amen Alleluia

The Lord said unto my Lord: sit thou at my right hand, until I make thine enemies thy footstall.

The Lord shall send the rod of thy strength out of Sion; rule thou in the midst of thine enemies.

Thine is the foundation in the day of thy power; in the beauties of holiness I have born thee from the womb before the morning star.

The Lord hath sworn and will not repent; thou art a priest for ever after the order of Melchisedech. The Lord at thy right hand has broken in die irae suae reges.

Ritornello

ludcabit in nationibus, implebit ruinas: conquassabit capita in terra multorum. De torrente in via bibet: propterea exaltabit caput. Gloria

. Motet

Nigra sum

Nigra sum sed formosa filia lerusalem Ideo dilexit me Rex, et introduxit (me) in cubiculum suum et dixit mihi:
Surge, amica mea, et veni.
Iam hiems transiit, imber abiit et recessit, flores apparuerunt in terra nostra; tempus putationis advenit.

4. Psalm 112 (113)

Laudate pueri

Laudate pueri Dominum: laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc, et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria eius.

kings in the day of his anger.

He will judge the nations, he will fill them with ruins; he will break the heads in the populous land. He shall drink of the torrent on the way; therefore he shall lift up his head.

I am a black but beautiful daughter of Jerusalem. So the King loved me, and led me into his bedroom and said to me:
Arise, my love, and come away.
Now winter has passed, the rain has gone and flowers have appeared in our land; the time of pruning has come.

Praise the Lord, ye children, praise the name of the Lord.
Blessed be the name of the Lord, from this time forth for evermore.
From sunrise to sunset, the Lord's name is worthy of praise The Lord is high above all nations

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Quis sicut Dominus Deus noster, qui in altis habitat et humilia respicit in coelo et in terra, suscitans a terra inopem et de stercore erigens pauperem, ut collocet eum cum principibus, cum principibus populi sui? Qui habitare facit sterilem in domo, matrem filiorum laetantem.

5. Motet

Pulchra es

Pulchra es, amica mea, suavis et decora filia lerusalem. Pulchra es, amica mea, suavis suavis et decora sicut lerusalem, terribilis sicut castrorum acies ordinata. Averte oculos tuos a me, quia ipsi me avolare fecerunt.

6. Psalm 121 (122)

Laetatus sum

Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus, leursalem. Stantes erant pedes nostri in atriis tuis Jerusalem. and his glory above the heavens.
Who is like the Lord our God,
who dwells on high and looks down on
the humble things in heaven and earth,
raising the helpless from the earth
and lifting the poor man from the dungheap
to place him alongside princes,
with the princes of his people?
He makes a home for the barren woman,
a joyful mother of children.

You are beautiful, my love, a sweet and comely daughter of Jerusalem. You are beautiful, my love, sweet and comely as Jerusalem, terrible as the sharp lines of a military camp. Turn your eyes from me, because they have put me to flight.

I was glad when they said unto me: we shall go into the house of the Lord. Our feet were standing within they gates, O Jerusalem. lerusalem, quae aedificatur ut civitas cuius participatio eius in idipsum. Illuc enim ascenderunt tribus tribus Domini, testimonium Israel ad confitendum nomini Domini Quia illic sederunt sedes in iudicio sedes super domum David. Rogate quae ad pacem sunt lerusalem. et abundantia diligentibus te. Fiat pax in virtute tua et abundantia in turribus tuis Propter fraters meos et proximos meos loquebar pacem de te. Propter domum Domini Dei nostri quaesivi bona tibi. Gloria

7. Motet

Duo Seraphim

Duo Seraphim clamabant alter ad alterum: Sanctus, sanctus, sanctus Dominus Deus Sabaoth: plena est omnis terra gloria eius. Tres sunt qui testimonium dant in coelo: Pater, Verbum et Spiritus Sanctus: et hic tres unum sunt. Sanctus Jerusalem, which is built as a city that is compact together.

For thither ascended the tribes, the tribes of the Lord, to testify unto Israel, to give thanks to the name of the Lord.

For there sat the seats of judgment, the seats over the house of David.

O pray for the peace of Jerusalem and may prosperity attend those who love thee. Peace be within thy strength, and prosperity within thy towers.

For my brothers and my neighbours' sake, I will ask for peace for thee; for the sake of the house of the Lord our God I have sought blessings for thee.

Two Seraphim were calling one to the other: Holy, holy, holy Lord God of Hosts: the whole earth is full of his glory. There are three who give testimony in heaven: the Father, the Word and the Holy Spirit: and these three are one.

8. Psalm 126 (127)

Nisi Dominus

Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere, surgite postquam sederitis, qui manducatis panem doloris.
Cum dederit dilectis suis sommnum; ecce hereditas Domini, filii: merces, fructus ventris.
Sicut sagittae in manu potentis: ita filii excussorum
Beatus vir qui implevit desiderium suum ex ipsis:

non confundetur cum loquetur inimicis suis in porta. Gloria...

9. Motet

Audi coelum

Audi coelum verba mea, plena desiderio et perfusa gaudio.

Audio.

Dic, quaeso, mihi: Quae est ista

Except the Lord build the house, they have laboured in vain that build it. Except the Lord keep the city, the watchman waketh but in vain. It is vain for you to rise before dawn, to rise when you have sat down, ye who eat the bread of sorrow. When he has given sleep to those he loves, behold, children are an inheritance of the Lord, a reward, the fruit of the womb.

As arrows in the hand of the mighty, so are children of the vigorous.

Blessed is the man who has fulfilled his longing by them:

when he speaks to his enemies at the gate.

Hear, O heaven, my words, full of desire and suffused with joy.

I hear

he shall not be perplexed

Tell me, I pray: who is she

quae consurgens ut aurora rutilat, ut benedicam?

Dicam.

Dic, nam ista pulchra ut luna, electa ut sol replete laetitia terra, coelos, maria

Maria

Maria Virgo illa dulcis, praedicata de prophetis Ezechielis porta orientalis.

Talis.

Illa sacra et felix porta, per quam mors fuit expulsa, introducta autem vita

Ita.

quae semper tutum est medium inter homines et Deum, pro culpis remedium. Medium. (Choir) Omnesl

Omnes hanc ergo sequamaur, quae cum gratia mereamur vitam aeternam. Consequamur.

Sequamur.

Praestet nobis Deus Pater hoc et Filius et Mater, cuius nomen invocamus, dulce miseris solamen.

Amen.

who rising like the dawn,
shines, that I may bless her?
I shall tell you.

Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens and the seas.

Marv

Mary, that sweet Virgin foretold by the prophet Ezechiel, gate of the rising sun.

Such is she!

That holy and happy gate through which death was driven out, but life brought in,

Even so!

who is always a sure mediator between man and God, a remedy for our sins. A mediator

AIII

So let us all follow her by whose grace we may gain Eternal life. Let us seek after her.

Let us follow

May God the Father grant us this, and the Son and the Mother, on whose name we call, sweet solace for the unhappy.

Amen.

Benedicta es, Virgo Maria, in saeculorum saecula.

Blessed art thou, Virgin Mary, world without end.

Praise the Lord O Jerusalem-

10. Psalm 147 (147 vv. 12-20)

Lauda lerusalem

Gloria...

Lauda, Ierusalem, Dominum: lauda Deum tuum, Sion, Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te Qui posuit fines tuos pacem, et adipe frumenti satiat te. Qui emittit eloquium suum terrae: velociter currit sermo eius. Qui dat nivem sicut lanam: nebulam sicut cinerem spargit. Mittit crystallum suum sicut bucellas: ante faciem frigoris eius quis sustinebit? Emittet verbum suum, et liquefaciet ea: flabit spiritus eius, et fluent aquae. Qui annuntiat verbum suum lacobiustitias et iudicia sua Israel. Non fecit taliter omni nationi: et judicia sua non manifestavit eis

praise thy God, O Sion.
For he hath strengthened the bars of your gates: he hath blessed thy children within thee.
He maketh peace in thy borders,
and filleth thee with the finest of the wheat.
He sendeth forth his commandment upon earth: his word runneth very swiftly.
He giveth snow like wool: he scattereth the cloud like ashes.
He casteth forth his ice like morsels: who will survive in the face of his cold?
He will send out his word and melt them: he will cause his wind to blow and the waters will flow.
He announces his word to Jacob.

his statutes and judgments unto Israel.

and he has not shown his judgments to them.

He hath not dealt so with any nation:

11. Sonata sopra

Sancta Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us (sung 11 times)

12. Hymn

Ave maris stella

Ave maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.
Sumens illud ave,
Gabrielis ore
Funda nos in pace
Mutans Evae nomen.

Ritornello

Solve vincla reis, Profer lumen caecis, Mala nostra pelle, Bona cuncta posce.

Ritornello

Monstra te esse matrem: Sumat per te preces, Qui pro nobis natus, tulit esse tuus.

Ritornello

Virgo singularis, inter omnes mitis

Hail, star of the sea, life-giving mother of God and perpetual virgin, happy gate of heaven. Receiving that 'ave' from the mouth of Gabriel, keep us in peace, reversing the name 'Eva'.

Loosen the chains from the guilty, bring forth light to the blind, drive out our ills, ask for all that is good.

Show yourself to be his mother: may he receive through you our prayers who, born for us, deigned to be yours.

Peerless virgin, gentle above all others,

Nos culpis solutos
Mites fac et castos.
Ritornello
Vitam praesta puram,
iter para tutum,
ut videntes lesum
aemper collaetemur.

Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto, Trinus honor unus, Amen, when we are pardoned for our sins, make us gentle and pure.

Grant us a pure life,
prepare a safe road,
so that seeing Jesus
we may rejoice for ever.

Praise be to God the Father, glory to Christ most high, and to the Holy Spirit, triple honour in one. Amen.

13. Magnificat

- 1. Magnificat anima mea Dominum.
- 2. Et exultavit spiritus meus in Deo salutari meo.
- 3. Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generations.
- 4. Quia fecit mihi magna qui potens est et sanctum nomen eius.
- 5. Et misericordia eius a progenie in progenies timentibus eum.
- 6. Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.
- 7. Deposuit potentes de sede et exaltavit humiles

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

8. Esurientes implevit bonis, et divites dimisit inanes.
9. Suscepit Israel puerum suum, recordatus misericordiae suae,
10. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

11. Gloria Patri, et Filio, et Spiritui Sancto

12. Sicut erat in principio, et nunc, et semper

et in saecula saeculorum. Amen

and the rich he hath sent empty away.

He has helped his child Israel,
mindful of his mercy.
as he promised to our forefathers,
Abraham and his seed for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost,
As it was in the beginning, is now and for ever,
world without end. Amen.

He hath filled the hungry with good things

English text adapted and translated by Clifford Bartlett

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BIOGRAPHIES

THE RODOLEUS CHOIR

The Rodolfus Choir was founded in 1983. Its members, aged up to 25, are chosen from students of the Eton Choral Courses. Each year these six summer courses attract some 350 young singers, and of these a dozen or so of the best are invited to join the Rodolfus Choir. Many of the singers are choral scholars, several are at music college, some are still at school, and many hope to make a career in music. They come from all over the country to sing for a few intensive days during the three main holidays. In recent years the choir has concentrated on recordings and performances within the UK, with the exception of a two-week tour of the US in 2005. It made a great impression at the Gloucester Three Choirs Festival in 1989. and since then has appeared at many other important English Festivals.

The choir's CD recordings include two of music by Francis Grier, one of choral music by Arnold Bax and Pierre Villette, one of English and Scottish folk-song settings (commissioned by Past Times), one of music by C. H. H. Parry, including his Songs of Farewell and some part-songs, one of sacred

music by the 18th-century Austrian composer Johann Eberlin, one which features special choral arrangements of favourite instrumental classics, "By Special Arrangement", one of Christmas arrangements and carols and one of German Romantic motets. In January 2000 the choir gave a performance of the Bach B minor mass with the Orchestra of the Age of Enlightenment broadcast on Classic FM, and in the summer of 2001 sang again in the Three Choirs Festival in Gloucester. Regular singing at festivals has recently included the Chiswick Festival and the International Organ and Choral Festival in Dublin

Clare Stevens wrote in March 2005, in 'The Singer': The sound of the Rodolfus Choir is like that of no other UK chamber choir that I can think of. It is fresh, because all the members are under 25, it is wonderfully blended. It is fantastically in tune and very expressive, with a wide range of dynamics, sensitively employed. What does that leave out? Oh yes, balance - and that too is superb, and it has a quite extraordinary flexibility.

www.rodolfuschoir.co.uk



) Will Cartwright-Hignett

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SOUTHERN SINFONIA

Southern Sinfonia's reputation continues to grow as the leading chamber orchestra in the South of England, It's unique ability to play music from the 1600s to the present day, at the correct pitch and with informed playing style, puts it in huge demand. Whilst the orchestra was recording this CD of the Vespers the management were in meetings discussing a world premier of a new Rutti Requiem that will be played and recorded next spring. This shows the versatility of this talented ensemble. Established in 1990 and based in Newbury Berkshire, the orchestra performs regularly across the South of England from Cambridge through Chichester, Newbury, Winchester and Wells. Members of the orchestra also regularly work in the organisation's renowned education team. Their Chief Conductor is David Hill.

Violins: Margaret Faultless & Nadja Zwiener Violas: Martin Kelly & Marina Ascherson

Bass violin: Jan Spencer Violone: William Hunt Theorbo: Eligio Quinterio

THE ENGLISH CORNETT AND SACKBUT ENSEMBLE

The ensemble was formed in 1993 by the leading young specialists on early brass instruments from London's music colleges with shared aims to take these instruments to the highest possible performance levels. They have played at many major music festivals both here and abroad as well as broadcasting for the BBC. Their first CD, Accendo, was released in 2001 with three 5 star awards, and they have gone on to make more beautiful and exciting recordings with various ensembles

"The fabulous English Cornett and Sackbut Ensemble would have made Monteverdi proud with their skill and sensitivity." Toronto Star

Cornetts: Fiona Russell, Richard Thomas, Kuniko Ueno Sackbuts: Emily White, Sue Addison, Adrian France Recorder: Fiona Russell, Ian Wilson

www.ecse.co.uk



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RALPH ALLWOOD

Ralph Allwood is Precentor and Director of Music at Eton College. He was a pupil at Tiffin School, where he came under the influence of David Nield and Bruce Pullan, and graduated from Durham University in 1972 with the Eve Myra Kysh prize for music. He was later a member of the Choir of King's College, Cambridge under Sir David Willcocks, then became Director of Music at Pangbourne College. While Director of Music at Uppingham he founded the annual Eton Choral Courses for prospective choral scholars.

The six Eton Choral Courses, attended each year by four hundred singers aged between 16 and 20, broadcast and record evensongs and sequences for BBC Radio Three. The courses broadcast and record evensongs and sequences for BBC Radio Three. He has conducted choral courses in Taiwan, Sydney, Barcelona, Harvard University, Boston, Kansas, Utrecht and Vancouver. He has been musical director for National Youth Music Theatre musicals for ITV, Granada and BBC2, and conducted on two occasions for the Edinburgh International Festival

Eton College Chapel Choir, which he directs, tours abroad every year and have released seven

recordings. He is an advisor for Novello and Co and for the Voices Foundation, and a judge for the Choir of the Year Competition and the Llangollen International Eisteddfod. He has recently been made an honorary Fellow of the Royal School of Church Music and an honorary Associate of the Royal Academy of Music. He also directs the Windsor and Eton Choral Society.

www.ralphallwood.com



RODOLFUS CHOIR - SPONSORS OF MONTEVERDI VESPERS

Alison Tootal
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Nicholas Maw

Roderick Watson Sir John Eliot Gardiner Sir Michael Bett

Sir Michael Bett Sir Roger Norrington Southern Sinfonia

Windsor and Eton Choral Society

Pitch - pitch A440 1/6th comma meantone
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Engineer - Adrian Hunter
Editor - Adrian Hunter
Design and Artwork - Woven Design
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