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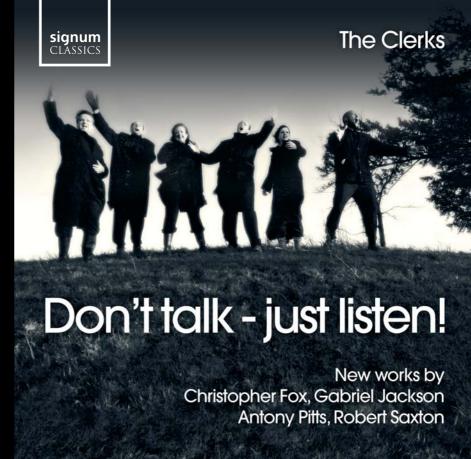
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# DON'T TALK - JUST LISTEN!

1 2 3 4 5	Five Motets Motet 1: Dixit autem Dominus ad Abram Motet 2: Distant, a family travels Motet 3: Down the ages a song has echoed Motet 4: Returning, wander weary Motet 5: Igitur egressus lacob	Robert Saxton	[3.27] [2.52] [2.34] [2.25] [4.27]
6	Thou wast present as on this day	Antony Pitts	[6.44]
7	The Armed Man	Gabriel Jackson	[5.47]
8	A Spousal Verse	Christopher Fox	[3.55]
9 10 11 12 13 14 15 16 17 18	20 Ways To improve Your Life Don't talk, just listen I am an expert in relationships Massage, medication Launch your career Look good, feel great I am fast Reliable, efficient Rise to the challenge Give your sperm a life I am a specialist in weight loss Out on the open road	Christopher Fox	[0.09] [0.27] [0.54] [0.21] [0.17] [0.15] [0.24] [0.29] [0.20] [0.40] [0.17]

20	Don't run low		[0.20]
21	Be an egg donor		[0.23]
22	Please to not betray		[0.46]
23	Royal from Day One		[0.17]
24	I am woman		[0.35]
25	Vocal ensemble for hire		[0.33]
26	Proactive, professional		[0.32]
27	Mature composer seeks work		[0.27]
28	Guarantee		[0.36]
	Three Contrafacta		
29	The Man who spills his soup	Anon (adpt lan McMillan)	[4.06]
30	So ys emprentid	Walter Frye (adpt Edward Wickham)	[2.54]
31	After the Mass	Anon (adpt Ian Duhig)	[2.51]
32	Te Deum*	Gabriel Jackson	[9.39]
	Total Timings		[61.02]

# THE CLERKS

DIRECTED BY EDWARD WICKHAM

\* MEMBERS OF THE CHOIR OF ST CATHARINE'S COLLEGE, CAMBRIDGE

www.signumrecords.com

#### ARTIST'S NOTE

This album presents a selection of works commissioned by The Clerks over the last decade, and is our first devoted entirely to contemporary music. The impulse behind each commission was different, as were the contexts in which they were first performed: so necessarily this is an eclectic anthology. As one would expect, the works were designed to suit the forces of the group and their ranges and timbres. But more than that, they each represent a fascinating and innovative engagement with the compositional techniques, genres and motivations of late Medieval and Renaissance music - the repertoire on which The Clerks have cut their teeth. We hope you enjoy them as much as we have enjoyed working on them over the last ten years.

Edward Wickham

#### PROGRAMME NOTES

1 - 5 Five Motets Robert Saxton

After writing an 8-voice a cappella setting of an ancient Hebrew poem for The Clerks in 2000, their director, Edward Wickham, suggested that I write them a work on a larger scale. When the BBC invited The Clerks to sing at a Prom in 2003 (the year of my 50th birthday), the opportunity presented itself to fulfil this request. At the time, I was working on a long-term project, a radio opera *The* Wandering Jew (commissioned by BBC Radio 3): as the subject of wandering (with the inevitable issue of whether or not a particular journey might be cyclic or goal-directed) has been a compositional preoccupation for many years, the idea for the motets developed rapidly. Edward Wickham suggested that I use the Latin Vulgate translation of the Bible, another factor which helped me shape the overall plan, the cycle alternating Latin settings with English poems of my own, the latter acting as commentaries on the biblical texts. This scheme also had a practical aspect; the 'continuous' Prom in which the motets were premiered included not only a parody mass by Josquin des Prez, but also performances by His Maiestys Sagbutts and Cornetts of instrumental In Nomine settings by later 16th Century Tudor composers. The technique of parody (ie: secular material being re-cycled for use in liturgical music) was a relatively common one during the late Medieval and Renaissance periods and was most valuable to me in writing the motets. The source of the In Nomine melody is the Mass Gloria tibi Trinitas by the great early Tudor composer, John Taverner

The *Five Motets* describe an outward journey (a voyage of departure) and a return (in the sense of fulfilment) and emanating from this overall idea and its manifestation regarding the texts set, each piece in the set addresses the technical issue of writing for a 9-voice choir in a specific way. The journey is thus circular but, as in the Biblical narrative, the 'return' is not literal; life changes and nothing remains the same. The motets, as a sequence, both technically and expressively, mirror and illustrate this yoyage.

The first motet sets the Latin Vulgate (St Jerome) translation (from Hebrew) of the passage from Genesis describing Abram and Sara's outward journey from Ur, in modern-day Iraq, to Canaan, and God's promise of the land to them and their descendants. The setting, which sets out from Taverner's *In Nomine* melody, is in 9-voice 'equal'

polyphony, the choir thus being used as one body of sound, and the music progresses from E to a multiple octave A.

This note begins the second motet, which is the first of the settings of my own texts (in English) and acts as a 'retrospective' commentary on the first piece. The choir is divided into two groups, the first representing the present and the second choir the past - the original voyage of departure. The music leads from its initial A to E flat, the uninvertible tritone being symbolic of distance, in this case, the span of four thousand years.

The third motet departs from Biblical chronology, setting the well-known description in Exodus of another outward journey: that of the Israelites' flight from Egypt and crossing of the Red Sea (or, more correctly, Sea of Reeds). It is a choral dance describing the women on the shore, led by Moses and Aaron's sister, Miriam, as they celebrate freedom. This is an important passage, as it is believed to be the first description of non-mythical women being allotted the leading role in Western literature. The texture is in stratified counterpoint, the female voices and male altos singing a poem of freedom (action) in English, while the lower male voices sing the Biblical text (description) in Latin. The pitch centre is B flat.

The fourth motet acts as 'pre'-commentary to the fifth, and is a setting, in English, of another poem of mine, this time about Jacob's dream, an episode which occurred at Haran, the place at which his grandparents (Abram and Sara) had arrived on their outward journey two generations earlier and, in his vision Jacob, too, realises the holiness of the place where he lays his head to sleep. The lower male voices, singing in homophony, meditate on this while the upper voices sing a prayer of Hope and Light. The pitch centre is 'prophetically' A flat.

The fifth motet reverts to Genesis, and sets the Biblical text, in Latin, describing Jacob's dream of the ladder reaching to Heaven. The choir begins the piece with imitative polyphony in double canon before the music is 'released' to ascend 'towards heaven'.

The close returns to the initial E from the beginning of the first motet, but now the minor third of the *In Nomine* has become the major third, the prominent A flat from both the fourth motet and the first part of the fifth enharmonically becoming a *tierce de picardie* above the bass note E.

Robert Saxton

#### Motet 1: Dixit autem Dominus ad Abram

Dixit autem Dominus ad Abram egredere de terra tua et de cognatione tua et de domo patris tui in terram quam monstrabo tibi faciamque te in gentem magnam et benedicam tibi et magnificabo nomen tuum erisque benedictus benedicam benedicentibus tibi et maledicam maledicentibus tibi atque in te benedicentur universae cognationes terrae.

Now the Lord had said unto Abram, Get thee out of thy country, and from thy kindred, and from thy father's house, unto the land that I will shew thee: And I will make of thee a great nation, and I will bless thee, and make thy name great; and thou shalt be a blessing: And I will bless them that bless thee, and curse him that curseth thee: and in thee shall all families of the earth be blessed.

Genesis, chapter 12, verses 1-3

#### Motet 2: Distant, a family travels

Distant, a family travels, time-laden, When did they leave for a new land? Yesterday, or this morning, as the light woke, Their journey of ages melted in the furnace of centuries, Memory ingrained in the sand? Or was it four thousand years ago, Another voyage in a far-off place, What did they seek, Why did they travel, As the light broke?

#### Motet 3: Down the ages a song has echoed

Men-

Down the ages a song has echoed, Distant, The echoing song sounds across centuries

ingressus est equus Pharao
cum curribus et equitibus in mare et
reduxit super eos Dominus aquas maris
filii autem Israhel ambulaverunt
per siccum in medio eius
sumpsit ergo Mari prohetis soror Aaron
tympanum in manu
egressaeque sunt mulieres post eam
cum tympanis et choris

For the horse of Pharaoh went with his chariots and with his horse men into the sea and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land

in the midst of the sea.

And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand and all the women went out after her with timbrels and with dances.

Open, Time's gates reveal the dance of the centuries as the women sing; new song, ancient dance, present, distant, now, as then

Women:
Distant, yet present,
Then, as now,
Dancing and singing,
Swaying, calling,
As waves of freedom
Furl, deliver us, unbound,
On the reed shore
With salt of blessing, not tears.
Tambourines ring,
Bracelets shine,
Exile ended,
A desert journey begun.
Spirits unshackled,
The sea our salvation,

This shore our hope.
Miriam, celebrant,
Leading, rejoicing.
With myriad sounds
We whirl, wait, watch,
Free, unfettered,
Praising.
The faith of ages
We praise with sun-drenched hallelujah cries.

Exodus, chapter 15, verses 19 and 20

#### Motet 4: Returning, wander weary

Choir 1: Lord, grant him rest, May he sleep in peace. Grant us angel dreams That we may know your light.

Choir 2: Returning, wander weary, Weighed down by what will be, He sleeps, softly, On pillowed stone. When did his journey begin, How far has he travelled, Alone? Solitary in this place he seems, But through his dream
All generations wake.
Stirring, sleep refreshed,
He stands on sun-warmed earth,
As a voyage of centuries
Leads to the light.

#### Motet 5: Igitur egressus Iacob

igitur egressus lacob de Bersabee pergebat Haran cumque venisset ad quondam locum et vellet in eo requiescere post solis occubitum tulit de lapidibus qui jacebant et subponens capiti sun dormivit in endem loco viditque in somnis scalam stantem super terram et cacumen illius tangens caelum angelos quoque Dei ascendentes et descendentes per eam et Dominum innixum scalae dicentem sibiego sum Dominus Deus Abraham patris tui et Deus Isaac terram in qua dormis tibi dabo et semini tuo et ero custos tuus quocumque perrexeris et reducam te in terram hanc nec dimittam nisi conplevero universa quae dixi cumque evigilasset lacob de somno ait : Vere Dominus est in loco isto et ego nesciebam pavensque quam terribilis inquit est locus Iste nin est hic aliud domus Dei et porta caeli.

And Jacob went out from Beersheba, and toward Haran. And he lighted upon a certain place, and tarried there all night, because the sun was set: and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep. And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. And. behold. the Lord stood above it, and said. I am the Lord God of Abraham the father, and the god of Isaac: the land whereon thou liest, to thee will I give it, and to thy seed...and, behold, I am with thee, and will keep thee in all places whither thou goest, and will bring thee again into this land: for I will not leave thee, until I have done that which I have spoken to thee of. And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place: and I knew it not. And he was afraid, and said. How dreadful is this place! This is none other but the house of God, and this is the gate of heaven.

Genesis, chapter 28, verses 10-13 and 15-17

#### Text sources:

Latin texts from the Vulgate; English translation of biblical texts from the King James version (1611); Non-biblical English texts by the composer.

# 6 Thou wast present as on this day Antony Pitts

Thou wast present as on this day is a motet for three pairs of voices and was commissioned as part of In Memoria - a live electro-acoustic concert programme devised by Antony Pitts and Edward Wickham for The Clerks and subsequently remixed and broadcast on BBC Radio 3 for the Between the Ears strand. The text is for Holy Saturday or Easter Eve and has its origins in the Orthodox liturgy; the music builds directly on two sources: a Messianic theme from the composer's oratorio Jerusalem-Yerushalayim and Josquin des Prez's Nymphes des bois. Josquin's memorial motet is, in turn, the central source for the sound collage which threads through *In Memoria*, evoking a dialogue between our own synthetic age and the deep music of memory represented by the greatest latemediaeval and early-Renaissance composers. Thou wast present as on this day celebrates and mourns the past, the present, and eternity together: the text is heard three times - in three different places, as it were - and the three pairs of voices weave an increasingly intricate texture around a luminous major triad. A score is available from www.tonusperegrinus.co.uk.

Antony Pitts

- 8 -

Thou wast present as on this day, O Christ, with Thy body in the tomb; with Thy soul Thou wast in Hades, fulfilling to the thief Thy promise that he should be with Thee in Paradise;

and on the throne Thou wast abiding with the Father and the Holy Ghost, filling all things, and uncircumscribed of any.

Glory be to Thee. O Christ.

# 7 The Armed Man

Much of my work is about other music, and in several of my pieces for 'early music' ensembles I have tried to engage with some aspect of what what one might call their core repertoire. So *The Armed Man* is written on a *cantus firmus* and reworks some of the principles of the diminution motet. The piece is bi-textual, as were so many medieval motets (both sacred and secular), juxtaposing the belligerent 15th Century Burgundian chanson *L'homme armé* with a poem by Robert Palmer, second son of the second Earl of Selborne, who was killed at the Battle of Umm-Al-Hamal in Mesopotamia on January 21st 1916. The poem, sent home in a letter, was first published in *The Times* on October 15th 1915.

After an initial lusty statement of the original chanson, the main body of the piece is divided into three sections. Each is underpinned by material derived from the *L'homme armé* melody (still with its original words) which is heard first in the bass part, then the tenor, and finally the alto, in progressively (proportionally) shorter note values; in each section it is treated differently – in the first, as a succession of drones, in the second as part of a homorhythmic chorale and finally as the basis of a nervous, quasi –hocketing texture. Above this the sopranos (and altos in the first section) weave a freely composed, more subjective, setting of the Robert Palmer poem.

The Armed Man was commissioned by The Clerks with funds provided by the Jerwood Foundation and first performed by them at the Wigmore Hall on April 30th, 2000.

Gabriel Jackson

L'homme armé doibt on doubter. On a fait partout crier que chascun se viegne armer q'un haubregon de fer. L'homme armé doibt on doubter.

The armed man must be feared. It has been decreed everywhere

that everyone should arm himself with a sleeveless coat of mail. The armed man must be feared.

15th-century Burgundian Chanson

How long O Lord, how long before the flood Of crimson-welling carnage shall abate? From sodden plains in West and East the blood Of kindly men streams up in mists of hate, Polluting Thy clean air: and nations great In reputation of the arts that bind The World with hopes of Heaven, sink to the state Of brute barbarians, whose ferocious mind Gloats o'er the bloody havoc of their kind, Not knowing love or mercy. Lord, how long Shall Satan in high places lead the blind To battle for the passions of the strong? Oh, touch Thy children's hearts, that they may know Hate their most hateful, pride their deadliest foe.

Robert Palmer (1888-1916)

# 8 A Spousal Verse Christopher Fox

A Spousal Verse was written in 2004 for The Clerks in lieu of a subscription to their Friends Scheme and was premiered by them in The Temple Church, London on  $17^{\rm th}$  February 2005.

Christopher Fox

Ye gentle Birdes, the worlds faire ornament, And heavens glorie, whom this happie hower Doth leade unto your lovers blisfull bower, Joy may you have and gentle hearts content Of your loves couplement: And let faire *Venus*, that is Queene of love, With her heart-quelling Sonne upon you smile, Whose smile they say, hath vertue to remove All Loves dislike, and friendships faultie guile For ever to assoile.

Let endlesse Peace your steadfast hearts accord,
And blessed Plentie wait upon your bord,
And let your bed with pleasures chast abound,
That fruitfull issue may to you afford,
Which may your foes confound,
And make your joyes redound,
Upon your Brydale day, which is not long:
Sweete *Themmes* run softlie, till I end my Song.

Text taken from the Sixth stanza of Edmund Spenser's Prothalamion (1596)

# 9 - 28 20 Ways To improve Your Life Christopher Fox

20 Ways To Improve Your Life was written for The Clerks, at the suggestion of their director, Edward Wickham. For some time Edward had been talking to me about the possibility of a 21st Century answer to the 'Cries of London' of the early 1600s and one day in February 2007, sitting on a Northern Line train and scanning the small ads in a discarded copy of the London Lite free-sheet, I realised that I was looking at the beginning of that answer. 'Don't talk, just listen' was the first to be written, on 2nd April, and over the next months I gathered many more texts, small ads, spam email and billboard slogans; the piece was finished on 25th September 2007.

20 Ways To Improve Your Life is dedicated to Edward Wickham and was first heard in part in an open rehearsal at St Ethelburga's, London on 28th September 2007 and then on The Verb (BBC Radio 3, 19th October 2007). The premiere was given by The Clerks in Shoreditch Parish Church, London, as part of the Spitalfields Festival on 14th June 2008.

Christopher Fox

#### 9. Don't talk, just listen

Listen, Don't talk, Just listen

# 10. I am an expert in relationships

I am expert in relationships,
I am an expert in healing and spirituality,
I am an expert in love.

#### 11. Massage, medication

Massage, Medication, No allergies, Deep sleep, Good health.

#### 12. Launch vour career

Launch your career - hairdressing, beauty.
Launch your career - fitness, tanning.
Launch your career, in the most fantastic locations
(To rent or on commission, reasonable prices).

#### 13. Look good, feel great

Look good, feel great. Fix your face. Stop smoking now. Feel good, look great. Teeth whiter today, Smile brighter today.

# 14. I am fast

I am fast,
I am enthusiastic,
I am busy,
I am experienced,
I am accurate,
I can communicate

#### 15. Reliable, efficient

Reliable, efficient, friendly, decisive, It's time to be rewarded. Do the business, make it happen, be valued, make a difference, Grow strength from strength.

#### 16. Rise to the challenge

(Source: billboard, seen from a bus in Leeds) Rise to the challenge,

Not to the bait.

# 17. Give your sperm a life

Are you bright,
Are you active,
From 18 to 45?
Are you male?
Be a sperm donor
Give you sperm a life.
(Call in confidence, generous expenses paid.)

#### 18. I am a specialist in weight loss

I am a specialist in weight loss and stress reduction.
I am a specialist in hypnotherapy for fears
and phobias.
I am a specialist in relaxation.

#### 19. Out on the open road

Out on the open road, Choose your hours, Be your own boss, A driving instructor.

#### 20. Don't run low

(Source: billboard seen on London Underground station) Run fast. Don't run. Don't run in the fast lane Don't run low in the fast lane.

### 21. Be an egg donor

Be an egg donor: Help couples (Infertile, childless) Become families.

# 22. Please to not betray

(Source: spam email)
Please to not betray the trust I lay on you.

I am only daughter of most reputable merchant And wish invest four million dollars in your country. Please to reply for more.

#### 23. Royal from Day One

(Source: spam email)
Put on your crown and robe,
Royal from Day One.
In our casino,
Everyone is king (or queen).

#### 24. I am woman

(Source: spam email)
I am woman with warm heart,
Much tenderness inside.
I search serious relations,
I search serious man.
One meeting is worth ten thousand letters.

#### 25 Vocal ensemble for hire

(Original text)
Vocal ensemble for hire,
All work considered;
Polyphony a speciality.

#### 26. Proactive, professional

Proactive, professional, proven, prospective, Opening doors and closing deals. Charismatic, tenacious, strategic, intelligent, Creative and convincing, Presenting the proposition, The total package.

#### 27. Mature composer seeks work

(Original text)
Mature composer seeks work:
Avant-garde, experimental, or post-modern.
Commissions undertaken, for cash or credit.

#### 28 Guarantee

(Source: spam email) Claims which may arise Through faulty material Will only be considered In the guarantee period.

#### 29 - 31 Three Contrafacta

These three works are the first in a projected 'songbook' of contrafacta - new texts adapted to old songs. The technique of contrafactum is as old as texted music itself - indeed, the genre of the motet grew out of the composition of new texts to formally textless organum in the  $12^{\rm th}$  and  $13^{\rm th}$  centuries. The three contrafacta presented here take a more and less liberal approach to adaptation. Ian Duhig's version of *Post missarum sollempnia* - a motet of likely English provenance

which exhorts the people at Mass to go about their daily duties with probity and piety - is an ingenious semi-translation of the Latin original. My own version of *So ys emprentid* barely alters Frye's text, but provides an excuse for us to re-visit this exquisite ballade, previously recorded by us on an earlier Signum album. Ian McMillan's outrageous re-working of the 14th Century caccia Se je chant is certainly the most 'contra' of the 'facta' - the original cries and howls of a hunting party turned into the pained exclamations of a man spilling his soup.

Edward Wickham

# 29 The Man who spills his soup

If I seem to slip with my soup
And my soup slips down my shirt
It's because I am in love
And my lady loves her soup
And her face at once most settled
And her face anticipating
The soup I made, the soup I poured
Makes me spill my soup
Down my shirt and her skirt
And there's a stain
In the shape of an island!
Tasmania! Madagascar!

Mull, Yell, Muck, Unst! Man, Wight, Staffa, Foula!

Oh, the hot soup! Oh, the steaming soup! Flv. soup. flv Like the splashing sea Over my lady's skirt Soup, fly through the air Like some bird of prev Tomato Bird, Oxtail Bird Pea and Ham Bird, Brothy Bird Through the air to my lady Oh I did not mean to trip! Oh I did not mean to fall! Oh! Ah! Oh! The hot soup! Oh! Ah! Oh! Hot as my love! Soup, fly to my lady's blouse And stain it, stain it with my love, The stain of love The stain of soup The stain of love and soup!

Text: Ian McMillan; after Anon, 14th century caccia: Se je chant

- 14 -

# 30 So vs emprentid **Walter Frve**

So deeply on my soul engraved is. Your being, your truth, your presentness, So lovingly embalmed your body is In tightening folds of remembrance: O Lord that freed us, be now my witness! That dreaming, waking, in peace or restlessness When doubting, forgetting, still do I know My heart cannot free you, go where'er ye go.

text adapted by Edward Wickham

#### 31 After the Mass

Voice 1

Mass now is ended, cleansing sin. and thus your service may begin. As brothers, bishops, mind your sheep; immortal souls are in your keep. so keep the wolf beyond their field. God raised your Church to be their shield: its walls are built from Peter's rock by his example, lead your flock. State officers, you borrow power: remember He grants you this hour Who has no need to share His plan or justify His ways to man,

but you must act without disguise. with fairness in all people's eyes. In privacy, executive. He lets you take so you may give with open, clean hands charity to souls God loves on parity bear this in mind too, men of law... be just to rich no more than poor, to family no more than guest: impartiality's your test. We serve no one man, but the Mass and for that. Deo Gracias.

Voice 2

- 16 -

Mass is music that has no end its swelling resonances send His sweetness seeding this sweet air to spread redemption everywhere. You teachers trusted with our seed teach wisdom beyond word to deed, while farmers, harvesting His land. He holds you in His heart and hand, so work His land for all your worth, His Bread of Heaven's bread on earth Remember, you God calls to trade: on His scales will your soul be weighed, as architects and carpenters. designers, tilers, plasterers; all you who'd build God's sheep a fold:

treat each as if their fleece was gold. so build your best for all of them as if you built Jerusalem. our home when His will comes to pass. and for that, Deo Gracias.

Voices 3 & 4 For His service, for His Mass: Deo. Deo Gracias.

Text: Ian Duhig: after Anon (Ivrea MS): Post missarum sollemonia

32 Te Deum

# Gahriel Jackson

My Te Deum was commissioned by The Clerks in 2004 (with funds provided by the RVW trust) to provide a coda to their innovative staging of the 12th Century *Play of Daniel*. The piece brings together the performing forces of Edward Wickham's edition of the drama - a plainchant choir who sing the Te Deum chant in octaves (in Latin), and a consort of five solo voices who weave an ornate tapestry around them in English. The chant is in even notes throughout, which gives the piece a ritualistic unrelenting quality as the singers breathlessly wind their way through the long-limbed text. The unchanging modality and repeated melodic formulae of the chant are

frequently subverted by odd harmonic sidesteps and at the last moment, after much minor key harmony, the piece moves triumphantly into A major.

Gabriel Jackson

Te deum laudamus: te Dominum confitemur Te aeternum Patrem omnis terra veneratur. Tibi omnes Angeli, tibi Caeli: et universae Potestates: Tibi Cherubim et Seraphim incessabili voce proclamant: Sanctus: Sanctus: Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra maiestates gloriæ tuae. Te gloriosus Apostolorum chorus: Te Prophetarum laudabilis numerus:

Te Martyrum candidatus laudat exercitus. Te per orbeum terrarum sancta confitetur Ecclesia: Patrem immensae majestatis:

Venerandum tuum verum et unicum Filium-

Sanctum quoque Paraclitum Spiritum. Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius

Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.

Tu devicto mortis aculeo, aperuisti credentibus regna cælorum.

Tu ad dexteram Dei sedes, in gloria Patris. ludex crederis esse venturus

Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis in Gloria numerari. Salvum fac populum tuum Domine, et benedic haereditati tuae.

Et rege eos, et extolle illos usque in æternum. Per singulos dies, benedicimus te.

Et laudamus nomen tuum in sæculum.

Dignare Domine die isto, sine peccato nos custodire. Miserere nostri Domine, miserere nostri.

Fiat misericordia tua Domine super nos, quemadmodum spera vimusin te.

In te Domine speravi: non confundar in aeternum.

We praise thee, O God, we acknowledge thee to be the Lord

All the earth doth worship thee: the Father everlasting. To thee all Angels cry aloud: the Heavens, and all the Powers therein.

To thee Cherubim and Seraphim: continually do cry, Holy, Holy, Holy: Lord God of Sabaoth; Heaven and earth are full of the Majesty: of thy Glory. The glorious company of the Apostles: praise thee. The goodly fellowship of the Prophets: praise thee. The noble army of Martyrs: praise thee.

The holy Church throughout all the world: doth

acknowledge thee: The Father: of an infinite Majesty; Thine honourable, true: and only Son; Also the Holy Ghost: the Comforter. Thou art the King of Glory: O Christ. Thou art the everlasting Son: of the Father.

When thou tookest upon thee to deliver man: thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness of death: thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God: in the Glory of the Father.

We believe that thou shalt come: to be our Judge. We therefore pray thee, help thy servants: whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints: in glory everlasting.

O Lord, save thy people: and bless thine heritage. Govern them: and lift them up for ever.

Day by day: we magnify thee;

And we worship thy Name: ever world without end. Vouchsafe, O Lord: to keep us this day without sin. O Lord, have mercy upon us: have mercy upon us. O Lord, let thy mercy lighten upon us: as our trust is in thee

O Lord, in thee have I trusted: let me never be confounded.

Attributed to Niceta of Remisiana (4th Century)

# **BIOGRAPHIES**

#### THE CLERKS

Carys Lane, Helen Neeves - soprano Lucy Ballard, Ruth Clegg, Kim Porter - alto William Balkwill, Tom Raskin, Nicholas Todd, Christopher Watson - tenor Jonathan Arnold, Edward Grint, Edward Wickham - bass One of the outstanding vocal groups in its field, The Clerks' recordings and performances of Renaissance vocal music have earned them a place among the foremost interpreters of the repertoire. The group's discography of over 20 CDs represents a uniquely valuable and pioneering contribution to early music and has won them many accolades, including the coveted *Gramophone* Award for Early Music.



Colin Turner

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The Clerks formed at Oxford University and made its professional London debut in 1992. In recent years the ensemble has expanded its repertoire to include contemporary works. They have performed in the UK's major venues and festivals, including the BBC Proms, the Barbican and the Queen Elizabeth Hall, and regularly appear at festivals throughout Europe and the United States. The Clerks have broadcast in many European countries, and have made programmes for Belgian and French television.

In recent years The Clerks' range of programmes has widened to include site-specific, multi-media projects and collaborations with musicians from different musical traditions. This is their first disc devoted entirely to contemporary music.

**Edward Wickham** is the founder and artistic director of The Clerks, a role which he combines with his duties as Director of Music at St Catharine's College, Cambridge and an Affiliate Lecturer at the Faculty of Music in Cambridge.

Dr Wickham read Modern History at Christ Church, Oxford where he was also a choral scholar, and went on to do post-graduate work in Medieval Studies and Music at King's College, London, where he gained his PhD. He is regularly invited to coach choirs and consorts in Europe, the United States and the Far East, and spent several years as the artistic director of The Renaissance Singers of London, and The Orlando Chamber Choir.

Edward Wickham's most recent project is the establishment at St Catharine's of the first College-based children's girls' choir in the UK, which launched in September 2008.

You can keep up with The Clerks at their website: www.theclerks.co.uk

# MEMBERS OF THE CHOIR OF ST CATHARINE'S COLLEGE, CAMBRIDGE

Louise Berkin, Lydia Cracknell, Benjamin Cox, Jessica Eccleston, Martin Hudson, Peter Mallinson, Anthony Moore, Niall Pay, Danielle Rolet, Winnie Smith.

# COMPOSER BIOGRAPHIES

Christopher Fox was born in York in 1955. He studied composition with Hugh Wood, Jonathan Harvey and Richard Orton at Liverpool, Southampton and York Universities. Since 2006 he has been Research Professor in Music at Brunel University. He lives in London with his wife Susan McNally and various of their four children.

Fox's work has been performed and broadcast world-wide and is widely available on CD, with four portrait CDs on the Metier label, a portrait CD on NMC, and other recordings on Artifact, BVHaast and FMR. He also writes regularly on new music. He was co-editor of *Von Kranichstein zur Gegenwart* (1996, DACO Verlag, Stuttgart), a history of 50 years of the Darmstadt Ferienkurse, and of *Uncommon Ground*, a book on the music of Michael Finnissy (1998, Ashgate Press, London).

Fox has been hailed by Andy Hamilton in *The Wire* as "a tantalising figure in British Music"; Paul Driver in *The Sunday Times* has described his music as "impressive, thoughtful, entertaining and extremely varied", while Paul Griffiths, writing in *The Times*, has said of Fox's work that "he takes

simple ideas but he makes them sound quite wonderful". Fox's work regularly extends beyond the conventional boundaries of the concert hall; his most recent work was premiered in the turbine works of Siemens Berlin.

Antony Pitts began composing at an early age and his music has been performed in Wigmore Hall and Westminster Cathedral in London, the Concertgebouw in Amsterdam, and the Philharmonie Kammermusiksaal in Berlin. He has written music for the Berlin Radio Choir, Cambridge Voices, Cappella Pratensis, The Clerks, the Edington Festival of Music within the Liturgy, European Chamber Opera, Festival of the Voice, King's College London, the London Festival of Contemporary Church Music, New Chamber Opera, Oxford Camerata, the Oxford Festival of Contemporary Music, Peter Johnson Entertainments, Schola Cantorum of Oxford, the Swingle Singers, and the Choir of Westminster Cathedral.

The record label Naxos commissioned him to write The Naxos Book of Carols which is available both on CD and as a carol book from Faber Music; Faber Music also publishes selected scores, including his 40-voice motet XL. A recording by Tonus Peregrinus of his sacred choral music Seven Letters (Hyperion), was Gramophone Editor's Choice, and The Peace of Jerusalem - the choral coda from his oratorio Jerusalem-Yerushalayim - features on a new Tonus Peregrinus recording Alpha and Omega (Hyperion). His recent mass setting for the Dutch Illustre Lieve Vrouwe Broederschap was the first to be commissioned by that medieval foundation for almost 500 years. You can find more details of Antony's work at www.cd.tp.

Robert Saxton was born in London in 1953. After early advice from Britten, he studied with Elisabeth Lutyens, at Cambridge with Robin Holloway, as a postgraduate at Oxford with Robert Sherlaw Johnson and with Luciano Berio. He was awarded First Prize at the Gaudeamus Festival, Holland in 1975 and a Fulbright Arts Award 1985-86 enabling him to spend a year as a visiting fellow at Princeton, USA. He took his DMus by examination at Oxford University in 1992.

After a lectureship at Bristol University, Robert was Head of Composition at the Guildhall School of Music and Drama for most of the 1990s, later Head of Composition and Contemporary Music at

the Royal Academy of Music and is now Professor of Composition at Oxford, where he is tutorial fellow of Worcester College. He has been a member of the Music Panel of the Arts Council and was, for 9 years, a Governor of the South Bank Centre.

Commissions include works for the BBC (TV, radio and Proms), LSO, ECO, Opera North, London Sinfonietta, Nash Ensemble, Chilingirian String Quartet, Edward Wickham and The Clerks, Stephen Darlington and the choir of Christ Church Cathedral Oxford, Richard Rodney Bennett and Susan Bradshaw, Teresa Cahill, Leon Fleisher, Steven Isserlis, Mstislav Rostropovich, Paul Silverthorne, Raphael Wallfisch and John Wallace. Current commissions include The Wandering Jew, a radio opera for BBC Radio 3 to his own libretto and a work for the Arditti String Quartet.

His music is published by Chester/Music Sales and by the University of York Music Press and has been recorded on the EMI, Hyperion, Sony Classical, Signum. NMC. Metier and Divine Art labels.

**Gabriel Jackson** was born in Bermuda in 1962. His reputation as a choral composer has led to his liturgical pieces forming part of the repertoires of many of Britain's leading cathedral and collegiate choirs. In 2003 he won the liturgical category at the inaugural British Composer Awards.

Over recent years his music has been equally focussed on instrumental compositions, commissions including *Kenidjack* for alto saxophone, strings and percussion, works for guitarist Tom Kerstens, organist Michael Bonaventure, and *LM-7: Aquarius* for Lunar Sax Quartet

Performances and broadcasts take place worldwide, and his music is being recorded with increasing frequency with works available on NMC, Metier, Usk, GFR, Lammas, Priory, Telarc, York Ambisonic, and the British Music Label. In 2005 Delphian Records released a disc devoted to his choral music, followed by a recording of his 40 part motet *Sanctum est Verum Lumen* in 2008 by The National Youth Choir of Great Britain.

Amongst recent prestigious commissions is Jackson's *Ave, Regina caelorum* premiered by The Sixteen and electric guitarist Tom Kerstens for the opening of Kings Place and his setting of the *Requiem* - commissioned and premiered by the Vasari Singers on Remembrance Day at St Martin-in-the-Fields, London. Projects in 2009 include works for the Chapel Choir of Merton College, Oxford, and a Piano Concerto for the Presteigne Festival.

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Patrons of The Clerks: Clodagh Hayes; Peter and Hazel Hedges; Peter Jefferson; Nigel Reid; Lionel and Helen Wickham and its many Friends

To support The Clerks via its Friends scheme, please e-mail friends@theclerks.co.uk

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