Ralph Vaughan Williams

Laudibus

Mike Brewer

a cappella choral works
Ralph Vaughan Williams
*a cappella* choral works

Laudibus, Mike Brewer *conductor*

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Souls of the Righteous</td>
<td>[2:41]</td>
</tr>
<tr>
<td>2.</td>
<td>Greensleeves</td>
<td>[4:28]</td>
</tr>
<tr>
<td>3.</td>
<td>Three Shakespeare Songs</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Full Fathom Five</td>
<td>[3:01]</td>
</tr>
<tr>
<td>5.</td>
<td>The Cloud-Capp'd Towers</td>
<td>[1:58]</td>
</tr>
<tr>
<td>6.</td>
<td>Over Hill, Over Dale</td>
<td>[1:03]</td>
</tr>
<tr>
<td>7.</td>
<td>Prayer to the Father of Heaven</td>
<td>[4:55]</td>
</tr>
<tr>
<td>8.</td>
<td>Mass in G minor</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Credo</td>
<td>[6:05]</td>
</tr>
<tr>
<td>12.</td>
<td>Sanctus &amp; Osanna I</td>
<td>[2:18]</td>
</tr>
<tr>
<td>13.</td>
<td>O vos omnes</td>
<td>[5:09]</td>
</tr>
<tr>
<td>14.</td>
<td>Ca’ the Yowes</td>
<td>[4:57]</td>
</tr>
<tr>
<td>15.</td>
<td>Love is a Sickness</td>
<td>[1:40]</td>
</tr>
<tr>
<td>16.</td>
<td>Three Elizabethan Part Songs</td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Sweet Day</td>
<td>[2:08]</td>
</tr>
<tr>
<td>18.</td>
<td>The Willow Song</td>
<td>[2:11]</td>
</tr>
<tr>
<td>19.</td>
<td>O mistress mine</td>
<td>[1:26]</td>
</tr>
<tr>
<td>20.</td>
<td>Silence and Music</td>
<td>[5:12]</td>
</tr>
</tbody>
</table>

Total playing time: [66:07]
Ralph Vaughan Williams  
a cappella choral works  

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Souls of the Righteous [2:41]</td>
</tr>
<tr>
<td>2.</td>
<td>Greensleeves [4:28]</td>
</tr>
<tr>
<td>3.</td>
<td>Full Fathom Five [3:01]</td>
</tr>
<tr>
<td>4.</td>
<td>The Cloud-Capp’d Towers [1:58]</td>
</tr>
<tr>
<td>5.</td>
<td>Over Hill, Over Dale [1:03]</td>
</tr>
<tr>
<td>6.</td>
<td>Prayer to the Father of Heaven [4:55]</td>
</tr>
<tr>
<td></td>
<td>Three Shakespeare Songs</td>
</tr>
<tr>
<td>9.</td>
<td>Credo [6:05]</td>
</tr>
<tr>
<td>10.</td>
<td>Sanctus &amp; Osanna I [2:18]</td>
</tr>
<tr>
<td>13.</td>
<td>O vos omnes [5:09]</td>
</tr>
<tr>
<td>14.</td>
<td>Ca’ the Yowes [4:57]</td>
</tr>
<tr>
<td>15.</td>
<td>Love is a Sickness [1:40]</td>
</tr>
<tr>
<td>16.</td>
<td>Three Elizabethan Part Songs</td>
</tr>
<tr>
<td>17.</td>
<td>Three Elizabethan Part Songs</td>
</tr>
<tr>
<td>18.</td>
<td>O mistress mine [1:26]</td>
</tr>
<tr>
<td></td>
<td>Mass in G minor</td>
</tr>
<tr>
<td></td>
<td>Total playing time [66:07]</td>
</tr>
</tbody>
</table>

Laudibus, Mike Brewer  conductor

Notes on the music

The popular but misconceived view of Ralph Vaughan Williams is of a country gentleman, composing music as a gifted amateur. It is true that his ancestral pedigree is impressive, especially on his mother’s side; she was the great-granddaughter of Josiah Wedgwood of pottery fame, and a niece of Charles Darwin. His father’s forebears were principally clergymen and lawyers.

Vaughan Williams was born on 12 October 1872 in the Gloucestershire village of Down Ampney, the younger son of the vicar. Tragically his father died less than three years later, resulting in the widow and her three children moving to her mother’s home, Leith Hill Place in Surrey. There, Ralph was constantly surrounded by an ever-changing entourage of relatives. In what was an affluent, gregarious and talented company, the young boy flourished, stimulated by the endless activity around him. Nearly 70 years later, he inherited the house on the death of his older brother, Hervey. Fearing the responsibility of managing the estate, he handed it over to the National Trust.

Following school at Charterhouse, Vaughan Williams entered the Royal College of Music in London in 1890, initially studying with Sir Hubert Parry. Two years later he continued lessons there with Sir Charles Villiers Stanford while studying for a degree at Trinity College, Cambridge; he was awarded a Doctorate at Cambridge in 1901. Although hardly remembered as a performer, Vaughan Williams was appointed organist at St Barnabas, South Lambeth in London in 1896, obtaining his Fellowship of the Royal College of Organists (FRCO) diploma in 1898. He found the services irksome: ‘I never could play the organ but this appointment gave me an insight into good and bad church music which stood me in good steed later on.’

In 1906 as editor of the English Hymnal he wrote four original tunes, including Down Ampney, adapted 16 others from folk song melodies, including O little town of Bethlehem and He who would valiant be, and based 57 on various sources including plainsong and chorales. With Percy Dearmer and Martin Shaw he edited Songs of Praise (1925), and together they produced the Oxford Book of Carols (1928). Vaughan Williams was responsible for arranging On Christmas Night, Wassail, Wassail all over the town, This is the truth sent from above and other tunes now a part of our traditional Christmas repertoire.

Vaughan Williams’ career was interrupted by the outbreak of the Great War. In 1914, aged almost 42, he enlisted as a medical orderly, seeing service in Salonika and France. For the next four years he composed not a single piece of music, but experience of battle was later recalled, in particular in A Pastoral Symphony (1921) and Fantasia on Greensleeves (1930). In addition to teaching at the Royal College of Music from 1919, he was busy with a full schedule of conducting and festival adjudication throughout the country. From 1921 to 1929 he was also conductor of the Bach Choir in London, leaving little time for his own compositions: so much for the ‘country gentleman’.

In the early years of the century he had also been active in the newly emerging folk-song movement, promoted by his fellow collector, Cecil Sharp – a passion shared by his close friend Gustav Holst. As a young man Vaughan Williams had been captivated by two collections of English folk songs in the library at Leith Hill Place: John Broadwood’s Sussex Songs (1889), and a volume of English County Songs (1893) edited by J.A. Fuller Maitland. From 1902 he was delivering illustrated lectures on the subject. On some of the early 78rpm records of the English Folk Dance Society, his name appears as conductor. The folk-song idiom was to have a profound effect upon Vaughan Williams, becoming an intrinsic element of his musical style throughout his career. In addition to the solo vocal and choral arrangements of English folk songs there are the orchestral scores that incorporate collected melodies, such as the Norfolk Rhapsodies and the English Folk Song Suite.

Of the two folk song settings here, Ca’ the Yowes (1922) is a traditional Scottish tune, with words from ‘Hark! the Mavis’ by Robert Burns. Vaughan Williams first used Greensleeves in the incidental music he wrote for Frank Benson’s production of Shakespeare’s Richard II at Stratford-on-Avon in 1913. The tune was also introduced into his opera Sir John in Love (1928), from which he made several choral adaptations. Ultimately there was the Fantasia on ‘Greensleeves’ for two flutes, harp and string orchestra, premiered in the Queen’s Hall, London in September 1934.

The first two decades of the twentieth century saw the great revival of Tudor and Elizabethan music, both sacred and secular. Vaughan Williams and Holst were strong enthusiasts, conducting and singing in informal vocal groups the newly published English madrigals of Thomas Morley and others edited by E.H. Fellowes. At the same time Richard T. Terry at Westminster Cathedral was restoring the music of William Byrd and Thomas Tallis to liturgical use.

The influence of the English Madrigal School is evident throughout Vaughan Williams’ long life in his sensitivity to texts. The Three Elizabethan Songs were completed in 1899, representing one of his earliest surviving compositions, but not performed until 1913. Similarly, the title page of Love is a Sickness (1913) describes the piece as a ‘Ballet[1] for Four Voices’ to words by Samuel Daniel (1562–1619), acknowledging its source. However, a 1932 version by the composer was the first performance of the work.


1913 describes the piece as a ‘Ballet[1] for Four Voices’ to words by Samuel Daniel (1562–1619), acknowledging its source. However, a 1932 version by the composer was the first performance of the work.
Notes on the music

The popular but misconceived view of Ralph Vaughan Williams is of a country gentleman, composing music as a gifted amateur. It is true that his ancestral pedigree is impressive, especially on his mother’s side; she was the great-granddaughter of Josiah Wedgwood of pottery fame, and a niece of Charles Darwin. His father’s forebears were principally clergymen and lawyers.

Vaughan Williams was born on 12 October 1872 in the Gloucestershire village of Down Ampney, the younger son of the vicar. Tragically his father died less than three years later, resulting in the widow and her three children moving to her mother’s home, Leith Hill Place in Surrey. There, Ralph was constantly surrounded by an ever-changing entourage of relatives. In what was an affluent, gregarious and talented company, the young boy flourished, stimulated by the endless activity around him. Nearly 70 years later, he inherited the house on the death of his older brother, Hervey. Fearing the responsibility of managing the estate, he handed it over to the National Trust.

Following school at Charterhouse, Vaughan Williams entered the Royal College of Music in London in 1890, initially studying composition with Sir Hubert Parry. Two years later he continued lessons there with Sir Charles Villiers Stanford while studying for a degree at Trinity College, Cambridge; he was awarded a Doctorate at Cambridge in 1901. Although hardly remembered as a performer, Vaughan Williams was appointed organist at St Barnabas, South Lambeth in London in 1896, obtaining his Fellowship of the Royal College of Organists (FRCO) diploma in 1898. He found the services irksome: “I never could play the organ but this appointment gave me an insight into good and bad church music which stood me in good stead later on.”

In 1906 as editor of the English Hymnal he wrote four original tunes, including Down Ampney, adapted 16 others from folk song melodies, including O little town of Bethlehem and He who would valiant be, and based 57 on various sources including plainsong and chorales. With Percy Dearmer and Martin Shaw he edited Songs of Praise (1925), and together they produced the Oxford Book of Carols (1928). Vaughan Williams was responsible for arranging On Christmas Night, Wassail, Wassail all over the town, This is the truth sent from above and other tunes now a part of our traditional Christmas repertoire.

Vaughan Williams’ career was interrupted by the outbreak of the Great War. In 1914, aged almost 42, he enlisted as a medical orderly, seeing service in Salonika and France. For the next four years he composed not a single piece of music, but experience of battle was later recalled, particularly in A Pastoral Symphony (1921) and Dona nobis pacem (1936). In addition to teaching at the Royal College of Music from 1919, he was busy with a full schedule of conducting and festival adjudication throughout the country. From 1921 to 1929 he was also conductor of the Bach Choir in London, leaving little time for his own compositions: so much for the ‘country gentleman’.

In the early years of the century he had also been active in the newly emerging folklore movement, promoted by his fellow collector, Cecil Sharp – a passion shared by his close friend Gustav Holst. As a young man Vaughan Williams had been captivated by two collections of English folk songs in the library at Leith Hill Place: John Broadwood’s Sussex Songs (1889), and a volume of English County Songs (1893) edited by J.A. Fuller Maitland. From 1902 he was delivering illustrated lectures on the subject. On some of the early 78rpm records of the English Folk Dance Society, his name appears as conductor. The folk-song idiom was to have a profound effect upon Vaughan Williams, becoming an intrinsic element of his musical style throughout his career. In addition to the solo vocal and choral arrangements of English folk songs there are the orchestral scores that incorporate collected melodies, such as the Norfolk Rhapsodies and the English Folk Song Suite.

Of the two folk song settings here, Ca’ the Yowes (1922) is a traditional Scottish tune, with words from ‘Hark! the Mavis’ by Robert Burns. Vaughan Williams first used Greensleeves in the incidental music he wrote for Frank Benson’s production of Shakespeare’s Richard II at Stratford-on-Avon in 1913. The tune was also introduced into his opera Sir John in Love (1928), from which he made several choral adaptations. Ultimately there was the Fantasia on Greensleeves for two flutes, harp and string orchestra, premiered in the Queen’s Hall, London in September 1934.

The first two decades of the twentieth century saw the great revival of Tudor and Elizabethan music, both sacred and secular. Vaughan Williams and Holst were strong enthusiasts, conducting and singing in informal vocal groups the newly published English madrigals of Thomas Morley and others edited by E.H. Fellowes. At the same time Richard R. Terry at Westminster Cathedral was restoring the music of William Byrd and Thomas Tallis to liturgical use.

The influence of the English Madrigal School is evident throughout Vaughan Williams’ long life in his sensitivity to texts. The Three Elizabethan Songs were completed in 1899, representing one of his earliest surviving compositions, but not performed until 1913. Similarly, the title page of Love is a Sickness (1913) describes the piece as a ‘Ballet[tre] for Four Voices’ to words by Samuel Daniel (1562–1619), acknowledging its debt to Elizabethan times.

The Mass in G minor owes much of its inspiration to the religious music of William Byrd, notably the four- and five-part masses which had been brought to light by Fellowes. There is a parallel between the Fantasia on a Theme of Thomas Tallis (1910), which is scored for solo string quartet and two string orchestras, and the Mass, written for four solo voices and double choir. The polyphonic writing and modal harmonic language of Vaughan Williams’ setting deliberately echo what would have been heard in church and chapel during the Elizabethan era. The work was premiered in Birmingham Town Hall on 6 December 1922, by the City Choir under the direction of Thomas Armstrong. Heart’s Music is a setting of words by Thomas Campion. It was first performed in the Church of St Sepulchre, Holborn Viaduct, London in November 1954 by the St Thomas’s Hospital Choir conducted by Wilfred Dykes Bower.

Around the same time Vaughan Williams was invited to contribute to a collection of unaccompanied choral works, A Garland for the Queen, commissioned in honour of the Coronation of Queen Elizabeth II. Ten composers and ten poets were asked to provide pieces, a scheme intended to imitate The Triumphs of Oriana, a madrigal collection of the late sixteenth century dedicated to Queen Elizabeth I. Vaughan Williams’ Silence and Music is a setting of words by his wife, Ursula. The premiere took place in a concert of British music in the Royal Festival Hall, London, on 1 June 1953, the eve of the Coronation, by Cambridge University Madrigal Society and the Golden Age Singers conducted by Boris Ord. The piece is dedicated “to the memory of Charles Villiers Stanford, and his Blue Bird” (the reference is to Stanford’s part-song of that title). Much of Vaughan Williams’ music for voices was written with amateur forces in mind, continuing the great British choral tradition. As with Holst, this serious concern with amateur music-making is reflected in numerous arrangements and original compositions. An example of Vaughan Williams’ work in this field was his life-long commitment to the Leith Hill Festival in Dorking, Surrey, founded in 1904. Its object was to raise the standard of music generally in towns and villages in the district by stimulating existing societies and by encouraging new ones. Local small choirs were combined to form an ensemble large enough to tackle major choral works.

Vaughan Williams was engaged to conduct the opening season in May 1906 in a programme that included excerpts from Handel’s oratorio Judas Maccabaeus, instrumental music and songs. Thereafter he participated in a practical and advisory role throughout his life. From 1942 to his last appearance in 1958 at the age of 85, he directed 23 performances of Bach’s St Matthew Passion and twelve of the St John Passion. Although they would not be considered today as stylistically correct, in English with piano continuo and slow stately tempi, these deeply moving occasions are remembered by all who heard them. At the conclusion of his last performance, Vaughan Williams was seen covered in perspiration with tears falling down his cheeks.
The Mass in G minor owes much of its inspiration to the religious music of William Byrd, notably the four- and five-part masses which had been brought to light by Fellowes. There is a parallel between the Fantasia on a Theme of Thomas Tallis (1910), which is scored for solo string quartet and two string orchestras, and the Mass, written for four solo voices and double choir. The polyphonic writing and modal harmonic language of Vaughan Williams’ setting deliberately echo what would have been heard in church and chapel during the Elizabethan era. The work was premiered in Birmingham Town Hall on 6 December 1922, by the City of Birmingham Choir conducted by Joseph Lewis, with the first liturgical use following in March 1923 in Westminster Cathedral. The dedication, however, is to Gustav Holst and his Whitsunside Singers. ‘It is quite beyond us,’ says that God made the world in six days but we needn’t worry about it, for it is equally wonderful either way.’

The motets on this disc are relatively late works. The Souls of the Righteous, a setting of words from the Song of Solomon, was composed for the dedication of the Battle of St Sepulchre, Holborn Viaduct, London in November 1954 by the St Thomas’s Hospital Choir conducted by Wilfred Dykes Bower. Around the same time Vaughan Williams was invited to contribute to a collection of unaccompanied choral works, A Garland for the Queen, commissioned in honour of the Coronation of Queen Elizabeth II. Ten composers and ten poets were asked to provide pieces, a scheme intended to imitate The Triumphs of Oriana, a madrigal collection of the late sixteenth century dedicated to Queen Elizabeth I. Vaughan Williams’ Silence and Music is a setting of words by his wife, Ursula. The premiere took place in a concert of British music in the Royal Festival Hall, London on 1 June 1953, the eve of the Coronation, by Cambridge University Madrigal Society and the Golden Age Singers conducted by Boris Ord. The piece is dedicated “to the memory of Charles Villiers Stanford, and his Blue Bird” (the reference is to Stanford’s part-song of that title).

Much of Vaughan Williams’ music for voices was written with amateur forces in mind, continuing the great British choral tradition. As with Holst, this serious concern with amateur music-making is reflected in numerous arrangements and original compositions. An example of Vaughan Williams’ work in this field was his life-long commitment to the Leith Hill Festival in Dorking, Surrey, founded in 1904. Its object was to raise the standard of music generally in towns and villages in the district by stimulating existing societies and by encouraging new ones. Local small choirs were combined to form an ensemble large enough to tackle major choral works.

 Vaughan Williams was engaged to conduct the opening season in May 1905 in a programme that included excerpts from Handel’s oratorio Judas Maccabaeus, instrumental music and songs. Thereafter he participated in a practical and advisory role throughout his life. From 1942 to his last appearance in 1958 at the age of 85, he directed 23 performances of Bach’s St Matthew Passion and twelve of the St John Passion. Although they would not be considered today as stylistically correct, in English with piano continuo and slow stately tempi, these deeply moving occasions are remembered by all who heard them. At the conclusion of his last performance, Vaughan Williams was seen covered in perspiration with tears falling down his cheeks.

© 2008 Neil Butterworth

Neil Butterworth is a composer, and author of a Dictionary of American Composers, The American Symphony, and studies of the music of Haydn, Dvořák, Vaughan Williams and Aaron Copland.
The Souls of the Righteous

The souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die, and their departure is taken for misery; but they are in peace, for though they be punished in the sight of men, yet is their hope full of immortality; and having been a little chastised, they shall be greatly rewarded; for God proved them, and found them worthy for himself. 

The Wisdom of Solomon III, vv. 1-5

Greensleeves

Alas, my love, you do me wrong to cast me off discourteously, and I have loved you so long, delighting in your company.

Greensleeves was all my joy, Greensleeves was my delight, Greensleeves was my heart of gold, And who but my Lady Greensleeves.

I bought thee petticoats of the best, the cloth so fine as it might be, I gave thee jewels for the chest, And all this cost I spent on thee

Greensleeves was all my joy …

Well, I will pray to God on high, that thou my constancy may’st see, For I am still thy lover true: Come once again and love me.

Greensleeves was all my joy …

Three Shakespeare Songs

I. Full Fathom Five

Ding dong, bell.
Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange,
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, ding dong, bell.

From The Tempest, Act I, Scene 2
William Shakespeare

II. The Cloud-Capp’d Towers

The cloud-capp’d towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind:
We are such stuff as dreams are made on,
And our little life is rounded with a sleep.

From The Tempest, Act IV, Scene 1
William Shakespeare

III. Over Hill, Over Dale

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon’s sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip’s ear.

From A Midsummer Night’s Dream, Act II, Scene 1
William Shakespeare
The Souls of the Righteous

The souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die, and their departure is taken for misery; but they are in peace, for though they be punished in the sight of men, yet is their hope full of immortality; and having been a little chastised, they shall be greatly rewarded; for God proved them, and found them worthy for himself.

The Wisdom of Solomon III, vv. 1-5

Greensleeves

Alas, my love, you do me wrong to cast me off discourteously, and I have loved you so long, delighting in your company.

Greensleeves was all my joy, Greensleeves was all my delight, Greensleeves was my heart of gold And who but my Lady Greensleeves.

I bought thee petticoats of the best, the cloth so fine as it might be, I gave thee jewels for the chest, and all this cost I spent on thee

Greensleeves was all my joy ...

Well, I will pray to God on high, that thou my constancy may'st see, for I am still thy lover true: Come once again and love me.

Greensleeves was all my joy ...

Traditional English

Three Shakespeare Songs

I. Full Fathom Five

Ding dong, bell.
Full fathom five thy father lies, Of his bones are coral made; Those are pearls that were his eyes: Nothing of him that doth fade, But doth suffer a sea-change Into something rich and strange, Sea-nymphs hourly ring his knell: Ding-dong.

Hark! now I hear them, ding dong, bell.

From The Tempest, Act I, Scene 2
William Shakespeare

II. The Cloud-Capp'd Towers

The cloud-capp'd towers, the gorgeous palaces, The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve, And, like this insubstantial pageant faded, Leave not a rack behind: We are such stuff as dreams are made on, and our little life is rounded with a sleep.

From The Tempest, Act IV, Scene 1
William Shakespeare

III. Over Hill, Over Dale

Over hill, over dale, Thorough bush, thorough brier, Over park, over pale, Thorough flood, thorough fire, I do wander everywhere, Swifter than the moon’s sphere; And I serve the fairy queen, To dew her orbs upon the green. The cowslips tall her pensioners be; In their gold coats spots you see; Those be rubies, fairy favours, In those freckles live their savours: I must go seek some dew-drops here, And hang a pearl in every cowslip’s ear.

From A Midsummer Night’s Dream, Act II, Scene 1
William Shakespeare
Prayer to the Father of Heaven

O radiant luminary of light interminable, 
Celestial Father, potential God of might, 
Of heaven and earth O Lord incomparable, 
Of all perfections the essential most perfite!

O maker of mankind, that formèd day 
and night, 
Whose power imperial comprehendeth 
every place: 
Mine heart, my mind, my thought, 
my whole delight 
Is after this life to see thy glorious face.

John Skelton (1480-1529)

Mass in G minor

Kyrie
Kyrie eleison; 
Christe eleison; 
Kyrie eleison.

Gloria
Gloria in excelsis Deo 
Et in terra pax hominibus bonae voluntatis. 
Laudamus te. Benedicimus te. 
Adoramus te. Glorificamus te. 
Gratias agimus tibi propter magnam gloriam tuam, 
Domine Deus, Rex caelestis, 
Deus Pater omnipotens. 
Domine Fili unigenite, Jesu Christe. 
Domine Deus, Agnus Dei, Filius Patris. 
Qui tollis peccata mundi, miserere nobis. 
Qui tollis peccata mundi, suscipe 
deprecationem nostram. 
Qui sedes ad dexteram Patris, miserere nobis. 
Quoniam tu solus Sanctus. 
Tu solus Dominus, 
Tu solus Altissimus, Jesu Christe, 
Cum Sancto Spiritu in gloria Dei Patris. Amen.

Lord have mercy; 
Christ have mercy; 
Kyrie eleison.

Glory to God in the Highest 
And peace to his people on earth. 
Lord God, heavenly King, 
Almighty God and Father; 
We worship you, we give you thanks, 
We praise you for your glory. 
Lord Jesus Christ, only Son of the Father. 
Lord God, Lamb of God 
You take away the sin of the world, 
have mercy on us; 
You are seated at the right hand of the Father, 
receive our prayer. 
For you alone are the Holy One, 
You alone are the Lord, 
You alone are the Most High Jesus Christ, 
With the Holy Spirit in the glory of God the Father. Amen.
Prayer to the Father of Heaven

O radiant luminary of light interminable,  
Celestial Father, potential God of might,  
Of heaven and earth O Lord incomparable,  
Of all perfections the essential most perfite!

O maker of mankind, that formèd day  
and night,  
Whose power imperial comprehendeth  
every place:  
Mine heart, my mind, my thought,  
my whole delight  
Is after this life to see thy glorious face.  

John Skelton (1480-1529)

Mass in G minor

Kyrie  
Kyrie eleison;  
Christe eleison;  
Kyrie eleison.

Gloria  
Gloria in excelsis Deo  
Et in terra pacem hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam,  
Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Filii unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus Sanctus.  
Tu solus Dominus,  
Tu solus Altissimus, Jesu Christe,  
Cum Sancto Spiritu in gloria Dei Patris. Amen.  

Gloria to God in the Highest  
And peace to his people on earth.  
Lord God, heavenly King,  
Almighty God and Father;  
We worship you, we give you thanks,  
We praise you for your glory.  
Lord Jesus Christ, only Son of the Father.  
Lord God, Lamb of God  
You take away the sin of the world,  
have mercy on us;  
You are seated at the right hand of the Father,  
receive our prayer.  
For you alone are the Holy One,  
You alone are the Lord,  
You alone are the Most High Jesus Christ,  
With the Holy Spirit in the glory of God the  
Father. Amen.
Credo

I believe in one God, the Father, the Almighty, Maker of heaven and earth, of all that is seen and unseen. We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one being with the Father. Through him all things were made. For us men and our salvation he came down from heaven: by the power of the Holy Spirit, he became incarnate of the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures: He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son, he is worshipped and glorified. He has spoken through the Prophets. We believe in one, holy catholic and apostolic Church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.
Credo


I believe in one God, the Father, the Almighty, Maker of heaven and earth, of all that is seen and unseen. We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one being with the Father. Through him all things were made. For us men and our salvation He came down from heaven: by the power of the Holy Spirit, He became incarnate of the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; He suffered death and was buried. On the third day He rose again in accordance with the scriptures: He ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son, he is worshipped and glorified. He has spoken through the Prophets. We believe in one, holy catholic and apostolic Church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus & Osanna I

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth; Pleni sunt caeli et terra gloria tua. Osanna in excelsis.

Benedictus & Osanna II

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth; Pleni sunt caeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy Lord, God of power and might, heaven and earth are full of your glory. Hosanna in the highest.

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

Lamb of God, you take away the sin of the world, have mercy on us. Lamb of God, you take away the sin of the world, have mercy on us. Lamb of God, you take away the sin of the world, grant us peace.
O vos omnes, qui transitis per viam, attendite, et videte si est dolor meus: quoniam vindemiavit me, ut locutus est Dominus in die irae furoris sui.

De excelso misit ignem in ossibus meis, et erudivit me: expandit rete pedibus meis, concertit me retrorsum: posuit me desolatam, tota die moerore confectam.

Vigilavit jugum iniquitatum mearum: in manu ejus convolutae sunt et impositae collo meo: infirmata est virtus mea: dedit me Dominus in manu, de qua non potero surgere.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Is it nothing to you, all you who pass by? Look and see if there is any sorrow like my sorrow which was brought upon me, which the Lord inflicted on the day of his fierce anger.

From on high he sent fire; into my bones he made it descend; he spread a net for my feet; he turned me back; he has left me desolate, placed me in misery all the day long.

My transgressions were bound into a yoke; by his hand they were fastened together; they were set upon my neck; he caused my strength to fail; the Lord gave me into the hands of those whom I cannot withstand.

Jerusalem, Jerusalem, turn unto the Lord your God.

Lamentations I, vv. 12-14

Ca’ the Yowes

Ca’ the yowes tae the knowes, Ca’ them whar the heather grows, Ca’ them whar the burnie rows, My bonie dearie.

Hark the mavis’ e’enin’ sang, Sounding Cluden’s woods amang; Then a-fauldin’ let us gang, My bonie Dearie. Ca’ the yowes …

Fair and lovely as thou art, Thou hast stown my very heart; I can die—but canna part, My bonie Dearie. Ca’ the yowes …

While waters wimple to the sea While day blinks in the lift sae hie Till death shall blin’ my e’e Ye shall be my dearie. Ca’ the yowes …

Robert Burns (1759-1796)

Love is a Sickness

Love is a sickness full of woes, All remedies refusing: A plant that with most cutting grows, Most barren with best using. Why so?

More we enjoy it, more it dies; If not enjoyed, it sighing cries. Hey-ho!

Samuel Daniel (1562-1619)

Three Elizabethan Part Songs

I. Sweet Day

Sweet day! so cool, so calm, so bright, The bridal of the earth and sky, The dew shall weep thy fall tonight; For thou must die.

Sweet spring! full of sweet days and roses, A box where sweets compacted lie, My music shows ye have your closes, And all must die.

Only a sweet and virtuous soul, Like seasoned timber, never gives; But though the whole world turn to coal, Then chiefly lives.

George Herbert (1593-1633)
O vos omnes, qui transitis per viam, attendite, et videte si est dolor meus: quoniam vendemiavit me, ut locutus est Dominus in die irae furoris sui.

De excelso misit ignem in ossibus meis, et erudivit me: expandit rete pedibus meis, concertit me retrorsum: posuit me desolatam, tota die moerore confectam.

Vigilavit jugum iniquitatum mearum: in manu ejus convolutae sunt et impositae collo meo: infirmata est virtus mea: dedit me Dominus in manu, de qua non potero surgere.

Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.

Is it nothing to you, all you who pass by? Look and see if there is any sorrow like my sorrow which was brought upon me, which the Lord inflicted on the day of his fierce anger.

From on high he sent fire; into my bones he made it descend; he spread a net for my feet; he turned me back; he has left me desolate, placed me in misery all the day long.

My transgressions were bound into a yoke; by his hand they were fastened together; they were set upon my neck; he caused my strength to fail; the Lord gave me into the hands of those whom I cannot withstand.

Jerusalem, Jerusalem, turn unto the Lord your God.

Lamentations I, vv. 12-14

Ca’ the Yowes

Ca’ the yowes tae the knowes, Ca’ them whar the heather grows, Ca’ them whar the burnie rows, My bonie dearie.

Hark the mavis’ e’enin’ sang, Sounding Cluden’s woods amang; Then a-fauldin’ let us gang, My bonie Dearie. Ca’ the yowes …

Fair and lovely as thou art, Thou hast stown my very heart; I can die—but canna part, My bonie Dearie. Ca’ the yowes …

While waters wimple to the sea While day blinks in the lift sae hie Till death shall blin’ my e’e Ye shall be my dearie. Ca’ the yowes …

Robert Burns (1759-1796)

Love is a Sickness

Love is a sickness full of woes, All remedies refusing: A plant that with most cutting grows, Most barren with best using. Why so?

More we enjoy it, more it dies; If not enjoyed, it sighing cries. Hey-ho!

Samuel Daniel (1562-1619)

Three Elizabethan Part Songs

I. Sweet Day

Sweet day! so cool, so calm, so bright, The bridal of the earth and sky, The dew shall weep thy fall tonight; For thou must die.

Sweet spring! full of sweet days and roses, A box where sweets compacted lie, My music shows ye have your closes, And all must die.

Only a sweet and virtuous soul, Like seasoned timber, never gives; But though the whole world turn to coal, Then chiefly lives.

George Herbert (1593-1633)
Laudibus is hailed by audiences and critics as one of the finest chamber choirs in the world. The choir has acquired a reputation for the breadth of its programming and its dynamic and exciting performances. Members of Laudibus are chosen by audition from the 140-strong National Youth Choir of Great Britain, and the unique blend and flexibility of this energetic ensemble is born of many years' intensive work with their director Mike Brewer. In recent years, Laudibus's Festival appearances have included Bath, Harrogate, Hexham and the Huddersfield Contemporary Music Festival, and in 1998 Laudibus won both the sacred and secular sections for amateur and professional vocal ensembles of up to 16 voices in the prestigious Tolosa International Choral Competition in Spain. Recent engagements have also included a BBC Proms appearance with the National Youth Orchestra, the National Holocaust memorial service, and concerts at London's Southbank Centre.

Laudibus have been both widely broadcast and recorded. Recent critically acclaimed recordings with Delphian include 

**Silence and Music**

Silence, come first. I see a sleeping swan,
Wings closed and drifting where the water leads.
A winter moon, a grove where shadows dream,
A hand outstretched to gather hollow reeds.
The four winds in their litanies can tell
All of earth's stories as they weep and cry,
The sea names all the treasure of her tides,
The birds rejoice between the earth and sky.
Voices of grief and from the heart of joy.
So near to comprehension do we stand
That wind and sea and all of winged delight
Lie in the octaves of man's voice and hand
And music wakes from silence, where it slept.

Silence, come first. I see a sleeping swan,
Wings closed and drifting where the water leads.
A winter moon, a grove where shadows dream,
A hand outstretched to gather hollow reeds.
The four winds in their litanies can tell
All of earth's stories as they weep and cry,
The sea names all the treasure of her tides,
The birds rejoice between the earth and sky.
Voices of grief and from the heart of joy.
So near to comprehension do we stand
That wind and sea and all of winged delight
Lie in the octaves of man's voice and hand
And music wakes from silence, where it slept.

Ursula Wood (1911-2007)

**Heart’s Music**

Tune thy music to thy heart:
Sing thy joy with thanks, and so thy sorrow.
Though devotion needs not art,
Sometime of the poor the rich may borrow.
Strive not yet for curious ways:
Concord pleaseth more, the less'tis strained.
Zeal affects not outward praise,
Only strives to show a love unfeigned.

Zeal affects not outward praise,
Only strives to show a love unfeigned.

Love can wondrous things effect,
Sweetest sacrifice all wrath appeasing;
Love the Highest doth respect,
Love alone to Him is ever pleasing.

From Book of Ayres; Thomas Campion (1567-1620)
Laudibus is hailed by audiences and critics as one of the finest chamber choirs in the world. The choir has acquired a reputation for the breadth of its programming and its dynamic and exciting performances. Members of Laudibus are chosen by audition from the 140-strong National Youth Choir of Great Britain, and the unique blend and flexibility of this energetic ensemble is born of many years' intensive work with their director Mike Brewer. In recent years, Laudibus's Festival appearances have included Bath, Harrogate, Hexham and the Huddersfield Contemporary Music Festival, and in 1998 Laudibus won both the sacred and secular sections for amateur and professional vocal ensembles of up to 16 voices in the prestigious Tolosa International Choral Competition in Spain. Recent engagements have also included a BBC Proms appearance with the National Youth Orchestra, the National Holocaust memorial service, and concerts at London's Southbank Centre.

Laudibus have been both widely broadcast and recorded. Recent critically acclaimed recordings with Delphian include Song of Songs (DCD34042), and discs of the music of Richard Allain and Giles Swayne with The National Youth Choir of Great Britain (DCD34026 & DCD34033). Future projects will include a recording of music by Baltic composers.

Silence and Music
Silence, come first. I see a sleeping swan,
Wings closed and drifting where the water leads.
A winter moon, a grove where shadows dream,
A hand outstretched to gather hollow reeds.
The four winds in their litanies can tell
All of earth's stories as they weep and cry,
The sea names all the treasure of her tides,
The birds rejoice between the earth and sky.
Voices of grief and from the heart of joy.
So near to comprehension do we stand
That wind and sea and all of winged delight
Lie in the octaves of man's voice and hand
And music wakes from silence, where it slept.
Ursula Wood (1911-2007)

Heart's Music
Tune thy music to thy heart:
Sing thy joy with thanks, and so thy sorrow.
Though devotion needs not art,
Sometime of the poor the rich may borrow.
Strive not yet for curious ways:
Concord pleaseth more, the less'tis strained.
Zeal affects not outward praise,
Only strives to show a love unfeigned.
Love can wondrous things effect,
Sweetest sacrifice all wrath appeasing;
Love the Highest doth respect,
Love alone to Him is ever pleasing.
From Book of Ayres; Thomas Campion (1567-1620)
Mike Brewer OBE

Recognised as a leading figure in choral music, Mike Brewer is in demand throughout Britain and worldwide for vocal and conducting workshops and as a guest conductor of choirs. His annual tours take in the USA, Singapore, New Zealand, Australia, South Africa, Mexico, Venezuela and the Seychelles as well as regular visits within Europe. He is an adviser on world music to the IFCM and is assessor to Mexico’s choral programme.

Mike is also consultant for over 20 prize-winning UK choirs, including the world famous girls’ choir, Cantamus, and has often served as adjudicator for the finals of the ‘Choir of the Year’ competition and the National Festival of Music for Youth in the UK as well as many international competitions.

Mike has been Musical Director of the National Youth Choirs of Great Britain (NYC) since 1983, and the organisation has grown to include some seven choirs and over 500 singers. Mike also conducts Laudibus, the award-winning chamber choir of outstanding NYC members and graduates, which also records on the Delphian label. Recent critically acclaimed recordings by Laudibus include Song of Songs (DCD34042) and discs of the choral music of Giles Swayne and Richard Allain with the NYC (DCD34033 & DCD34026).

Mike Brewer’s books for Faber Music include the best selling Kickstart Your Choir, Warmups, Improve Your Sightsinging (with Paul Harris) and Finetune Your Choir. Hamba Lulu, his set of African songs, is performed worldwide. Recently published by Faber are Playpiece, commissioned for the Aberdeen Festival, Worldsong, performed in the Schools’ Proms 2005, and a second set of African Songs, Babevuya.

Mike is a gold medallist double bass player and was a Churchill Fellow for 2002/3. He was appointed OBE in 1995.

Laudibus
Soprano
Laura Attridge
Anne Marie Cullum
Jo Goldsmith
Quintilla Hughes
Elaine Tate

Alto
Katie Lee
Martha McLorinan
George Poppe
Heather White

Tenor
David Bond
Rhys Bowden
Julian Forbes
Ben Thapa

Bass
Tom Appleton
Peter Bardsley
James Holliday
David Le Prevost
Recognised as a leading figure in choral music, Mike Brewer is in demand throughout Britain and worldwide for vocal and conducting workshops and as a guest conductor of choirs. His annual tours take in the USA, Singapore, New Zealand, Australia, South Africa, Mexico, Venezuela and the Seychelles as well as regular visits within Europe. He is an adviser on world music to the IFCM and is assessor to Mexico’s choral programme.

Mike is also consultant for over 20 prize-winning UK choirs, including the world famous girls’ choir, Cantamus, and has often served as adjudicator for the finals of the ‘Choir of the Year’ competition and the National Festival of Music for Youth in the UK as well as many international competitions.

Mike has been Musical Director of the National Youth Choirs of Great Britain (NYC) since 1983, and the organisation has grown to include some seven choirs and over 500 singers. Mike also conducts Laudibus, the award-winning chamber choir of outstanding NYC members and graduates, which also records on the Delphian label. Recent critically acclaimed recordings by Laudibus include Song of Songs (DCD34042) and discs of the choral music of Giles Swayne and Richard Allain with the NYC (DCD34033 & DCD34026).

Mike Brewer’s books for Faber Music include the best selling Kickstart Your Choir, Warmups, Improve Your Sightsinging (with Paul Harris) and Finetune Your Choir. Hamba Lulu, his set of African songs, is performed worldwide. Recently published by Faber are Playpiece, commissioned for the Aberdeen Festival, Worldsong, performed in the Schools’ Proms 2005, and a second set of African Songs, Babevuya.

Mike is a gold medallist double bass player and was a Churchill Fellow for 2002/3. He was appointed OBE in 1995.

Laudibus
Soprano
Laura Attridge
Anne Marie Cullum
Jo Goldsmith
Quintilla Hughes
Elaine Tate

Alto
Katie Lee
Martha McLorinan
George Poppe
Heather White

Tenor
David Bond
Rhys Bowden
Julian Forbes
Ben Thapa

Bass
Tom Appleton
Peter Bardsley
James Holliday
David Le Prevost
Choral music on Delphian

**Song of Songs**
Laudibus
Mike Brewer, conductor
(DCD34042)

The Song of Songs stands apart from its biblical surroundings as one of the supreme love poems of world literature, a celebration of erotic love in the form of a dialogue between a bridegroom and his bride, invoking all the senses, the fragrance of wine, blossom, fruits and spices. Ranging widely over five centuries, from the relative asperity of Dunstaple to the lush exoticism of Daniel-Lesur, this cherry-picked assortment of sweetmeats is given exultant life by Mike Brewer and Laudibus.

‘... the music, performances and sound on the disc are warm, sensitive and luminous’

**Die Vögel unter dem Himmel**
Heinrich Schütz: Sacred Choral Music
The National Youth Choir of Great Britain
John Kitchen, solo organ, Mike Brewer, conductor
(DCD34043)

Choral doyen Mike Brewer takes his 140-strong ‘NYC’ on a pilgrimage of Heinrich Schütz’s music. Their massed voices revel in the polychoral magnificence of Schütz’s soaring lines, complemented by Kitchen’s contributions on the powerful Rieger organ of St Giles’ Cathedral, Edinburgh. Revered as the ‘Orpheus of our time’ by his contemporaries, Schütz would never have heard his music performed by forces such as these and on such a scale – surely he would have been a strong advocate of this astounding aural experience.

‘... sublime, fervent singing’
– Classic FM Magazine, February 2005

**Giles Swayne: Convocation**
The National Youth Choir of Great Britain, Laudibus
Stephen Wallace, counter-tenor, Michael Bonaventure, organ
Mike Brewer, conductor (DCD34033)

When a powerful team of new music exponents come together, magic will happen; when the music is by Giles Swayne, a composer whose light shines brilliantly in its own unique direction, the results will entrance. This disc offers a bracing sonic experience - vividly communicative music performed with rare verve, passion, and youthful vibrancy.

‘The National Youth Choir of Britain and Laudibus, both under the direction of veteran choral conductor Mike Brewer, exhibit a precision and exuberance that are further enhanced by a rich, vibrant sound. This is choral singing of the very first rank.’
– International Record Review, February 2007

**Richard Allain: When I’m Gone**
The National Youth Choir of Great Britain
Laudibus
Mike Brewer, conductor
(DCD34026)

Allain has developed a unique musical dialect malleable enough to cover the gamut of liturgical purposes represented on this disc. Whether refracted through the facets of spiritual, carol, motet or Mass setting, his is a music that can only be added to the list of languages from which we should all take inspiration.

‘Magical moments abound’
– Gramophone, October 2004
Choral music on Delphian

**Song of Songs**
Laudibus
Mike Brewer, conductor
(DCD34042)

The Song of Songs stands apart from its biblical surroundings as one of the supreme love poems of world literature, a celebration of erotic love in the form of a dialogue between a bridegroom and his bride, invoking all the senses, the fragrance of wine, blossom, fruits and spices. Ranging widely over five centuries, from the relative asperity of Dunstable to the lush exoticism of Daniel-Lesur, this cherry-picked assortment of sweetmeats is given exultant life by Mike Brewer and Laudibus.

‘… the music, performances and sound on the disc are warm, sensitive and luminous’

**Giles Swayne: Convocation**
The National Youth Choir of Great Britain, Laudibus
Stephen Wallace, counter-tenor, Michael Bonaventure, organ
Mike Brewer, conductor (DCD34033)

When a powerful team of new music exponents come together, magic will happen; when the music is by Giles Swayne, a composer whose light shines brilliantly in its own unique direction, the results will entrance. This disc offers a bracing sonic experience - vividly communicative music performed with rare verve, passion, and youthful vibrancy.

‘The National Youth Choir of Britain and Laudibus, both under the direction of veteran choral conductor Mike Brewer, exhibit a precision and exuberance that are further enhanced by a rich, vibrant sound. This is choral singing of the very first rank.’
– International Record Review, February 2007

**Die Vögel unter dem Himmel**
Heinrich Schütz: Sacred Choral Music
The National Youth Choir of Great Britain
John Kitchen, solo organ, Mike Brewer, conductor
(DCD34043)

Choral doyen Mike Brewer takes his 140-strong ‘NYC’ on a pilgrimage of Heinrich Schütz’s music. Their massed voices revel in the polychoral magnificence of Schütz’s soaring lines, complemented by Kitchen’s contributions on the powerful Rieger organ of St Giles’ Cathedral, Edinburgh. Revered as the ‘Orpheus of our time’ by his contemporaries, Schütz would never have heard his music performed by forces such as these and on such a scale – surely he would have been a strong advocate of this astounding aural experience.

‘… sublime, fervent singing’
– Classic FM Magazine, February 2005

**Richard Allain: When I’m Gone**
The National Youth Choir of Great Britain
Laudibus
Mike Brewer, conductor
(DCD34026)

Allain has developed a unique musical dialect malleable enough to cover the gamut of liturgical purposes represented on this disc. Whether refracted through the facets of spiritual, carol, motet or Mass setting, his is a music that can only be added to the list of languages from which we should all take inspiration.

‘Magical moments abound’
– Gramophone, October 2004