PALESTRINA

MISSA SINE NOMINE A 6
ACCEPI JESUS CALICEM
JUDICA ME DOMINE
UNUS EX DUOBUS
DEUS QUI DEDISTI
TU ES PETRUS
WITH MOTETS
BY INGEGNERI

Choir of Girton College, Cambridge
Historic Brass of the Guildhall School and
Royal Welsh College of Music and Drama
Jeremy West, leader
Gareth Wilson, director

INCLUDES FIRST RECORDINGS
The music of Giovanni Pierluigi da Palestrina has come to sum up the era of the Catholic (or Counter-) Reformation, a movement which began as a response to the Reformation and ended up re-affirming much of what Martin Luther and his fellow reformers had rejected, while advocating reform of church discipline and liturgy. The central role of the Eucharist was re-emphasised, as well as the celebration of saints’ feast days with elaborate liturgies: both of these continued to be adorned with musical settings by composers working for Roman Catholic churches. Musical style was modified to give more emphasis to the words, but rituals remained remote and largely carried out in silence. Congregational participation was not encouraged in formal Catholic liturgies; instead, plainchant and polyphonic music provided a sort of parallel commentary for the congregation. Composers took their duty as communicators of sacred texts seriously, continually searching for the most appropriate musical means of expressing those texts.

In Rome, Palestrina was the composer best placed to take advantage of the mood for reform of church music which followed the completion of the Council of Trent in 1563. The Council had before it the option of banning polyphony, but instead it simply issued a vague instruction prohibiting profane or lascivious elements in both vocal and organ music, leaving more concrete decisions to local church councils. Born in 1525 or early 1526, Palestrina had trained as a choirboy under the Franco-Flemish masters Rubino Mallapert and Firmin Le Bel at the Roman basilica of Santa Maria Maggiore, absorbing the learned style of those composers which involved much use of imitation between the parts, as well as canons and other devices. He was appointed master of the choir at St Peter’s
Basilica in 1551 and, in 1555, served for two months as a singer in the papal choir. For the next five years he was choirmaster in the basilica of St John Lateran and then, from 1561 to 1566, he returned in a similar role to Santa Maria Maggiore, during which period the final session of the Council of Trent took place.

One of the Council’s recommendations was the setting up of seminaries for the training of priests. As a result, a Roman Seminary was founded in 1565 and, in the following year, Palestrina took up the position of music master, teaching music to the seminarians and overseeing liturgical singing. In 1571 he returned to St Peter’s and remained there until his death in 1594, gradually replacing much of its earlier repertoire with settings of his own. He was also appointed composer to the papal chapel in 1565 and continued to compose for it until his death. Since he was the highest-profile church musician in the city, it was Palestrina’s particular synthesis of traditional and modern styles which became recognised as a model by subsequent composers. His music would eventually become synonymous with the more conservative, learned, aspects of Catholic church music but, in his day, he was seen as an innovator. His clear and elegant vocal lines, and the consistency of his part-writing, meant that his style also became a model for teaching counterpoint and remains so to this day.

Palestrina’s initial response to the general disapproval of over-complex contrapuntal writing was to simplify the texture to a largely chordal one, while constantly changing the groupings of voices to provide variety. This approach can be seen, for example, in the motet *Tu es Petrus* [15]. By the time he came to compose his *Missa sine nomine* he had relaxed this extreme response, and the writing here moves comfortably between chordal and imitative textures. This mix allowed Palestrina to be very responsive to the text and it was this flexibility, rather than a strict adherence to fugal style, which guaranteed his success in his own time. J. S. Bach admired this particular work and copied out the six vocal parts for performance in Leipzig. He also arranged doubling parts for cornetts, trombones and continuo for the Kyrie and Gloria, which were normally sung as part of the Lutheran Communion Service.
The Missa sine nomine appeared as the final item in Palestrina’s fifth book of Masses, published in Rome in 1590; in the following year it was also added to a Venetian reprint of the composer’s first book of Masses from 1554. Such a title was often, but not always, used to disguise a secular model in the wake of the Council of Trent’s stricture. Various attempts have been made to identify a model for this Mass but none is entirely convincing, though it does follow the usual procedure for ‘parody’ or imitation Masses. The openings of all five movements use the same music, in this case an antiphonal exchange between the lower and upper three voices in which a simple two-note figure in one voice is accompanied by two counter-melodies, each related to the other. Similarly, the final sections of all movements use the same music, based on descending scales which build up a satisfying climax; this musical quotation would have come from the end of the model. In between, some musical ideas recur between movements but much of the writing is newly composed.

The Christe eleison 3 and the Benedictus 10 are set for four higher voices and demonstrate the strict imitative texture popular in Palestrina’s youth. Much of the central section of the Credo 7 also uses only four voices, but here the writing is more chordal, ensuring that these crucial words are clear to the listener. The initial ‘Crucifixus [...] sepultus est’ section is set for four lower voices, matching the mood of the words which describe the Passion and death of Christ. For ‘et resurrexit’ Palestrina continues with lower voices but uses rhythmic variety and scalic figures to generate the necessary excitement. For the next section (‘et iterum’), describing the Last Judgement and the Trinity, four upper voices provide a brighter tone. All six parts return en masse for the final section of the Credo (‘et unam sanctam’), emphasising the unity and apostolic nature of the Church and the hope for the world to come. Similar changes in texture are used in the other movements and sections of the Mass.

All five Palestrina motets recorded here were printed in one of three linked prints between 1569 and 1575, when he was in his forties. They were dedicated to members of the Este and Gonzaga families who ruled Ferrara and Mantua in Northern Italy, both courts known for the quality of their music. In the dedication to his 1569 book, Palestrina spoke of his approaching old age (though he was to live for a further 25 years)
and the books seem to have been intended as a compilation of his motets for five to eight voices composed up to that point. They were written for the full range of textures and techniques available in the years following the Council of Trent and reflect the various employments he had during that time. The emphasis is on matching text and music, with frequent changes of texture and sonority in response to the words.

The five-voice *Deus qui dedisti* \(^2\) comes from that 1569 print and sets a collect (prayer) for the feast of St Catherine of Alexandria. After her martyrdom, the saint’s body was reputedly borne by angels to Mount Sinai, where it was discovered around 800 AD in the monastery which has since borne her name. The collect recalls the role of the mountain in the story of Moses and the Israelites in the Old Testament, and follows with a prayer that St Catherine’s intercession will help those seeking to reach the (New Testament) mountain which is Christ. Palestrina makes effective use of rising figures to illustrate both of these ideas; the final section uses a series of ascending scales in all parts to paint very vividly the striving for the top of the mountain.

*Unus ex duobus* \(^14\), from the same publication, sets the text of the antiphon sung before the Magnificat on the vigil of St Andrew. The opening is a particularly clever construct: Palestrina responds to the Latin phrase which means ‘one of the two’ but could also mean ‘one from two’. He presents two musical ideas, the second an exact inversion of the first: pairs of voices start on the same pitch before diverging in contrary motion to illustrate the words. This process continues for quite some time before the name of Andrew is introduced, followed by that of his brother Peter, whom he was responsible for introducing to Christ.

The six-voice *Accepit Jesus Calicem* \(^11\), printed in 1575, shows a very different style from the previous two motets. This is Palestrina at his most learned, writing a three-in-one canon where two parts sing the same music as a third, but after one and five semibreves respectively, and pitched a fourth and an octave above the fixed part. This technique places restraints on the composer but they are certainly not obvious here. The other three non-canonic parts also imitate the fixed part but not as strictly as the canonic ones. It is a technique Palestrina would have learned from his Franco-Flemish teachers and may be an oblique reference to the Trinity. The resulting dense texture
emphasises the solemnity of the words of consecration of the wine in the chalice. In one of the surviving portraits of Palestrina, thought to have been painted around 1575 and now in the rehearsal room of the papal choir, the composer is shown holding this very piece, which may well indicate a particular pride in it. Later portraits tended to portray him holding the Missa Papae Marcelli, the work for which he was to become most famous.

At the opposite end of the textural spectrum from Accepit Jesus is Tu es Petrus, also set for six voices and one of Palestrina’s best-known works. Printed in 1572, it sets one of the Matins responsories for the patronal feast of the basilica of St Peter in the typical responsory bipartite form which uses the same words and music at the end of each section. These words highlight the giving of the keys of the Kingdom of Heaven by Christ to Peter, the basis for Rome’s claim to primacy. Here the texture is largely homophonic, with imitation by block chords rather than individual voices. Constantly varying voice-groupings alternate with one another, supported by one or other of the two bass parts.

The remaining motet recorded here, Judica me, Deus from 1575, is also set for six voices. The text comes from Psalm 43 (Vulgate 42) and has a strong penitential feel, suitable for Lent. The text is heavily fragmented in the musical setting, each few words differently set. In a telling piece of word-setting, falling stepwise fourths high in the two soprano lines are used to signify the deceitful man (‘doloso’).

The instrumental ricercar can be thought of as analogous to the motet, but without words. It could be played on a number of instruments or on keyboard, presenting a series of themes, or points of imitation, worked through all parts. Eight such ricercars – one in each of the eight church modes – are attributed to Palestrina in a late-sixteenth-century Roman manuscript compiled by an unknown organist for his own use. The manuscript contains transcriptions of a large number of works by Palestrina and other Roman composers, and there is no strong reason to doubt the authenticity of these ricercars. Ricercars were played during Mass, particularly at the Offertory, as well as in other contexts. Two are performed here, the fourth and eighth in the set: the fourth is in the Phrygian mode on E and the eighth in Mixolydian mode on G; both have
four distinct points of imitation, which vary from stately and restrained themes to more lively rhythmic ones.

Marc’Antonio Ingegneri was born in Verona in 1535 or early 1536, where he trained as a choirboy. He had a spell as a violinist in Venice and, in 1566, moved to Cremona, where he remained until his death in 1592, becoming music-master of the Cathedral in the 1570s. Destined to be best known as the teacher of the young Claudio Monteverdi, he was a considerable composer in his own right.

All three pieces here were published in his *Sacrae Cantiones* of 1589, dedicated to the bishop of Cremona, Niccolò Sfondrato, who had played an important role in the Council of Trent. Sfondrato would be elected Pope Gregory XIV the following year but died ten months later. The print contains sacred music for from seven to sixteen voices, in multiple choirs, and envisaging instrumental participation. Such polychoral music had taken hold of the Italian peninsula by the 1580s, used primarily to increase splendour on festal occasions. The alternating voice-groups found in Palestrina’s six-voice *Tu es Petrus* are now expanded to two or more choirs, which could be placed in separate locations, providing a vivid surround-sound effect. All three pieces show Ingegneri’s ability, like that of Palestrina, to move quickly and seamlessly from one musical texture to the next, an essential requirement for successful composition in the decades following the Council of Trent.

*Super flumina Babylonis*, for two equal choirs 1, sets the opening four verses of Psalm 137 (Vulgate 136) lamenting the Babylonian captivity of the Jews. After commencing with contrary motion scales in Dorian (D) mode, it moves to F for an effective tutti on ‘flevimus’ (‘we wept’). Later, at the words ‘in terra aliena’ (‘in a strange land’), the music moves through a circle of fifths to the even more distant chord of B flat before returning to D for the close. In this and the other two motets, the music closely follows the rhythm of the words, with frequent changes between duple and triple time.

*Duo Seraphim* 6 celebrates the Trinity. Monteverdi would include a virtuoso setting of the same text for three tenors in his Marian Vespers of 1610. Ingegneri’s earlier setting
is for two unequal choirs, the first with two sopranos, alto and tenor, the second with a standard SATB line-up. Each phrase is given highly charged music, as with the rising intervals on ‘clamabant’ and the different textures used for the three persons of the Trinity. The same text and music recur in the middle and end of the motet.

*Lauda Sion* is, unusually, set for seven voices, divided into two choirs but without a bass in Choir 1 (the tenor takes this role instead), which helps contrast the two groups. It sets some of the opening and closing verses of a sequence commissioned from St Thomas Aquinas for the new Eucharistic feast of Corpus Christi in the thirteenth century.

Dr Noel O’Regan is an honorary fellow at The Reid School of Music at the University of Edinburgh, where he held a readership in Music until 2017. He has published widely on Roman music of the sixteenth and early seventeenth centuries and has edited a volume of triple-choir music for the new *Palestrina* edition. Between 1986 and 2017 he conducted the Edinburgh University Renaissance Singers, who toured widely and made three CDs. He is currently Chairman of the board of the Edinburgh Georgian Concert Society and a member of the boards of Cappella Nova and Concerto Caledonia.

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**CAPTIVATING PALEST(R)INA**

by Gareth Wilson

This recording was made in July 2018, after the choir of Girton College, along with musicians from the Guildhall School and Royal Welsh College of Music and Drama, had completed a ten-day tour of the ‘Holy Land’ (Israel and Palestine) in association with the McCabe Educational Trust. By touring there, we assumed that we would visit sites of historical significance and perform in some beautiful buildings but, in addition to staying in Nazareth, Bethlehem and Jerusalem, visiting the Sea of Galilee, the Jordan, Jericho, Bethany and innumerable other holy sites, the McCabe Trust
gave us the opportunity to visit Palestinian refugee camps, hospitals and orphanages. It was not a political trip, and I do not intend to write a political essay, but some of the first graffiti we encountered on Bethlehem’s separation wall simply said ‘Captivating Palestina’; we placed the ‘r’ in the middle of the second word in order to spell ‘Palestrina’, and thereafter found that what we witnessed in the Holy Land conditioned every aspect of our tour, including how we perceived the programme of music we had chosen.

On a previous tour to Portugal, we had performed music by Portuguese composers in the locations where it had been written and first performed.\(^1\) The Holy Land did not afford us the opportunity to repeat that concept, and so we chose to construct a programme which would trace the founding of the Christian church by performing settings of significant texts which follow that journey. The programme therefore opens with Ingegneri’s masterful setting of Psalm 137, *Super flumina Babylonis* (‘By the rivers of Babylon’)\(^1\), which addresses the central Jewish theme of being in a state of exile. And though this particular psalm recounts captivity at the hands of the Babylonian empire, it takes no wild stretch of the imagination to see that it might also speak to other experiences of exile, whether of the Hebrews in Egypt or that which followed the destruction of the Second Temple in 70 AD. The historian N. T. Wright argues that even living under Roman occupation could be considered a state of exile for the Jews\(^2\) and, upon encountering a world of ‘occupied territories’, separation walls, checkpoints, illegal settlements and militarily enforced restrictions on freedom, the central line of this motet, ‘quo modo cantabimus canticum Domini in terra aliena?’ (‘How shall we sing the Lord’s song in a strange land?’), took on a chilling resonance as the idea of being in exile in one’s home country took hold; it seemed to us that neither Palestinians nor Israelis enjoy true freedom in that beautiful, but troubled, land.

It is specifically to the Hebrews’ exile in Egypt that the next piece, *Deus qui dedisti legem Moysi* (‘God, who gave the law to Moses’)\(^2\), pertains, for God’s giving of the commandments to Moses on Mount Sinai needs to be seen within the context of their

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\(^1\) This approach formed the basis of our previous recording for Toccata Classics, of music by Manuel Cardoso (1566–1650) and his contemporaries, released on Tocc 0476.

release from slavery; its purpose was to provide identity, to show the Hebrews how to
be a nation set apart for God and a people set free. As Noel O’Regan’s essay observes,
the motet petitions Saint Catherine of Alexandria, buried at Mount Sinai, to aid those
seeking the new mountain which is Christ. This is precisely the journey which this
programme follows. It was therefore fitting that we were able to perform this piece
not at St Catherine’s monastery at Sinai but at St Catherine’s monastery in Bethlehem.
Situated right next to the Basilica of the Nativity, St Catherine’s is the church in which
Midnight Mass on Christmas Eve is celebrated by the Latin Patriarch of Jerusalem.
Palestrina’s *Judica me, Deus* follows these motets, as well as the Kyrie of the *Missa
sine nomine*, because it continues the penitential sentiment of the latter, while making
further reference to suffering at the hands of enemies, in addition to expressing a desire
to be led to the holy mountain of the Lord.

Ingegneri’s setting of *Duo Seraphim* precedes the Credo of the Mass because it
celebrates the exclusively Christian doctrine of the Trinity, that God is Father, Son and
Holy Spirit. Rowan Williams’ claim that ‘A doctrine like that of the Trinity tells us that
the very life of God is a yielding or giving-over into the life of an Other’ suggests that
God’s Incarnation in Christ and the very act of Creation itself derive from His Triune
nature. It is not that God *becomes* Trinitarian as a result of the birth of Christ, then, for
the opening of John’s gospel (which is clearly meant to parallel the Creation narrative
with which the book of Genesis opens) attests that the Word (Christ) was with God
from the beginning. It is hard to believe, however, that the doctrine of the Trinity which
shapes the text of the Credo and which sets Christianity apart from Judaism and Islam
(despite their many continuities) would exist were it not for the Incarnation.

Given our chosen programme, it is fitting that a setting of the Mass should form
its backbone and that a motet celebrating Christ’s institution of the explicitly Christian
Eucharistic rite (*Accepit Jesus Calicem*) should feature, since this action constituted
a key feature of His founding of the Church. Although the Last Supper may have taken
place within the context of a Passover meal, *Pesach* does not concern the expiation of

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sin, whereas what was being introduced here was a participatory Atonement ritual the re-enactment of which became the central purpose of Christian worship thereafter. Its institution also constitutes a further Messianic claim: the prophecy which foretells the triumphal entry into Jerusalem on a donkey (Zechariah 9:9) continues with the claim that ‘because of the blood of my covenant with you, I will set your prisoners free’ (Zechariah 9:11). Christ’s claim to Messiahship through His entry into Jerusalem, the steps of which we retraced during our visit, must therefore be seen to be connected to His instituting the rite of Communion, which itself finds completion in the crucifixion.

Indeed, it is to the crucifixion that one’s mind turns when one listens to the Agnus Dei of the Mass (‘Lamb of God, who takes away the sins of the world’) particularly the pained exclamations of ‘Miserere nobis’ (‘Have mercy upon us’) of the first movement and ‘Dona nobis pacem’ (‘Grant us thy peace’) of the second. But, again, our performance of these words and this music was conditioned by the place in which we were singing them, not simply because peace is something sorely lacking in the Holy Land, but particularly because of a haunting comment made during a lecture we received from Dr Abdelfattah Abusrour, at the Aida Refugee Camp in Bethlehem: ‘We acknowledge the centuries of suffering inflicted upon the Jewish people, but Palestinians cannot take away the sins of the world.’ Our visit to Yad Vashem, the Holocaust Memorial in Jerusalem, reminded us that Jews might have an equivalent saying, but it was certain that we could never hear (or sing) these words in the same way again.

Another key element in the founding of the Church was the calling of the disciples, and Andrew, the subject of Palestrina’s Unus ex duobus, according to the Johannine tradition, is held to be the first disciple. He was also the disciple responsible for discovering the boy with the five loaves and two fishes which Jesus multiplied in order to feed the 5,000. We took the opportunity to sing this motet at Tabgha Monastery, or the ‘Church of the Multiplication’, next to the Sea of Galilee, the site traditionally associated with this miracle, and were filmed by a Brazilian TV company which happened to be making a historical documentary about bread.

Andrew’s first act, however, was to introduce Jesus to his brother Simon. The tradition of referring to Simon as Peter, or ‘the rock’, had already been established in
pre-gospel texts such as 1 Corinthians (15:5) and Galatians (1:18), and all four gospels testify that Jesus referred to Simon as ‘Peter’. The significance of Jesus’ proclamation in Matthew 16:18, and captured in Palestrina’s *Tu es Petrus* [15], ‘You are Peter [the rock], and on this rock I shall build my church’ cannot be overestimated. Quite apart from signalling that God would now dwell among the community of believers, rather than within the physical Temple of Jerusalem, the proclamation that one would build, or rebuild, the Temple of God (‘Destroy this Temple, and in three days I will raise it up’: John 2:19, cf. Matthew 24:2, 26:61; Mark 13:2, 14:58–62; Luke 21:6; John 2:19; Acts 6:14; Thomas 71) was nothing short of a claim to Messiahship. One can see that it was understood to be so by Jesus’ listeners at the time because when quoted against him at his trial it immediately elicited from the High Priest the question: ‘Are you the Christ, the Son of the Blessed One?’ In other words, the High Priest immediately understood the connection between temple-building and Messiahship because it is spelled out in the prophet Nathan’s oracle to David in Hebrew Scripture:

> He shall build a *house* for my name,
> And I will establish the *throne* of his reign forever.
> I will be his Father and he shall be my *Son*.

The symbolism of the rock also requires comment, for it alludes to the foundation stone in the Jerusalem Temple which was held to be the centre of Jewish history and identity, and around which complex mythology had developed: it was held to be the source of the first light of Creation and thus the centre of the world; it is the place from which dust was gathered to form Adam, as well as the location of his grave; it is also the place where Cain and Abel offered their respective sacrifices and is thus the site of Abel’s murder; it was the lifting of the foundation stone which released the waters of the deep and was where Noah first offered sacrifice after the flood; it was the location of Abraham’s circumcision as well as of the altar prepared for the sacrifice of Isaac, [5] and so on. By transferring this mythology from a physical location

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to a people, Jesus was surely aiming to do something of true significance in his crowning of Peter.

*Tu es Petrus* is an oft-performed piece, but to sing it in Bethlehem is a peculiar experience. Its most striking and memorable phrase is ‘Et tibi dabo claves regni caelorum’ (‘And I will give you the keys of the kingdom of Heaven’), and the image of St Peter holding the keys to heaven is perhaps what most quickly springs to the Christian mind. But the imagery of keys is fundamental to the Palestinian mindset for a different reason. In 1948, when Israel was declared a nation and thousands of Palestinians left, or were forced to leave, their homes, they kept their keys because they expected to return shortly afterwards. Seventy years later, this ‘right to return’ has not been realised and Palestinian refugee camps are littered with images of keys in the form of graffiti or makeshift sculptures. To sing that ebullient and triumphant phrase while surrounded by such heartbreaking imagery created a confusing dissonance. That final, open-ended, petition of Ingegneri’s *Lauda Sion* 16, that the saviour of Zion ‘make fellow heirs and companions of [his] holy citizens’, thus seems the right note, both musically and thematically, with which to close this programme.

**Gareth Wilson** studied at the Royal Scottish Academy of Music and Drama, the University of Edinburgh and the Royal Academy of Music in London, receiving the DipRAM for an outstanding final recital. He became a Fellow there, and subsequently lecturer, in Academic Studies between 2000 and 2004. At the same time, he joined the staff of the Music Department of King’s College, London (KCL), and, in 2012, was appointed an academic professor at the Royal College of Music. In 2014 he was appointed Acting Director of the Chapel Choir of KCL (following the sudden death of David Trendell), with whom he gave numerous concerts, toured Italy, broadcast on *Choral Evensong* on BBC Radio 3 and made his debut recording, *In Memoriam* (on the Delphian label), which received a five-star review from *Choir & Organ* magazine and was made ‘Editor’s Choice’ in
Gramophone. In 2015 he became the first member of the Music Department at KCL to receive a King’s Teaching Excellence Award, having previously been nominated in 2011 and 2012.

In summer 2015 Gareth was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is also a member of the Music Faculty, lecturing in fugue studies. He also lectures and examines for the Royal College of Organists and, in addition to freelance work as a choral conductor, is Director of Music at Christ Church, Chelsea, where he conducts the professional choir and has directed the first performances of over 150 new works for the Anglican liturgy, as well as playing a leading role in securing a major restoration of the Flentrop organ there. He is also a composer whose music has been performed by the BBC Singers, the choir of St John’s College, Cambridge, and by the choir of the Chapel Royal at the baptism of Prince Louis, in addition to having been heard in dozens of cathedrals, churches and college chapels all over Britain and in Canada and the USA, as well as on BBC Radio 3, Classic FM and on several recordings.

In 2007 Gareth undertook postgraduate research in Theology and Philosophy from Heythrop College at London University before embarking upon a doctorate in the Theology Department at King’s College, London, where he researches the contribution of music to the growth of atheism in nineteenth-century Europe. He has given numerous talks and lecture courses on this subject at KCL, Cambridge and beyond. In February 2017 he was appointed Associate of the Royal Academy of Music (ARAM) in recognition of his significant contribution to the music profession.

Jeremy West has been instrumental in reviving the popularity of the cornett as a virtuoso and ensemble instrument since the late 1970s, having been inspired and encouraged from the start by the late Jerome Roche (University of Durham). He now has forty years of top-class playing experience in many of Europe’s leading early Baroque ensembles, and has been acclaimed a ‘pioneer’ of his instrument on several occasions. He is a founder member of His Majestys Sagbutts & Cornetts, the leading ensemble of its kind, itself now 35 years old.

In addition to a playing career which has taken him to 35 countries across four continents, since 1991 Jeremy has carried on the pioneering instrument-making work of the late Christopher Monk. The workshop is devoted to the research, development, reproduction and worldwide distribution of all instruments in the cornett and serpent families. Examples of this output, and in particular of the extraordinarily popular resin cornett – an instrument which has
inspired and enabled the majority of the players of today – may be found from New York to New Zealand, Scandinavia to South America.

Jeremy West teaches at the Royal Welsh College of Music and Drama as well as at the Guildhall School of Music and Drama in London, and he is a Musician in Residence at Girton College, University of Cambridge. In adult education, he has taught on courses and workshops in Australia, Britain, Denmark, Germany, Japan, Malta, Poland, Spain and Switzerland, and he has a list of private pupils. The experiences of his students – their problems, requirements, achievements and insistence – provided both the material and the motivation for writing How to Play the Cornett (JW Publications, London, 1995), the first contemporary comprehensive tutor for cornett players of all levels. Written in collaboration with Susan J. Smith (University of Cambridge), and first published in 1995, to date it has sold well in excess of 1,000 copies worldwide.

His most recent challenge and interest lies in playing music of the nineteenth and early twentieth centuries on original brass. To this end, equipped with an E flat alto horn from France, dated 1855, he plays with much enthusiasm for Queen Victoria’s Consort, formed in 2016 and still going strong.

Jeremy West lives with his partner Susan in Cambridge; in their spare time they play solo horn and euphonium respectively for the City of Cambridge Brass Band, directed by Peter Bassano, where Jeremy enjoys the continual challenge of repertoire which is quite outside his professional experience.

Girton College Chapel Choir has gained an impressive reputation as one of the most distinguished mixed-voice choirs at the University of Cambridge. As an international prize-winning ensemble comprising around 26 students, it has built its reputation through regular choral services in Girton College Chapel and frequent performances in parish churches and cathedrals across the UK. Choir members are all undergraduate or graduate students at Cambridge University. The choir also undertakes tours overseas at least once a year; recent ventures have included concerts in Australia, Austria, Canada, Germany, Hong Kong, Japan,
Malaysia, Portugal, Singapore, Slovakia, Spain and Switzerland. The choir has sung for the United Nations, as specially approved by the then Secretary General Kofi Annan, for the Duke of Edinburgh, the late Queen Mother and the late Pope John Paul II. Its musical life is enriched by collaborations with leading professional ensembles such as the London Mozart Players and members of the Gabrieli Consort, as well as with students of the London conservatoires, and through joint services and concerts with other Cambridge chapel choirs.

In spring 2017 Toccata Classics released the first commercial recording, with the Girton College Chapel Choir joined by the Historical Brass of the Guildhall, London, of the five-part Requiem by Lassus (TOCC 0396), hailed by Fanfare as a ‘splendid performance’; the reviewer, J. M. Weber, continued: ‘If you prefer instruments with choir, you will thoroughly enjoy this’. The next collaboration between the Choir and Toccata Classics focused on music by Manuel Cardoso and his contemporaries (TOCC 0476), which Early Music Review felt was ‘a very successful presentation of some beautiful music’; a review on the website ‘Planet Hugill’ concluded that ‘Gareth Wilson and his team bring out the very particular quality of Portuguese polyphony of the period, in performances which combine tonal variety with a sense of the serenity of Cardoso’s idiom’; and Choir & Organ, calling the recording ‘fascinating and highly important’, awarded it five stars.

Sopranos
Milly Atkinson
Erin Barnard
Sarah Bousquet
Carolee Fairbanks
Olivia Fleming
Rachel Hill
Lisa-Maria Needham
Charlotte Nohavicka
Elizabeth Preece
Syamala Roberts
Holly Slater

Altos
Nicole Brocksom
Fiona Coutts

Tenors
John Bowskill
Sam Corkin
Luke Tutton
Deasil Waltho

Basses
Greg Bannan
Freddie Benedict
Christopher Hedges
Matthew Ingleby
Saul Jones
James Sperling
Lewis West

Organ
James Mitchell (soloist on track 8)
Lucy Morrell (soloist on track 13)

Cornett
Jeremy West

Cornett and Tenor Cornett
Bethany Chidgey

Sackbuts
Joseph Arkwright
Samuel Barber
Peter Thornton
Stephen Williams

Conductor
Gareth Wilson

The Choir of Girton College, Cambridge, and brass players from the Royal Academy of Music and Royal Welsh College of Music and Drama in the Church of St Anne, Jerusalem, during the tour which gave rise to this recording, with Jeremy West (front row, far left) and Gareth Wilson (centre)
**Ingegneri**

1. *Super flumina Babylonis*

Super flumina Babylonis, illic sedimus et flevimus, dum recordaremur tui Sion in salicibus, in medio eius suspendimus organa nostra quia illic interrogaverunt nos qui captivos duxerunt nos verba cantionum et qui abduxerunt nos. 'Hymnum cantate nobis de canticis Sion.' Quo modo cantabimus canticum Domini in terra aliena?

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**Palestrina**

2. *Deus qui dedisti legem Moysi*

Deus qui dedisti legem Moysi in summitate montis Sinai et in eodem loco per sanctos angelos tuos corpus Beatae Catharinae, virginis et martyris tuae, mirabiliter collocasti, praesta quaesumus ut eius meritis et intercessione ad montem qui Christus est, pervenire valeamus.

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By the rivers of Babylon, there we sat and wept, when we remembered you, Zion. In the willow-trees, in the middle of it, we hung up our instruments because there they who took us as captives and led us away asked us the words of songs – ‘Sing to us a hymn from the songs of Zion!’ How shall we sing the Lord’s song in a strange land?

God, who gave the law to Moses on the peak of mount Sinai, and in that same place, by your holy angels miraculously placed the body of Blessed Catherine, a virgin and your martyr, be forthcoming, we beg, so that by her merits and intercession we might have strength to reach the mount which is Christ.
**Palestrina**

*Missa sine nomine a6*

### I Kyrie

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

### Judica me, Deus

Judica me, Deus, et discerne causam meam
de gente non sancta:
ab homine iniquo et doloso eripe me:
quia tu es Deus meus,
et fortitudo mea.
quare me repulisti
et quare tristis incedo dum affligit me inimicus?
Emitte lucem tuam,
et veritatem tuam:
ipsa me deduxerunt,
et adduxerunt in montem sanctum tuum, et in
tabernacula tua.

Judge me, God, and discern my case
from an unholy people:
snatch me away from the wicked and deceitful
man:
because you are my God,
and my strength.
Why do you forsake me
and why do I approach as a wretch while my
enemy crushes me?
Send out your light,
and your truth:
they lead me themselves,
and they lead me to your holy mountain and
into your holy dwelling-places.

*Missa sine nomine* (cont.)

### II 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 coelestis, Deus Pater
omnipotens.

Glory to God in the highest, and on earth peace
to men of good will. We praise You, we bless
You, we adore You, we glorify You, we give
You thanks for Your great glory,
Lord God, heavenly King, O God Almighty
Father.
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 Jesus Christ, Only-Begotten Son, Lord God, Lamb of God, Son of the Father, Who take away the sins of the world, have mercy on us; Who take away the sins of the world, hear our prayer. You Who sit at the right hand of the Father, have mercy on us. For You alone are the Holy One, you alone the Lord, you alone the Most High, Jesus Christ, with the Holy Spirit in the Glory of God the Father. Amen.

**INGEGNERI**

6 Duo Seraphim Clamabant

Two seraphim were proclaiming, one to the other, ‘Lord God of Sabaoth, all the earth is full with his glory. There are three who give witness in heaven: the Father, the Word, and the Holy Spirit. And these three are one. Holy, Holy, Lord God of Sabaoth, all the earth is full with his glory’.

**PALESTRINA**

*Missa sine nomine* (cont.)

7 III Credo
Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

I believe in one God, the Father Almighty, Maker of heaven and earth, of all things visible and invisible:

And in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages; God from God, Light from Light, true God from true God; begotten, not made, consubstantial with the Father, by Whom all things were made; Who for us men and for our salvation came down from Heaven. and was incarnate by the Holy Ghost out of the Virgin Mary, and was made man: He was also crucified for us under Pontius Pilate; He suffered and was buried: And on the third day rose again according to the Scripture: And ascended into Heaven, and sits on the right hand of the Father: And He shall come again, with glory, to judge the living and the dead: Of His Kingdom there shall be no end; And I believe in the Holy Spirit, the Lord, and Giver of Life, Who proceeds from the Father and the Son Who, with the Father and the Son, is together adored and glorified, Who has spoken through the Prophets. And I believe in One, Holy, Catholic, and Apostolic Church, I confess one Baptism for the remission of sins. And I await the Resurrection of the Dead: And the Life of the world to come. Amen.
IV Sanctus
Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Hosanna in excelsis!

Holy, holy, holy Lord God of Hosts. Heaven and earth are full of your glory. Hosanna in the highest.

V Benedictus
Benedictus qui venit in nomine Domine. Hosanna in excelsis!

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

Acceptit Jesus Calicem
Acceptit Jesus Calicem postquam cenavit, dicens: Hic calix novum testamentum est, in meo sanguine: hoc facite, in meam commemorationem.

Jesus took the cup after dining, saying: ‘This cup is the new testament, in my blood: do this, in memory of me’.

Missa sine nomine (cont.)

VI 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.

Lamb of God, who takes away the sins of the world, have mercy upon us.
Lamb of God, who takes away the sins of the world, have mercy upon us.
Lamb of God, who takes away the sins of the world, have mercy upon us.

Unus ex duobus
Unus ex duobus, qui secuti sunt Dominum, erat Andreas, frater Simonis Petri. Alleluia.

One of the two men who followed the Lord was Andrew, the brother of Simon Peter. Alleluia.

You are Peter, and on this rock
Laudo Sion salvatorem,  
Lauda ducem et pastorem,  
in hymnis et canticis,  
quantum potes tantum aude,  
quia maior omni laude,  
nec laudare sufficit.  

Bone pastor panis vere,  
Jesu nostri miserere,  
tu nos pasce, nos tuere,  
tu nos bona fac videre  
in terra viventium,  
tu qui cuncta scis et vales,  
qui nos pascis hic mortales,  
tuos ibi commensales,  
coheredes et sodales,  
fac sanctorum civium. Amen.
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Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com