



LINN

**Matthew Martin**  
**Masses, Canticles, Motets**

**THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE**





***Masses, Canticles, Motets***

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**Matthew Martin** (b. 1976)

**THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE**

**MATTHEW MARTIN** director

1. **Laudate Dominum** 3:22

**Missa Speravimus\***

2. Kyrie 0:58

3. Gloria 3:42

4. Sanctus 2:04

5. Agnus Dei 1:55

6. **Haec dies** 4:25

7. **Sicut cervus\*** 2:55

8. **I saw the Lord** 11:21

Finlay A'Court tenor

9. **Conditor alme siderum** 2:26

Matthew Martin organ

10. **Adam lay ybounden** 2:59

11. **I sing of a maiden** 2:40

Hannah Brooks-Hughes soprano

12. **Angelus ad Virginem** 3:53

13. **Ave maris stella** 5:01
  14. **A Hymn to St Etheldreda** 3:20
  15. **Vidi aquam** 2:59
  16. **Liebster Jesu, wir sind hier\*** 2:48  
Matthew Martin organ
  17. **A Prayer of St Thérèse\*** 3:17
- The Oratory Mass\***
18. Kyrie 1:11
  19. Gloria 2:01
  20. Sanctus 1:09
  21. Agnus Dei 1:24
22. **Te lucis ante terminum** 2:57
- The St John's College Service**
23. Magnificat 5:02
  24. Nunc dimittis 3:19

Total Running Time 78:51

\*premiere recording

## Masses, Canticles, Motets

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The music on this album is a collection of shorter works written between 2004 and 2022 using a variety of texts, styles and scoring – depending on the nature of the commission, occasion, choir and building. The compositional style of much of my choral music sits broadly (and rather unfashionably these days) somewhere between Britten and Leighton – with bits of Berkeley and Walton thrown in for good measure. None of the pieces spring particularly from a burning desire to write for its own sake but more from a wish to create useful music for good, young choirs in a style perhaps largely abandoned over the last twenty years – a style which excited me hugely when I was a chorister myself. The overall effect is something of a distillation of the music I loved as a youngster (including the composers mentioned above) but also a great deal of Renaissance repertoire encountered later, plus more mainstream twentieth-century music.

*Laudate Dominum* was written in 2014 for the fortieth anniversary of the choir associated with the two schools I attended – Tewkesbury Abbey and Dean Close School in Cheltenham. They have since amalgamated to form a ‘Schola Cantorum’ based at Dean Close but singing in Tewkesbury Abbey and it was this incarnation of the choir (formed in 2006) which sang the first performance. Designed to be accessible to youngsters and to be memorable, it features brassy organ fanfares punctuated by jaunty rhythms – very much an extension of a familiar 1960s English choral idiom.

*Missa Speravimus* is rather more complicated, original and involved, and the entire Mass is based on a six note cell lifted from the plainsong *Te Deum* (‘Speravimus in te’). The piece is a rather obsessive contrapuntal exercise featuring almost every

conceivable treatment of this cell. With shades of the Britten *Missa Brevis*, this *Missa* was written for the 2017 Edington Festival of Music within the Liturgy.

Next an Easter piece for a colleague and fellow composer here in Cambridge – Graham Ross (and the choir of Clare College). *Haec dies* (‘This is the day which the Lord has made’) nods again towards English choral composers of the 1960s and 70s but with a respectful glance at Clare’s own John Rutter in the lively ‘Exultemus’ sections. The organ part is spiky and sharp-edged, designed to come alive on Clare’s 1970s German neo-baroque organ.

*Sicut cervus* is a short and reflective motet written in 2018 for the choir of Buckfast Abbey. Its warm key (D flat major) and gently lilting character speak to the ‘waterbrooks’ in the text, whilst the style echoes music encountered during my time as a student at Magdalen College, Oxford, by Bill Ives, John Harper and Bernard Rose. More extended is *I saw the Lord*, a large-scale festival anthem for the 2013 St Davids Festival. Setting texts from Isaiah, it plays out as a mini-cantata with wildly contrasting sections depicting winged seraphim, coals of fire and smoke. Plainsong enthusiasts will spot bits of the ‘Orbis factor’ Sanctus (Mass XI) and there is an extended solo for tenor also (‘Woe is me! for I am undone’). The piece ends much as it began with the singers insisting on a single pitch over organ motifs built upon sevenths.

The two short organ pieces in the programme are both based on existing melodies and are essentially ‘chorale preludes’ in a traditional style. The first, *Conditor alme siderum* was written for Ben Bloor (Organist at the Brompton Oratory) and sets the Advent plainsong hymn in the context of French-style harmonies reminiscent of Marcel Dupré, with the tune as a *cantus firmus* in the pedals. The second, *Liebster Jesu*, presents the well-known Lutheran melody in (mostly)  $\frac{7}{8}$  time with nods towards Flor Peeters and Louis Vierne.



A clutch of three Christmas pieces follow: the first, *Adam lay ybounden*, was written for the choir of Westminster Cathedral in 2006 and the effect is ancient and mysterious, responding to the medieval carol text. Snatches of the plainsong 'Ave maris stella' (heard in its entirety later in the album) are heard over simple but extended harmony, and it breaks out into more florid polyphony towards the end with humble supplications of 'Deo gracias'. *I sing of a maiden* also uses a Marian plainsong ('Salve Regina') but this is buried deeper within the texture towards the end of the piece. Written for the OUP compilation 'Carols for Choirs 5', this tiny anthem is designed to be accessible to parish church and school choirs. *Angelus ad Virginem* is a different matter altogether – written for the choir of King's College, Cambridge, in 2022, this arrangement of the well-known French tune twists and turns to showcase the choir and organ to full effect. Dedicated to the memory of Simon Preston (organ scholar at King's in the 1960s), the piece is designed to reflect something of his wit and energy.

Two elaborations of plainsong hymns represent more Catholic leanings plus time spent at Westminster Cathedral and the Brompton Oratory. In both *Ave maris stella* and the Compline hymn *Te lucis ante terminum*, the verses of chant are set in a monastic sound world and nod towards the French composers Jehan Alain and Maurice Duruflé. In both settings, the four-part textures are essentially 'fauxbourdons', with the tune appearing in the tenor (*Te lucis*) and weaving between all four parts (*Ave maris stella*). The plainsong hymn 'Fortem virili pectore' (office hymn for the Common of Holy Women) forms the backbone of the *Hymn to St Etheldreda*, written in 2013 for the choir St Etheldreda's, Ely Place. After an unaccompanied opening section, the organ enters boldly and sets off a verse of the hymn for the upper voices combined with interjections of the first four notes of the solemn 'Salve Regina' from the lower voices. After a brief development section, the

final verse returns in a similar way but with jagged organ chords, propelling it to its climax before fading away into the distance.

Although chant-like in its effect, *Vidi aquam* is a free composition for unaccompanied voices, remaining broadly in mode 8 (mixolydian). Written for a christening in 2004, it weaves through the Easter text within a homophonic texture, depicting the gentle sprinkling of baptismal water. Also *a capella* is the delicate *Prayer of St Thérèse*, written to commemorate the visit of the relics of St Thérèse of Lisieux (1873–1897) to Westminster Cathedral in 2009. Known as the ‘Little Flower of Jesus’, Thérèse was a young saint who became a nun at the age of fifteen and died at the age of twenty four. Her simplicity of approach to spiritual life has made her a popular role model for Catholics, and Pope Pius X named her ‘the greatest saint of modern times’. This little motet echoes that simplicity and sets a small four-line prayer ‘Pain vivant de la foi’ against a backdrop of various choral effects and a spinning alto line.

The second of the two masses on the disc – The Oratory Mass – is a concise and simple congregational setting written for the Oratory School in Reading. It sets the new approved Catholic translation of the Mass ordinary in a simple modal style, with melodies designed to be picked up and remembered easily by non-musicians. The Magnificat and Nunc dimittis (St John’s Service) was written in 2011 for the choir of St John’s College, Cambridge. This is a work written in partial homage to similar settings of these texts for this famous choir by Michael Tippett and Robin Orr (Director of Music at St John’s, 1938–51). The Magnificat is full of vigour, with hints of serial treatment, and was written to show off the full capabilities of the choristers, choral scholars and organ scholar. The Nunc dimittis uses various cells (both melodic and harmonic) from the Magnificat, but rather more gently with a nod to the well-loved Anglican settings of Herbert Howells and Kenneth Leighton.

1. **Laudate Dominum**

Laudate Dominum in sanctis eius;  
 laudate eum in firmamento virtutis eius.  
 Laudate eum in virtutibus eius;  
 laudate eum secundum multitudinem  
 magnitudinis eius.  
 Laudate eum in sono tubae;  
 laudate eum in psalterio et cithara.  
 Laudate eum in tympano et choro;  
 laudate eum in chordis et organo.  
 Laudate eum in cymbalis bene sonantibus;  
 laudate eum in cymbalis iubilationis.  
 Omnis spiritus laudet Dominum!  
 Alleluia.

*O praise God in his holiness,  
 praise him in the firmament of his power.  
 Praise him in his noble acts,  
 praise him according  
 to his excellent greatness.  
 Praise him in the sound of the trumpet,  
 praise him upon the lute and harp.  
 Praise him with the timbrels and dances,  
 praise him upon the strings and pipe.  
 Praise him upon the well-tuned cymbals,  
 praise him upon the loud cymbals.  
 Let every thing that has breath praise the Lord!  
 Alleluia.*

**Missa Speravimus**2. **Kyrie**

Kyrie eleison.  
 Christe eleison.  
 Kyrie eleison.

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

3. **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.

*Glory to God in the highest,  
 and on earth peace to people 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,  
 God the Father Almighty.  
 Lord Jesus Christ, only-begotten Son;  
 Lord God, Lamb of God, Son of the Father,*

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.

*who takes away the sins of the world,  
have mercy upon us.  
Who takes away the sins of the world,  
receive our prayer.  
Who is seated at the right hand of the Father,  
have mercy upon us.  
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.*

4. **Sanctus**

Sanctus, Sanctus, Sanctus.  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.

*Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he that comes  
in the name of the Lord.  
Hosanna in the highest.*

5. **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,  
grant us peace.*

6. **Haec dies**

Haec dies, quam fecit Dominus,  
exultemus et laetemur in ea. Alleluia.

*This is the day which the Lord has made,  
we will rejoice and be glad in it. Alleluia.*

Confitemini Domino, quoniam bonus:  
quoniam in saeculum misericordia eius.

*Give thanks to the Lord, for he is gracious,  
because his mercy endures for ever.*

Dicant nunc, qui redempti sunt a Domino:  
quos redemit de manu inimici,  
et de regionibus congregavit eos.

*Let them give thanks whom the Lord has redeemed  
and delivered from the hand of the enemy;  
and gathered them out of the lands.*

7. **Sicut cervus**

Sicut cervus desiderat ad fontes aquarum,  
ita desiderat anima mea, ad te, Deus.  
Amen.

*Like the heart desires the waterbrooks:  
so longs my soul after you, O God.  
Amen.*

8. **I saw the Lord**

In the year that King Uzziah died  
I saw also the Lord sitting upon a throne,  
high and lifted up,  
and his train filled the temple.

Above him stood the Seraphim:  
each one had six wings;  
with twain he covered his face,  
and with twain he covered his feet,  
and with twain he did fly.  
And one cried unto another and said:  
'Holy, Holy, Holy is the Lord of hosts;  
the whole earth is full of his glory.'  
Sanctus, Sanctus, Sanctus.  
And the posts of the door moved  
at the voice of him that cried,  
and the house was filled with smoke.

Then said I, Woe is me! for I am undone;  
because I am a man of unclean lips,

and I dwell in the midst of a people  
of unclean lips.  
For mine eyes have seen the King,  
the Lord of hosts.  
Then flew one of the seraphim unto me,  
having a live coal in his hand,  
which he had taken with the tongs from off  
the altar:  
and he laid it upon my mouth, and said:  
Lo, this hath touched thy lips  
and thine iniquity is taken away;  
and thy sin is purged.

Also I heard the voice of the Lord, saying:  
whom shall I send?  
Who will go for us?  
Then said I, Here am I; send me.

10. **Adam lay ybounden**

Adam lay ybounden,  
Bounden in a bond;  
Four thousand winter  
Thought he not too long.

And all was for an apple,  
An apple that he took,  
As clerkes finden  
Written in their book.

Ne had the apple taken been,  
The apple taken been,  
Ne had never Our Lady  
A been heavene queen.

Blessed be the time  
That apple taken was,  
Therefore we moun singen,  
Deo gracias!

**11. I sing of a maiden**

I sing of a maiden that is makeless  
King of all kings to her son she ches.

He came all so still where his mother was,  
As dew in April that falleth on the grass.

He came all so still to his mother's bower,  
As dew in April that falleth on the flower.

He came all so still where his mother lay,  
As dew in April that falleth on the spray.

Mother and maiden was never none but she;  
Well may such a lady Godès mother be.

**12. Angelus ad Virginem**

Angelus ad Virginem  
subintrans in conclave  
Virginis formidinem  
demulcens inquit: 'Ave!  
Ave, Regina virginum:  
caeli terraeque Dominum  
concipies et paries intacta  
salutem hominum,  
tu porta caeli facta  
medela criminum.'

*The angel stealing  
into her chamber,  
mollifying the Virgin's fear,  
said to her, 'Hail!  
Hail, Queen of virgins:  
you will conceive the Lord of heaven  
and earth and give birth, while  
still a virgin, to the salvation of  
humankind; you will be made the gate  
of heaven, the cure of sins.'*

'Quomodo conciperem  
quae virum non cognovi?  
Qualiter infringerem  
quod firma mente vovi?'  
'Spiritus Sancti gratia  
perficiet haec omnia;  
ne timeas, sed gaudeas, segura  
quod castimonia  
manebit in te pura  
Dei potentia.'

Ad haec virgo nobilis  
respondens inquit ei:  
'Ancilla sum humilis  
omnipotentis Dei.  
Tibi caelesti nuntio,  
tanti secreti conscio  
consentiens et cupiens videre  
factum quod audio;  
parata sum parere  
Dei consilio.'

Angelus disparuit,  
et statim puellaris  
uterus intumuit  
vi partus virginalis.  
Qui circumdatus utero  
novum mensium numero;  
hinc exiit, et iniit conflictum,  
affigens humero;  
Crucem qua dedit ictum  
hosti mortifero.

*'How could I conceive,  
who have never known a man?  
How could I break  
what I with firm mind have vowed?'*  
*'The grace of the Holy Spirit  
shall carry out all these things.  
Be not afraid, but rejoice, free from  
care since your chastity  
will remain unstained in you  
through the power of God.'*

*To this, the noble Virgin,  
replying, said to him:  
'I am the lowly maidservant of  
almighty God.  
To you, heavenly messenger,  
privy to so great a secret,  
I give my consent, and I desire to see  
done what I hear;  
I am ready to obey  
God's plan.'*

*The angel disappeared,  
and immediately the girl's  
womb swelled with the force  
of the maiden's pregnancy.  
He, after being wrapped in the womb  
for nine months in number,  
left it and began the struggle,  
fixing to his shoulder  
the Cross, with which he dealt a blow  
to the deadly enemy.*



Eia Mater Domini,  
quae pacem reddidisti  
angelis et homini,  
cum Christum genuisti!  
Tuum exora Filium  
ut se nobis propitium  
exhibeat et delet peccata:  
praestans auxilium  
vita frui beata  
post hoc exsilium.

*Hail, Mother of our Lord,  
who brought back peace  
to angels and to humankind  
when you gave birth to Christ!  
Pray your son  
that he may show us favour  
and destroy sin,  
giving us help  
to enjoy the blessed life  
after this time of exile.*

13. **Ave maris stella**

Ave maris stella,  
Dei Mater alma,  
atque semper Virgo,  
felix caeli porta.

*Hail, O star of the ocean,  
God's own mother blest,  
ever sinless Virgin,  
gate of heavenly rest.*

Solve vincla reis,  
profer lumen caecis.  
Mala nostra pelle,  
bona cuncta posce.

*Break the sinners' fetters,  
make our blindness day.  
Chase all evils from us,  
for all blessings pray.*

Monstra te esse matrem:  
sumat per te preces,  
qui pro nobis natus,  
tulit esse tuus.

*Show thyself a mother,  
may the word divine  
born for us thine infant,  
Hear our prayers through thine.*

Vitam praesta puram,  
iter para tutum,  
ut videntes Jesum  
semper collaetemur.

*Keep our life all spotless,  
make our way secure  
till we find in Jesus,  
joy for evermore.*

Sit laus Deo Patri,  
summo Christo decus,  
Spiritus Sancto,  
tribus honor unus. Amen.

*Praise to God the Father,  
honour to the Son,  
in the Holy Spirit,  
be the glory one. Amen.*

**14. A Hymn to St Etheldreda**

Ave Sancta Etheldreda  
Virgo Regina  
ora pro nobis Deum  
pia patrona.

*Hail Saint Etheldreda,  
Virgin and Queen,  
O holy patroness,  
pray for us to God.*

Fortem virili pectore  
laudemus omnes feminam  
quae sanctitatis gloria  
ubique fulget inclyta.

*Let all praise the womanly strength  
in your strong heart,  
the glory of your holiness  
shines all around.*

Deo Patri sit gloria  
eiusque soli Filio  
cum Spiritu Paraclito  
nunc et per omne saecula. Amen.

*Glory be to the Father,  
and his only Son  
with the Holy Spirit,  
now all through all ages. Amen.*

**15. Vidi aquam**

Vidi aquam egredientem de templo,  
a latere dextro, alleluia:  
et omnes, ad quos pervenit aqua ista,  
salvi facti sunt et dicent, alleluia.

*I saw water flowing from the temple,  
on the right side, alleluia:  
and all to whom that water came  
have been saved, and they will say, alleluia.*

**17. A Prayer of St Thérèse**

Pain vivant de la foi,  
céleste nourriture.  
Ô mystère d'amour.  
Mon pain de chaque jour Jésus, c'est toi.

*Living bread of faith,  
celestial food.  
O mystery of love.  
Jesus, you are my daily bread.*

**The Oratory Mass**

See tracks 2-5

22. **Te lucis ante terminum**

Te lucis ante terminum,  
rerum creator, poscimus,  
ut solita clementia,  
sis praesul ad custodia.

*Before the ending of the day,  
creator of the world, we pray,  
that with thy wonted favour thou  
wouldst be our guard and keeper now.*

Procul recedant somnia,  
et noctium phantasmata:  
hostemque nostrum comprime,  
ne pollutantur corpora.

*From all ill dreams defend our eyes,  
from nightly fears and fantasies;  
tread under foot our ghostly foe,  
that no pollution we may know.*

Praesta, Pater piissime,  
Patrique compar unice,  
cum Spiritu Paraclito,  
regnans pre omne saeculum.  
Amen.

*O Father that we ask be done,  
through Jesus Christ, thine only son;  
who, with the Holy Ghost and thee,  
doth live and reign eternally.  
Amen.*

**The St John's College Service**23. **Magnificat**

My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded:  
the lowliness of his handmaiden.  
For behold, from henceforth:  
all generations shall call me blessed.  
For he that is mighty hath magnified me:  
and holy is his Name.  
And his mercy is on them that fear him:  
throughout all generations.

He hath shewed strength with his arm:  
he hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seat:  
and hath exalted the humble and meek.  
He hath filled the hungry with good things:  
and the rich he hath sent empty away.  
He remembering his mercy hath holpen his servant Israel:  
as he promised to our forefathers, Abraham and his seed for ever.  
Glory be to the Father, and to the Son:  
and to the Holy Ghost;  
as it was in the beginning, is now, and ever shall be:  
world without end. Amen.

24. **Nunc dimittis**

Lord, now lettest thou thy servant depart in peace:  
according to thy word.  
For mine eyes have seen: thy salvation;  
Which thou hast prepared: before the face of all people;  
To be a light to lighten the Gentiles:  
and to be the glory of thy people Israel.  
Glory be to the Father, and to the Son:  
and to the Holy Ghost;  
as it was in the beginning, is now, and ever shall be:  
world without end. Amen.



## THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE

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The Choir of Gonville & Caius College, Cambridge, is one of the UK's leading collegiate choirs. The twenty-four singers and two organ scholars, under the direction of the organist and composer Matthew Martin, perform a wide range of sacred and secular choral music. Alongside familiar repertoire from the Anglican choral tradition and beyond, the choir sings much new music and has commissioned works by composers such as Francis Grier, Robin Holloway (a Fellow at Caius), Sir James MacMillan, Judith Weir, Julian Anderson and Cheryl Frances-Hoad (a Caian).

The Choir sings regular Chapel services during the University term and has a busy schedule of additional activities including concerts, recordings and BBC broadcasts. The Choir has travelled extensively abroad, performing at a variety of venues ranging from major concert halls to universities, cathedrals and churches in Europe, America and Asia, often in connection with other professional ensembles such as Northern Ireland Opera, Philharmonia Baroque Orchestra of San Francisco, Malaysian Philharmonic Orchestra and Orchestre National Bordeaux Aquitaine.

The Choir's recordings have often specialized in the re-discovery of forgotten choral repertoires, including previously unpublished music from within the English choral tradition and beyond, as well as championing new music by British composers such as Judith Weir and Julian Anderson. Their debut album for Linn – *Philips & Dering: Motets* – was released in 2023 to critical acclaim.

## **MATTHEW MARTIN** director

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Matthew Martin is Precentor and Director of College Music at Gonville & Caius College, Cambridge. He read Music at Magdalen College, Oxford, before studying at the Royal Academy of Music and (privately) under Marie-Claire Alain in Paris. From 2015 to 2020 he was Director of Music at Keble College, Oxford, and Artistic Director of the Keble Early Music Festival.

Matthew spent much of his early life immersed in cathedral music and in 2010, after six years as Assistant Master of Music at Westminster Cathedral, he decided to focus more on composition. Since then he has been commissioned to write music for many leading ensembles. He won the Liturgical category in the 2013 Ivors Composer Awards, and the first album of his choral music (*Jubilate Deo*) was recorded by Daniel Hyde and the Choir of Magdalen College, Oxford.

He has written for the Cheltenham Music Festival (Trumpet Sonata) and The Tallis Scholars (Lamentations of Jeremiah). His Rose Magnificat for Paul McCreech and the Gabrieli Consort & Players won the Choral category in the 2019 BBC Music Magazine Awards. In 2019, he was asked to write a festival anthem (*In the midst of thy temple*) for the choir of Westminster Abbey, marking the 750<sup>th</sup> anniversary of its refounding, and a test piece for organ (*Triptych*) for the 2019 St Albans International Organ Competition. He was commissioned to write a new carol (*Angelus ad Virginem*) for the 2022 Festival of Nine Lessons and Carols at King's College, Cambridge.

# THE CHOIR OF GONVILLE & CAIUS COLLEGE, CAMBRIDGE

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## **SOPRANO**

Hannah Brooks-Hughes  
Emily Callow\*  
Amy Howell\*  
Grace Landgrebe  
Anna Mullock  
Butterfly Paterson\*  
Sophie Rogan  
Gemma Taylor  
Hannah Wilkie  
Laura Wood

## **ALTO**

Lucy Evans  
Fiammetta Fuller Gale\*  
Heidi Homewood\*  
Freddie Lindsey-Coombs\*  
Nathan Mercieca  
Louis Pettitt\*

## **TENOR**

Finlay A'Court  
Toby Barnett\*  
Seb Blount  
Oliver Dickie  
Tanay Vajramani  
Hugo Williamson\*

## **BASS**

Jacob Carey  
Harry Elliot\*  
Xoan Elsdon  
Robert Henderson\*  
Oliver Merriman\*  
Orlando Oliver

## **ORGAN**

Kyoko Canaway<sup>6, 8, 13, 14, 22</sup>  
Tamas Slater<sup>11, 18-21</sup>  
Martin Baker<sup>1-5, 23-24</sup>

\* solo



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