

STOUR MUSIC 2021



'Super-Excellent'

Martha McLorinan - *mezzo-soprano*

Nicholas Mulroy - *tenor*

Matthew Long - *tenor*

Greg Skidmore - *baritone*

Frederick Long - *bass*

The 24 (University of York)

English Cornett & Sackbut Ensemble

Robert Hollingworth

conductor

Sponsored by

James & Jane Loudon

Saturday 19th June

6 & 8pm

BOUGHTON ALUPH CHURCH

Programme

- Giovanni Gabrieli (c.1514-1612) – Buccinate
- Joan de Cererols (1618-76) – Missa Batalla (Kyrie/Gloria)
- Alessandro Grandi (1586-1630) – O Intemerata
- Juan de Araújo (1646-1712) – Dixit Dominus *a 11*
- Anon – Canzon *a 6*
- Palestrina/Bovicelli – Ave verum corpus
- Edmund Hooper (c.1513-1621) – O God of Gods
- Heinrich Schütz (1585-72) – Fili mi Absalon
- Giovanni Gabrieli – In Ecclesiis (completed H.Keyte)

Performers

Martha McLorinan – *mezzo-soprano*
Nicholas Mulroy, Matthew Long – *tenor*
Greg Skidmore – *baritone*
Frederick Long – *bass*

William Lyons – *Dulcian, curtal, shawm*
Nicholas Perry – *Dulcian, curtal, shawm, cornett*
Lynda Sayce, Eligio Quinteiro – *chitarrone, guitar*
James Johnstone, Catherine Pierron – *organ*

English Cornett & Sackbut Ensemble

Gawain Glenton, Conor Hastings – *cornetto*
Emily White, Tom Lees, George Bartle, Miguel Tantos Sevillano – *sackbut*
Adrian France, Adam Crighton – *Bass sackbut*

Singers and ex-members from 'The 24' (University of York)

Soprano

Imogen Creedy, Anna Claire Golitizin, Eleanor Hunt,
Ailsa Campbell, Eleanor Bray

Alto

Anna Palethorpe, Solomon Hayes, Helena Cooke, Finn Lacey

Tenor

Ed Lambert, Jack Harberd, James Wells

Bass

Freddie Foster, David Valsamidis, Ben Rowarth, Sam Gilliatt,
George Cook, Phil Normand

Programme Note

In 1608 the great travel writer Thomas Coryat visited Venice, writing about the experience in his 'Coryat's Crudities', notably recounting a musical entertainment at the confraternity of St Roch.

“The third feast was upon Saint Roches day being Saturday and the sixth day of August, where I heard the best musicke that ever I did in all my life both in the morning and the afternoone, so good that I would willingly goe an hundred miles afoote at any time to heare the like. The place where it was, is neare to Saint Roches Church, a very sumptuous and magnificent building that belongeth to one of the sixe Companies of the citie. This feast consisted principally of Musicke, which was both vocal and instrumental, so good, so delectable, so rare, so admirable, so **super-excellent**, that it did even ravish and stupifie all those strangers that never heard the like. But how others were affected with it I know not ; for mine owne part I can say this, that I was for the time even rapt up with Saint Paul into the third heaven. Sometimes there sung sixeteene or twenty men together, having their master or moderator to keepe them in order ; and when they sung, the instrumental musitians played also.”

That's a good attempt to put into words what it must have felt like to have been at such a musical feast, especially when you had heard nothing like it before. Perhaps Giovanni Gabrieli was in charge, the cream of Venice's singers and players taking part, musical extravagance of the richest sort.

It seems perverse to attempt a programme of such music at a time like this but take it as a form of asserting one's humanity in the face of the pandemic, against the restrictions that Brexit is now causing to musicians – and also as a memory of the plague that visited Venice in the 16th and 17th centuries, carrying off musicians in its number of course.

While our programme starts and finishes in early 17th century Venice – the home of grand multi-choir music – it also takes in Germany, Catalunia, Mexico – and even dull old England.

Joan Cererols seems to have spent his whole life at the monastery of Montserrat, first as a choirboy, then from 6 September 1636 as a novice and finally as a monk, probably responsible for directing the musical life of the monastery. He played the organ, harp and violin family instruments and was held in such high regard that for some years a responsory was sung in his honour on the anniversary of his death. It's unclear what the 'battle' nature of this piece is – and others like it. Pieces modelled on Janequin's 'Battle' chanson were common in the previous century (including a Mass by Guerrero) but this mass doesn't obviously quote Janequin. Instead the sheer joy of antiphony is present in the constant throwing of phrases from one choir to another and the delightful syncopated rhythms following the stress of the words, notably on 'bonae voluntatis'.

Born in 1648 in Spain, Juan de Araújo moved early in his life to South America and worked in modern day Bolivia and Peru. He wrote sacred villancicos in great number and was apparently a very good trainer of boys' voices. Our edition of his 11-part *Dixit Dominus* is by Jeffrey Skidmore (recorded on 'Fire Burning in Snow' on Hyperion) and features more vivid individual part writing, with larger ranges, but also use of slowed down plainchant as a *cantus firmus* for the other lines to be wrapped around. Listen out also for some lively rhythms, probably inspired by native secular music and also featured in his own *jácaras*.

The English are often carelessly accused of missing out on multi-choir music, the 'odd exception' being Tallis' 'Spem' and Gibbons' 'O Clap your hands'. But this fails to take into account the daily dialogue that was any church service with a choir split over the two sides of the chancel, *Decani* and *Cantoris* (*Cant & Dec...*). Byrd's *Great Service* is in fact a surround-sound extravaganza for the very few people who would be in a position to enjoy it. Yet the extended passage of antiphonal echoes with which Edmund Hooper stages a *coup de théâtre* in the final chorus of 'O God of gods' is of a different order, worthy of Saint Mark's Venice and unprecedented for scale in other English sacred music of its period - if 'sacred music' is what this really is, and thereby hangs a question. Taking for its opening text the 'Hymn inauguratory for his Majestie' by Sir George Buc, published in 1605, the work is ostensibly a celebration of the accession to the English throne of James VI of Scotland, who acceded in 1603 as James I of England. It survives only in choir part-books as one of the largest examples of a 'verse anthem', that peculiarly English musical form, arguably one of the most powerful artistic creations of the English Reformation, in which verses for solo voices alternate with sections of chorus in a *quasi* theatrical manner, enabling the listener to be both swayed by the persuasive rhetoric of the protagonists and invited to join in communal affirmation. As a piece primarily designed for the church usage that its *Decani/Cantoris* format would suggest, it gets off to an odd start with the polytheistic tone of its opening line, which would not have impressed the Calvinist wing of the clerical establishment. As its verses progress, the many political references - "sceptre", "Empire" and "Great Brittany" (the earliest musical setting of this phrase?) - suggest that what we have is a work originally intended for a court occasion and later adapted for church. Perhaps it is best regarded as a kind of choral masque, in which James proposes to bring 'peace and joy' to all and (by indirect suggestion) Union to Scotland and England. Hooper gives form to James's grand project by means of a brilliant musical metaphor, whereby the chorus both expands from five into six parts and divides into distinct, antiphonal halves for a paraphrase of psalm 150, its catalogue of musical instruments being bounced from one side to the other in joyous praise. Then, finally, the two are brought together in 'Alleluia, Amen': crowning Union now complete, if only symbolically.

The climax of the concert is a well-known piece of Giovanni Gabrieli but in more opulent clothes than you might recognise. In published form the piece exists as two main groups: a flashy group of cornetts and sackbuts with two singers, and a

‘cappella’ – a regular 4-part choir – and two solo voices. But the piece was published *after* Gabrieli’s death, and even at the time, Michael Praetorius noted that there seemed to be choirs missing in the print. Cue Hugh Keyte, who has enlarged the two solo voices to two groups of five voices and instruments. He writes that ‘The recovery process has often felt semi-automatic, as though the rejected parts were phantoms jostling at my elbow, eager to be resuscitated. Once ‘Choirs’ III and IV are ‘restored’, intractable problems of balance disappear, great tracts of integral imitation are recovered, and the full splendour of this late masterwork is revealed. Nowhere else does Gabrieli exhibit quite such formal mastery, manipulating discrete blocks of polyphony with the classical assurance of his contemporary, Palladio, while exploiting a rich, dark tonal palette that recalls the canvases of his fellow member of the San Rocco confraternity, Tintoretto. Ever greater forces are called for in the recurring Alleluia refrain, the final appearance of which has a heaven-storming rhetorical fervour that would remain unmatched until the era of Berlioz.’

Between these multi-choir mammoths, apparently modest miniatures, each of which turns out to be a jewel, acting as an aural sorbet, teasing your ear back to listening in a normal way only to be surprised by the next large-scale work. Grandi worked in Venice as Monteverdi’s deputy, having been a chorister at St Mark’s. His rapturous Marian motet both gives the singer responsibility to declaim the text but at cadences is demanding in its virtuosity. Virtuosity is the hallmark of Bovicelli’s 1594 volume that took top lines of madrigals by Palestrina and others and decorated them, realised here with cornetto on the florid line plus four voices. Finally, Heinrich Schütz, in some ways the real successor to Monteverdi in combination of the miniature and music for grand occasions. Here a lament for bass with preludes and accompaniment for the funereal and sonorous grouping of four trombones.

The anonymous 6-part *Canzon ‘Sire’* was published by the Venetian printer Vincenti in 1588 as part of a collection of 13 instrumental pieces entitled *Canzoni di diversi per sonar*. Most of the pieces (including this one) are near-faithful transcriptions of French vocal pieces. Dalla Casa’s diminution treatise *Il Vero modo di diminuir* includes an ornamented version of the top line of this piece, but Dalla Casa describes it as ‘di Martin Peu d’Argent’ – probably a reference to the French composer Claude Martin. This canzona will form part of ECSE’s upcoming recording of the entire *Canzon di diversi* collection on the Resonus label.

Notes: Robert Hollingworth, William Hunt, Hugh Keyte and Gawain Glenton

Buccinate – Giovanni Gabrieli

Buccinate in neomenia tuba,
in insigni die solemnitate vestrae. Alleluja.
in voce exultationis,
in voce tubae corneae,
exultate Deo adiutori nostro. Alleluja.
Iubilemus Deo in cho in chordis et organo
in tympano et choro.
Cantate et exultate et psallite sapienter.
Alleluia.

*Blow the trumpet in the new moon,
at the sign of your solemn feast day.
With a voice of rejoicing,
with the sound of the trumpet,
rejoice in the Lord our help. Alleluia.
Rejoice in God with strings and organ,
with drum and in chorus.
Sing, rejoice and praise as well as you know how.
Alleluia.*

Missa Batalla (Kyrie/Gloria)

Kyrie

Kyrie eleison. Christe eleison.
Kyrie eleison.

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

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.

*Glory be to God in the highest
And on earth peace to men of goodwill.
We praise You. We bless You.
We adore You. We glorify You.
We give you thanks for Your great glory.*

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Iesu 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, Iesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.

*Lord God, Heavenly King,
Almighty God the Father,
only Son of the Father,
Jesus Christ.
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world;
have mercy on us;
You take away the sins of the world;
receive our prayer;
You sit at the right hand of the Father;
have mercy on us.
For you alone are Holy,
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.

Amen

O Intemerata – Alessandro Grandi

O intemerata et in æternum benedicta, singularis
atque incomparabilis Virgo, Dei genitrix, Maria. O
Maria, Dei genitrix et Virgo gloriosa. O quam
pulchra, o quam suavis, o quam decora, o quam
amabilis, o dulcissima Virgo, o sanctissima mater, o
beatissima Maria, intercede pro nobis apud
Dominum nostrum, Jesum Christum.

O unspotted and for ever blessed, unique and
incomparable virgin Mary, Mother of God. O
Mary, mother of God and glorious Virgin. O
how beautiful, O how sweet, O how comely,
O how amiable, O sweetest Virgin, o most
holy mother, o most blessed Mary, intercede
for us with Jesus Christ, our Lord.

Dixit Dominus – Juan de Araújo

Dixit Dominus Domino meo:

sede a dextris meis donec ponam inimicos
tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus
ex Sion:

dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae:
in splendoribus sanctorum

ex utero ante luciferum genui te.

Iuravit Dominus et non paenitebit eum:

tu es sacerdos in aeternum
secundum ordinem Melchisadech.

Dominus a dextris tuis:

confregit in die irae suae reges.

Iudicabit in nationibus, implebit
ruinas:

conquassabit capita in terra multorum.

De torrente in via bibet:

propterea exaltabit caput.

Gloria Patri...

The Lord said unto my Lord:

*sit thou at my right hand until I make
thine enemies thy footstool.*

*The Lord will send forth the rod of thy strength
out of Sion*

rule thou in the midst of thine enemies.

*Thine is the sovereignty in the day of thy power:
in the beauties of holiness I have borne thee
from the womb before the morning star.*

*The Lord hath sworn and will not repent:
thou art a priest for ever*

after the order of Melchisadech.

*The Lord at thy right hand hath broken
kings in his day of wrath.*

*He will judge the nations, he will fill them
with ruins:*

he will break their heads in the populous land.

*He will drink of the wayside stream:
therefore shall he lift up his head.*

Glory be to the Father...

Palestrina/Bovicelli – Ave verum corpus

Ave verum Corpus, natum de Maria Virgine Vere passum immolatum in cruce pro homine: cuius latus perforatum, unda fluxit sanguine: Esto nobis praegustatum in mortis examine. O dulcis, O pie, O Jesu Fili Mariae, miserere mei. Amen.	<i>Hail, true Body, born of Mary the Virgin, truly suffering and sacrificed on the cross for man; whose side, pierced, gushed forth blood Be to us a foretaste in death's trial. O sweet, O holy, O Jesu, Son of Mary,</i>
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O God of gods - Edmund Hooper

O God of gods, O King of kings
Eternal Father of all things,
In heaven above and everywhere
By whom all kings their sceptres bear
Great God of James our blessed king
Who peace and joy to us did bring

Whom thou a chief and royal guide
Didst for our guideless troops provide

Now we beseech thee, mighty Lord
To us such heavenly grace afford
That this unite united monarchy
This empire of Great Brittany
To thy high pleasure consecrate
May so long bless his royal state
That finally it be not done
Till the great coming of thy Son.

And that his health, his joys, his peace
May as his reign and years increase.

To the almighty Trinity
Three persons in one Deity
Most bright and glorious in heaven
All praise all thanks, all laud be given

With organs, trumpets and with flutes
With cornetts, clarons and with lutes
With harps, with cymbals and with shawms
With sacred anthems, hymns and psalms
With notes of Angels and of men
Sing Alleluia, Amen.

Fili mi Absalon – Heinrich Schütz

Fili mi, Absalon,	<i>My son, Absalom.</i>
Quis mihi tribuat, ut ego	<i>would God I had</i>
moriar pro te!	<i>died for thee.</i>

In Ecclesiis – Giovanni Gabrieli

In ecclesiis benedicite Dominum, alleluia.	<i>Bless the Lord in his holy temples, alleluia.</i>
In omni loco dominationis benedic, anima mea, Dominum, alleluia.	<i>In every place of his dominion, O my soul, bless thou the Lord, alleluia.</i>
In Deo salutari meo et Gloria mea: Deus auxilium	<i>In God is my well-being and my glory: God is my helper,</i>
meum, et spes mea in Deo est, alleluia.	<i>and in God is my trust, alleluia.</i>
Deus noster, te invocamus, te declaramus, te adoramus: libera nos, salva nos, vivifica nos.	<i>Our God, we call upon thee, we proclaim thee, we worship thee: free us, save us, renew us.</i>
Deus adiutor noster in aeternum, alleluia.	<i>God is our helper for ever, alleluia</i>

Biographies

Martha McLorinan trained at the Royal Welsh College of Music and Drama, and has won prizes at the Thelma King Award and Royal Overseas League. Solo oratorio highlights include Bach's St. John Passion at Zarayadye Concert Hall, Moscow (The Taverner Consort/Andrew Parrott), St. Matthew Passion at St. John's Cathedral, Malta (OAE/John Butt), Magnificat at Snape Maltings (Les Siecles/Francois Xavier-Roth), B Minor Mass at the British Museum (AAM/Nigel Short), Handel's Messiah at Symphony Hall (CBSO/Simon Halsey) and Haydn's Harmoniemesse at the Muziekgebouw, Amsterdam (The Sixteen/Harry Christophers). Opera roles include Lotinka (Dvorak's the Jacobin) and The Notary's wife (Strauss' Intermezzo) for Buxton Festival Opera, First Witch (Purcell's Dido and Aeneas) at the Royal Festival Hall (London Philharmonic Orchestra/Sir Roger Norrington) and Second Witch at Wigmore Hall (Trevor Pinnock and friends), and La Messaggera and Proserpina Monteverdi's L'Orfeo (i fagiolini/Robert Hollingworth) at the Swidnica and Cheltenham festivals. Her discography includes Garcia's Missa Pastoril (Ex Cathedra/ Jeffrey Skidmore, Hyperion) and Bingham's The Drowned Lovers (Tenebrae/Nigel Short, Bene Arte) and Byrd 1588 (Fretwork/ David Skinner, Resonus). Future plans include a recording of songs by Alec Roth with the Sacconi Quartet.

Born in Liverpool, **Nicholas Mulroy** studied at Clare College Cambridge and Royal Academy of Music. He regularly appears with leading ensembles throughout Europe, including Monteverdi Choir with Sir John Eliot Gardiner, Les Musiciens du Louvre with Marc Minkowski, Les concerts d'Astrée with Emmanuelle Haïm, Gabrieli Consort with Paul McCreech, and Dunedin Consort with John Butt, as well as concerts with Orchestra of the Age of Enlightenment, Koelner Akademie, Staatskapelle Dresden, Royal Scottish National Orchestra, English Chamber Orchestra, BBC Philharmonic, BBC Proms, Copenhagen Philharmonic, Wroclaw Philharmonic and Spitalfields Festival. Other conductors he has worked with include Laurence Cummings, Jordi Savall, Trevor Pinnock, Sir Colin Davis and Nicholas Kraemer.

On stage he has worked with Glyndebourne Festival Opera and on Tour, Opéra Comique Paris, Théâtre Capitole de Toulouse and at the Opéra de Lille.

Recordings include a Gramophone Award-winning Messiah with Dunedin Consort on Linn, and releases with Exaudi on NMC, King's Consort on Hyperion and I Fagiolini on Chandos. He recently featured on two versions of the *St John Passion* singing the arias for Stephen Layton/Polyphony on Hyperion and Evangelist and arias for John Butt/Dunedin Consort on Linn.

In November 2020, he was appointed Associate Director of the Dunedin Consort, marking a new chapter in his nearly 20 years of collaboration with the ensemble.

Matthew Long has appeared as a soloist with many of the UK leading ensembles, including The Orchestra of the Age of Enlightenment, The English Concert, The Hanover Band, The Bournemouth Symphony Orchestra and the London Philharmonic Orchestra. He made his operatic debut in 2008, creating the role of Michael in Tod Machover's opera, *Skellig*, with Northern Sinfonia at The Sage, Gateshead. Recent highlights have included Bach, St. Matthew Passion arias for the Boston Handel and Haydn Society; Britten, War Requiem for Jonathan Willcocks in Salisbury Cathedral; Monteverdi, 1610 Vespers, at the Royal Albert Hall; a recording of David Matthews, Vespers, with the Bournemouth Symphony Orchestra and The Bach Choir with David Hill and the premiere performance of David Goode's, Blitz requiem, at St Paul's Cathedral, London with The Bach Choir.

In spring 2015 Matthew released his debut solo recording, *Till the Stars Fall* recorded at the famous Abbey Road Studios with the London Philharmonic Orchestra, pianist Malcolm Martineau and guitarist Rufus Miller. Exquisite songs from the English song repertoire by Butterworth, Quilter, Vaughan Williams and Finzi sit alongside the folk songs of England, Ireland, Scotland and Wales in this refreshing portrayal of some of Britain and Ireland's finest music.

www.matthew-long.co.uk.

Born and brought up in Canada, **Greg Skidmore** achieved a First in Music at Royal Holloway College, was a Choral Scholar at Wells Cathedral, and a Lay Clerk at Gloucester Cathedral and Christ Church Cathedral in Oxford. Recent and upcoming solo engagements include Bach's St. Matthew and St. John Passions with Ex Cathedra; Handel's *Messiah* with the Irish Baroque Orchestra; Purcell's *Fairy Queen* with the Gabrieli Consort; and his Royal Albert Hall debut alongside ballet dancer Carlos Acosta. Equally comfortable in ensemble singing, he appears with The Tallis Scholars, I Fagiolini, Alamire, Eric Whitacre Singers, and many others. His burgeoning conducting career has seen him give workshops in the UK, France, Canada, and Australia, and he recently completed extended coaching projects at the University of York and the Guildhall School of Music and Drama. He is founding Musical Director of The Lacock Scholars, one of the UK's premier amateur consorts. In 2018, he founded the annual Canadian Renaissance Music Summer School, and also runs a performing arts promoter in his local area called Sounds of Southfields. www.gregskidmore.co.uk

Frederick Long trained at the Royal Academy of Music and the National Opera Studio. He started his operatic career at Glyndebourne and has since been engaged by major houses including ENO, WNO, Opera North and the Royal Opera, Covent Garden. Recent performances for English Touring Opera as the magician Isménor in Rameau's *Dardanus*, the Sorceress in *Dido and Aeneas*, and Guglielmo in *Così fan tutte*, received widespread critical acclaim.

A versatile musician, Frederick is also in demand on the concert platform where his rich timbre and substantial range suit much of the great oratorio repertoire, from the Bach Passions through Mendelssohn's Elijah, the Verdi Requiem, and Elgar's The Kingdom. He hugely enjoys collaborative music-making, and has been invited to sing with some of the UK's leading ensembles, including Stile Antico, Solomon's Knot and I Fagiolini. Having made his debut at Stour last year, he's absolutely delighted to be back!

The English Cornett & Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to its recital work, the ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The Marian Consort, Westminster Cathedral Choir, and is a regular at major festivals. ECSE is in demand as a recording ensemble, contributing to Gramophone Award-winning discs such as *The Spy's Choirbook* (Obsidian) in 2015, and the monumental Striggio mass in 40 parts *Missa ecco si beato giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music 2011 and also the Diapason d'Or).

ECSE celebrated its 25th anniversary in 2018 with a solo CD on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I*. The ensemble also commissioned works from composer Andrew Keeling, and gave a recital for BBC Radio 3 as part of the NCEM/Radio 3 Young Composer Award. 2019 saw The English Cornett & Sackbut Ensemble performing across the UK in York, London, Warwick, Durham, Exeter, Stour, and abroad in Ireland and Slovenia. As the world returns to some sort of post-coronavirus normality in 2021 and 2022, ECSE will make return visits to Ireland, take part in a performance of *Monteverdi's Vespers of 1610* in St Marks' basilica alongside The Taverner Consort (dir. Andrew Parrott) and visit Moscow with The Tallis Scholars celebrating the music of Giovanni Gabrieli.

The 24 is the University of York's chamber choir (conducted by Robert Hollingworth) and has collaborated with I Fagiolini on several projects. Due to current restrictions, tonight's performers are ex-members or current members who are also professional singers.

In 2018/19, the choir performed Duarte Lôbo's 6-voice Requiem (1639), works by Obrecht, Ockeghem, Taverner, Cornyshe, Stravinsky, Tippett, Pärt, Swayne, Roderick Williams, Per Nørgård, Richard Shephard, Elizabeth Maconchy and Stacy Garrop. The choir has also sung Daniel-Lesur's highly demanding *Le cantique des cantiques* for twelve voices (1952) and the UK premiere (60 years on) of Jean Françaix's *Ode à la gastronomie* (1953). The latter was featured on both BBC Radio 3's *The Choir* and *In Tune*.

In 2015, eight graduates of the choir joined I Fagiolini to record the *Daniel-Lesur* for Decca Classics which was released as *Amuse-Bouche*. In November 2016, the

choir joined I Fagiolini again for a major Decca release entitled *Monteverdi – The Other Vespers*, and in August 2015 The 24 was one of three featured choirs at the Association of British Choral Directors' Convention. In spring 2017, the ensemble travelled to Florence to perform Striggio's 40-part Mass with I Fagiolini, one to a part and also with them opened the 2017 York Early Music Festival with a surround-sound 'walk-through' performance of Monteverdi's 1610 *Vespers* in York Minster.