Angel Songs

MOZART • HANDEL • MENDELSSOHN • PURCELL • HAYDN

Choir of Trinity College, University of Melbourne
Michael Leighton Jones
Guardian Angels

BILLY JOEL b.1949 arr. Philip Lawson
1 Lullabye (Goodnight, My Angel) 4’43

ENGELBERT HUMPERDINCK 1854-1921
2 Evening Prayer from Hansel and Gretel 2’01
Siobhan Stagg soprano, Kristy Biber mezzo-soprano

DORIAN LE GALLIENNE 1915-1963
3 Matthew, Mark, Luke and John 1’05

JOHANNES BRAHMS 1833-1897 arr. Michael Leighton Jones
4 Lullaby 2’09

Nativity Angels

TRADITIONAL arr. Andrew Carter
5 Angelus ad virginem (The angel came to the Virgin) 3’30

TRADITIONAL arr. Paul Trepte
6 Les anges dans nos campagnes (Angels we have heard on high) 3’50
Australian Chamber Brass Ensemble (Mark Fitzpatrick, Huw Dann trumpet, Andrew Young horn, Kieran Conrau trombone, Jonathon Woods tuba)

DAVID WILCOCKS b.1919
7 Starry Night 4’57
Rachel Landgren soprano, Julien Robinson baritone, Timothy Reynolds tenor

Concert Angels

HENRY PURCELL 1659-1695 arr. Michael Leighton Jones
12 Hark! The Echoing Air from The Fairy Queen 3’16
Mark Fitzpatrick trumpet, Michelle Wood cello

GEORGE FRIDERIC HANDEL 1685-1759 arr. Michael Leighton Jones
13 Waft Her, Angels, through the Skies from Jephtha 4’58
Lerida Delbridge violin I, Rochelle Bryson violin II, Justin Williams viola, Michelle Wood cello

JOSEPH HAYDN 1732-1809
14 The Lord is Great from The Creation 3’10
Siobhan Stagg soprano, Timothy Reynolds tenor, Julian Robinson baritone

FELIX MENDELSSOHN 1809-1847
15 Denn er hat seinen Engeln befohlen über dir (For he shall give his angels charge over thee) from Elijah 3’32

GWILYM BEECHEY b.1938
8 The Linden Tree Carol 2’40
Kristy Biber soprano

JOHN RUTTER b.1945
9 Candlelight Carol 4’26
Delyth Stafford harp, Sylvie Leprohon flute, Stephen Robinson oboe, Lerida Delbridge violin I, Rochelle Bryson violin II, Justin Williams viola, Michelle Wood cello, Stuart Riley double bass

HERBERT HOWELLS 1892-1983
10 Come Sing and Dance 4’14

GIOVANNI PIERLUIGI DA PALESTRINA 1525/6-1594
11 Hodie Christus natus est (Today Christ is born) 2’37

HERBERT HOWELLS 1892-1983
8 Come Sing and Dance 4’14

HANS ZANDER 1882-1968
6 Starry Night from The Creation 6’25
Rachel Landgren soprano, Julien Robinson baritone, Timothy Reynolds tenor

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Hebe deine Augen auf (Lift thine eyes) from Elijah 2’02
Sacred Angels

CÉSAR FRANCK 1822-1890

Panis angelicus (Bread of angels) 4'21

WILLIAM HARRIS 1883-1973

Faire is the Heaven 5'37

WOLFGANG AMADEUS MOZART 1756-1791

Laudate Dominum (Praise the Lord) from Solemn Vespers of a Confessor, KV339 4'18

Siobhan Stagg soprano

MAURICE DURUFLÉ 1902-1986

In paradisum from Requiem, Op. 9 3'17

Total Playing Time 70'43

Choir of Trinity College, University of Melbourne
Michael Leighton Jones Director of Music
Jonathan Bradley organ 5, 7, 9, 11, 13, 15, piano 2, 4, 6, harpsichord 8, 10

Angel Songs

How many angels can dance on the head of a pin? This age-old question (not, in fact, attributable to Thomas Aquinas, but more likely coming from the early 17th century) is used to deride those who pose questions that in all likelihood have no provable answer. Whether we believe in the existence of angels or not, people throughout the generations have found comfort in the possibility of a guardian angel, and no Christmas would be complete without the singing of such carols as Hark! The Herald Angels Sing, Angels from the Realms of Glory and The Angel Gabriel from Heaven Came. Ever since theologians began debating the unknowable, composers have found inspiration for writing music about angels; contemporary musicians too have been inspired by them, albeit that their angels are not always of the religious type.

The word ‘angel’ is ultimately from the Greek word angelos, meaning messenger, but angels come in many forms, with many purposes, and are recognised by the Jewish, Christian and Muslim faiths, as well as by many smaller religious groups, both older and more recent. In most Christian art since the fourth century, angels have been depicted with wings, not necessarily as a true representation of their form (for they are more often than not only a disembodied voice), but as a symbol of their sublime nature.

Traditionally, there are nine Choirs (levels) of Angels: Seraphim, Cherubim, Thrones, Dominions, Virtues, Powers, Principalities, Archangels, and just plain old Angels. Although the Bible mentions the seraphim as the guardians around God’s throne (Isaiah 6:1–7) and the cherubim are thought to be the celestial attendants of the Apocalypse (Revelation 4–6), it is the archangels and other angels who are the messengers of God: only Michael is actually mentioned by name as an archangel (Daniel 10:13). Of the other archangels recognised through theological scholarship, Gabriel is identified as the Angel of the Annunciation who delivers to Mary the news that she will give birth to a son named Jesus (Luke 1:26–38). Uriel is mentioned as an archangel in the apocryphal Book of Esdras (2 Esdras 4:36) and in the Book of Enoch as the angel sent to warn Noah of the impending flood. Raphael, venerated in the Roman Catholic tradition for his healing powers, also appears in the Apocrypha, binding the fallen angel Azazel and burying him in the desert in the book of Enoch, and curing the eponymous Tobit of his blindness. Gabriel, Uriel and Raphael appear as the solo voices in Haydn’s oratorio The Creation.
The Bible mentions many other encounters with beings most easily thought of as angels, even if, instead of being identified specifically, they are referred to in oblique terms such as ‘a voice from heaven’. Angels deliver our prayers to God, and bring messages to us from God. Angels appear frequently to Old Testament figures such as Abraham, in Genesis 22:11 (And the angel of the Lord called unto him out of heaven), and Elijah, in 2 Kings 1:15 (And the angel of the Lord said unto Elijah, Go down with him: be not afraid of him); Psalm 91:11 has the text set by Mendelssohn in his telling of the Elijah story (‘For he shall give his angels charge over thee, to keep thee in all thy ways’). Angels are less common in the New Testament, but appear in the Book of Revelation (for example, Revelation 20:1, ‘And I saw an angel come down from heaven, having the key of the bottomless pit’).

But it is not only Biblical angels that have been celebrated in music. Apart from the ubiquitous Christmas carol angels bringing comfort and joy, there are many angels called upon to provide help and protection. In particular, there are those invoked by children before they go to bed so that no evil will befall them as they sleep, and those called upon to assist in the passage of the departed to their eternal, heavenly rest. Angels of all shapes and sizes are recorded here, and we took the opportunity when making this recording to celebrate, with their own angel songs, significant anniversaries for four master composers in 2009: the 350th anniversary of the birth of Henry Purcell, 250 years since the death of Handel, 200 years since the death of Haydn, and the 200th birthday of Mendelssohn.

**BILLY JOEL arr. PHILIP LAWSON**

*Lullabye (Goodnight, My Angel)*

The ‘Pop Hit of 1994’ by Billy Joel, Lullabye appeared in 1993 on the album *River of Dreams*, and was released as a single the following year, rising to No. 18 on the US charts. The song was arranged for The King’s Singers in 2002 by Philip Lawson, a member of that group over the past 15 years, and its chief arranger. Unlike most of the other angels on this recording, this angel is a figurative one, an epithet used as a term of endearment for a loved one, in this case Joel’s daughter Alexa, born in 1985. It is possible that at the time the song was written, Joel’s marriage to Alexa’s mother, Christie Brinkley, was beginning to falter, and thus the song is one of assurance and comfort.

**ENGELBERT HUMPERDINCK**

*Evening Prayer*

Humperdinck was appointed Professor at the Frankfurt Conservatory in 1890. He was asked to write some simple songs for a children’s Christmas play being organised by his sister, Adelheid Wette. The texts were based on the Grimm fairytale of Hansel and Gretel. The opera that grew from these songs was premiered in Weimar in 1893, conducted by Richard Strauss, and was an instant success. In Wette’s lighter version of the rather gruesome story, the children sing this prayer, ensuring that while they sleep, the angels will descend to protect them from the unknown evils in the woods.

When at night I go to sleep,
Fourteen angels watch do keep.
Two my head are guarding,
Two my feet are guiding,
Two are on my right hand,
Two are on my left hand,
Two who warmly cover,
Two who o’er me hover,
Two to whom ’tis given
To guide my steps to heaven.

Original German words by Adelheid Wette 1858-1916; English words by Constance Bache 1897-1916.
DORIAN LE GALLIENNE
Matthew, Mark, Luke and John

The Australian composer Dorian Le Gallienne studied with Arthur Benjamin and Herbert Howells at the Royal College of Music, London, in the years just before World War II. He taught at the University of Melbourne Conservatorium, and was music critic for the Age newspaper from 1954 to 1963. He wrote a symphony, several instrumental and vocal works, and a number of film scores. G.F. Northall's English Folk Rhymes of 1892 lists no fewer than twelve different versions of these words, used as a bed-time prayer, from counties all over the south of England.

Matthew, Mark, Luke and John,
Bless the bed that I lie on.
Four corners to my bed,
Four angels 'round my head,
One to watch and one to pray,
And two to bear my soul away.

Words: Anonymous.

JOHANNES BRAHMS arr. MICHAEL LEIGHTON JONES

Lullaby

Brahms published his Wiegenlied or Lullaby, Op. 49 No. 4, in 1868. The first verse, beginning 'Guten Abend, gut’ Nacht, mit Rosen bedacht,' comes from a collection of German folk songs called Des Knaben Wunderhorn (The Youth’s Magic Horn), published by Achim von Arnim and Clemens Brentano in three volumes between 1805 and 1808. The second verse was added by Georg Scherer in 1849.

Good night and sleep well,
With roses around you,
Carnations so red,
Sleep sound in your bed.
When morning will break,
Then you will awake.

English words by Michael Leighton Jones.

TRADITIONAL arr. ANDREW CARTER

Angelus ad virginem

This Medieval carol about the Annunciation dates from before the 13th century, when French Franciscans brought it to England. In its Latin form it was mentioned in Chaucer’s The Miller’s Tale, and a medieval translation beginning ‘Gabriel from Heaven King was to the maide sende’ is found in the Dublin Troper dating from around 1361. The carol The Angel Gabriel from Heaven Came is closely related, being a translation of a Basque carol based on the same Latin original. A one-time bass songman at York Minster, Andrew Carter has written a number of large concert works and innumerable anthems and arrangements, of which his carols are perhaps the best known. Angelus ad virginem is dedicated to Philip Ledger and the Choir of King’s College, Cambridge.

Angelus ad virginem
Subintrans in conclave,
Virginis formidinem
Demulcens inquit Ave.
Ave regina virginum,
Coeli terraeque dominum
Concipies
Et paries
Intacta
Salutem hominum.
Tu porta coeli facta
Medela criminiem:
‘Quomodo conciperem,
Quae virum non cognovi?’
Qualiter infringere
Quae firma mente vovi?’
‘Spiritus sancti gratia
Perficit haec omnia.
Ne timeas,
Sed gaudeas,
Secura,
An angel to the Virgin came,
he bowed to enter her lovely retreat,
calmed her fear with salutation:
‘Hail, Queen of Maidens,
you shall be Mother
of the Lord of Heaven and Earth.
Though yet a Virgin,
you shall conceive
and bear
the Saviour of the World.
Through your intercession, Heaven’s door stands open to all weighed down with guilt.’

‘How may I conceive,
untouched by man?
How am I to violate
my vows of chastity?’
‘By the grace of the Holy Spirit
all this shall be accomplished.
Have no fear,
but rejoice
in the assurance
Les anges dans nos campagnes

Les anges dans nos campagnes
Ont entonné l’hymne des cieux;
Et l’écho de nos montagnes
Redit ce chant mélodieux.

O Mother of Our Lord,
who restored peace
to men and angels
when you bore the Christ:

Les anges dans nos campagnes
Ont entonné l’hymne des cieux;
Et l’écho de nos montagnes
Redit ce chant mélodieux.

Bergers, pour qui cette fête?
Quel est l’objet de tous ces chants?
Quel vainqueur? Quelle conquête
Mérite ces cris triomphants?

Ils annoncent la naissance
Du libérateur d’Israël,
Et pleins de reconnaissance
Chantent en ce jour solennel.

Cherchons tous l’heureux village
Qui l’a vu naître sous ses toits;
Offrons-lui le tendre hommage
Et de nos coeurs et de nos voix!

DANS l’humilité profonde
Où vous paraissiez à nos yeux,
Pour vous louer, Dieu du monde,
Nous redirons ce chant joyeux:

Across the fields celestial song
rang out from angel choirs,

Les anges dans nos campagnes
Ont entonné l’hymne des cieux;
Et l’écho de nos montagnes
Redit ce chant mélodieux.

Bergers, pour qui cette fête?
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Et de nos coeurs et de nos voix!

DANS l’humilité profonde
Où vous paraissiez à nos yeux,
Pour vous louer, Dieu du monde,
Nous redirons ce chant joyeux:

Words: Anonymous, 18th century.

English translation by Joy Littlewood.
Sir David Willcocks is known most famously as the Director of Music (1957–1973) at King’s College, Cambridge, for whose choir he edited and arranged many works. The carol *Starry Night* was written for the College’s Service of Nine Lessons and Carols in 2004, and is dedicated to the Choir and one of Sir David’s successors as Director, Stephen Cleobury. Without a suitable text to set, Willcocks asked his daughter Anne for help in finding one. She returned from the library with a selection, to which she added her own anonymous contribution. Willcocks apparently found out it was hers only after he had selected it from the pile and suggested to her that it was not long enough; Anne quickly added another verse!  

Starry night o’er Bethlehem,  
In a stable watchful eyes,  
Waiting gently, waiting calmly,  
Waiting for a mother’s cries.  
ALLELUIA, ALLELUIA, ROSA SINE SPINA [rose without a thorn],  
ALLELUIA, ALLELUIA, GRATIA DIVINA [by divine grace].

Holy maid in Bethlehem,  
Strong and trusting, so serene.  
Angel voices, soaring upwards,  
Greet the birth to this fair queen.  
ALLELUIA, ALLELUIA, VELUT MARIS STELLA [like a star of the sea],  
ALLELUIA, ALLELUIA, PARENS ET PUella [mother and maiden].

Shepherds near to Bethlehem  
See the angels fill the sky,  
Hasten now towards the wonder,  
Find the king from heaven on high.  
ALLELUIA, ALLELUIA, O LUX BESSlissima [most blessed light],  
ALLELUIA, ALLELUIA, CORDIS INTIMISSIMA [most profound of the heart].

Holy child in Bethlehem,  
Cradled in a manger poor,  
Star above proclaims the story:  
ALLELUIA, ALLELUIA, O PATER PAUPERUM [father of the poor],  
ALLELUIA, ALLELUIA, PACE IN AETERNUm [peace for ever more].

Words by Anne Willcocks b.1955 © Oxford University Press 2005. Words reproduced by permission. All rights reserved.

Gwilym Beechey

The Linden Tree Carol

Written by the English musicologist, organist and composer Gwilym Beechey, this delightful carol was first performed by the Choir of King’s College, Cambridge, at the Festival of Nine Lessons and Carols in 1977. A translation by the Reverend George Radcliffe Woodward (famous for writing *Ding Dong, Merrily on High*) of the 14th-century German carol *Es stot ein Lind in Himmelreich*, the English words appeared in the 1924 *Cambridge Carol Book*. The angel here is the Angel of the Annunciation, telling Mary that she will conceive a child.

There stood in heav’n a linden tree,  
But tho’ ’twas honey laden,  
All angels cried, ‘No bloom shall be  
Like that of one fair maiden.’

Sped Gabriel, on wingèd feet,  
And pass’d through boltèd portals  
In Nazareth, a maid to greet,  
Blest o’er all other mortals.

‘Hail Mary!’ quoth the angel mild,  
‘Of womankind the fairest:  
The Virgin ay shalt thou be styled,  
A babe although thou bearest.’

‘So be it!’ God’s handmaiden cried,  
‘According to thy telling.’  
Whereon the angel smartly hied  
Up homeward to his dwelling.
This tiding fill’d his mates with glee:
’Twas pass’d from one to other,
That ’twas Mary and none but she,
And God would call her Mother.

JOHN RUTTER
Candlelight Carol

One of the most prolific and widely performed of contemporary composers of English choral music, John Rutter read music at Clare College, Cambridge, and was later Director of Music there from 1975 to 1979. In 1981 he founded the Cambridge Singers, who have recorded many of his works. The Candlelight Carol is dedicated to John Romeri and the Church of the Assumption in Pittsburgh.

How do you capture the wind on the water?
How do you count all the stars in the sky?
How can you measure the love of a mother,
Or how can you write down a baby’s first cry?
Candlelight, angel light, firelight and star-glow
Shine on his cradle till breaking of dawn.
Gloria, gloria in excelsis Deo!
Angels are singing; the Christ child is born.
Shepherds and wise men will kneel and adore him,
Seraphim round him their vigil will keep;
Nations proclaim him their Lord and their Saviour,
But Mary will hold him and sing him to sleep.
Candlelight, angel light, firelight and star-glow…

Find him at Bethlehem laid in a manger:
Christ our Redeemer asleep in the hay;
Godhead incarnate and hope of salvation:
A child with his mother that first Christmas Day.
Candlelight, angel light, firelight and star-glow…

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HERBERT HOWELLS
Come Sing and Dance

Herbert Howells was perhaps the most important composer for the English church in the middle years of the 20th century, even though, due to ill health, he did not hold any long-term church positions. He studied composition at the Royal College of Music under the greats of church music of the previous generation, Stanford, Parry and Charles Wood. Howells’ setting of this anonymous carol dates from 1927, and in its solo version has become a favourite recital piece. The structure is an unusual one, being made up largely of a repeating chorus, with only very short verses, scattered with joyful shouts of ‘eia, eia’ (Hey! Ho!), which Howells sets to equally joyous melismas.

From far the Angels draw near, eia, eia,
Sweet is the Day Spring that heals our fear;
Come pipe and play, alleluia,
Sing Jesus Christ and Mary dear.

A child this day to us is born, eia, eia,
Sing all ye shepherds, proclaim the morn.
Come sing and dance...

Now all mankind doth say and sing, eia, eia,
This is the day of Christ and King.
Come sing and dance...

Words: Anonymous, 13th century.

GIOVANNI PIERLUIGI DA PALESTRINA
Hodie Christus natus est

Palestrina published this double-choir motet in Venice in 1575, and later composed an entire mass based on it. His celebratory Christmas text, for use at Second Vespers on Christmas Day, is set to relatively slow music, punctuated with cries of ‘noel, noel!’ In order to heighten the contrast, his two choirs are not equal, but consist of one ‘high’ (SSAB) and one ‘low’ (ATTB) group.

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Hodie Christus natus est: noel, noel.
Hodie in terra canunt Angeli, laetantur Archangeli: noel, noel.
Hodie exsultant justi, dicentes: Gloria in excelsis Deo. Noel, noel.

Today Christ is born: noel, noel.
Today on earth the Angels sing, the Archangels rejoice: noel, noel.
Today the righteous rejoice, saying: Glory to God in the highest. Noel, noel.

HENRY PURCELL arr. MICHAEL LEIGHTON JONES
Hark! The Echoing Air

Henry Purcell was appointed organist of Westminster Abbey at the age of 20, following the resignation (and recommendation) of his teacher, John Blow. Although his occupation was chiefly as a church musician, during his short life Purcell also wrote music for about fifty works for the theatre, with The Fairy Queen, based on Shakespeare’s A Midsummer Night’s Dream, first produced at the Queen’s Theatre, London, in 1692. ‘Hark! The Echoing Air’, from near the end of the final act, is now sung frequently as a concert piece. It is rather Italianate in style, prefiguring the works of Handel in illustrating words, such as the short, repeated shouts of ‘clap’ that represent the flapping wings of the Cupids.

HENRY PURCELL arr. MICHAEL LEIGHTON JONES
Hark! The Echoing Air

And all around pleas’d Cupids clap their wings.

Words: Anonymous, 17th century.

GEORGE FRIDERIC HANDEL arr. MICHAEL LEIGHTON JONES
Waft Her, Angels, through the Skies

Written in 1751, Jeptha was Handel’s last oratorio. The story is based on that in the biblical Book of Judges, chapter 11: having made a vow to God that he will sacrifice the first creature he sees if he is victorious in battle, Jephtha then sets eyes upon his daughter Iphis. Resigning himself to her fate, Jephtha sings this lament, imploring the angels to carry her gently – like his upward, pleading melody – to heaven. The aria is rightly judged one of Handel’s most beautiful and most poignant creations.

JOSEPH HAYDN
The Lord is Great

Certainly Haydn’s most popular choral work, the biblical oratorio The Creation dates from 1796–98. Gottfried van Swieten translated an English text from a now anonymous poet – based on Genesis, Psalms and John Milton’s Paradise Lost (1667) – into German for Haydn to set to music, and then placed his original English words alongside the German in the dual-language score published in 1800. The solo voices represent three archangels: Gabriel (soprano), Uriel (tenor) and Raphael (bass).

GEORGE FRIDERIC HANDEL arr. MICHAEL LEIGHTON JONES
Waft Her, Angels, through the Skies

Waft her, angels, through the skies, Far above yon azure plain.
Glorious there, like you, to rise, There, like you, for ever reign.

Words by Thomas Morell 1703-1784.

FELIX MENDELSSOHN
Denn er hat seinen Engeln befohlen über dir
Hebe deine Augen auf

Mendelssohn’s oft-performed oratorio Elijah was written in 1846. Mendelssohn originally set the Elijah story, told in the Book of Kings, in German but, having received a commission from the Birmingham Festival for an oratorio, he hurriedly arranged an English translation, and Elijah was premiered in August, conducted by the composer.

FELIX MENDELSSOHN
Denn er hat seinen Engeln befohlen über dir
Hebe deine Augen auf

‘Denn er hat seinen Engeln befohlen über dir’ is an unaccompanied version of the oratorio’s motet for double chorus. In the story told in 1 Kings 17, the whole country is in a drought created to punish the worshippers of the false god Baal. An angel commands the prophet Elijah to go to the Brook of Cherith to find water. Mendelssohn then interpolates these comforting verses from Psalm 91.

Among the oratorio’s many well-known choruses, the trio ‘Hebe deine Augen auf’ for unaccompanied female voices is perhaps the most famous. It represents the angels who comfort Elijah as he journeys in the wilderness.
CÉSAR FRANCK
Panis angelicus

César Franck’s most famous composition is a setting of the sixth verse of Thomas Aquinas’s hymn *Sacris sollemnis*, sung on the Feast of Corpus Christi, a feast inaugurated by Pope Urban IV in 1264 to honour the doctrine of transubstantiation – the belief that at communion the bread and wine are not just symbols but change substance to become the body and blood of Christ. In the 19th century, this one verse was separated from the hymn and increasingly used during Benediction, a service in which the Blessed Sacrament is venerated. Franck set the verse originally for solo tenor, organ, harp, cello and double bass, and included it in the 1872 edition of his earlier Mass for Three Voices as an extra motet for communion.

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Panis angelicus fit panis hominum;
Dat panis coelicus figuris terminum:
O res mirabilis! Manducat Dominum
Pauper, servus et humilis.
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Words by St Thomas Aquinas 1225-1274.

WILLIAM HARRIS
Faire is the Heaven

Written in 1925 and ‘affectionately dedicated’ to Sir Hugh Allen (Director of the Royal College of Music, where William Harris was Professor of Organ from 1921 to 1965), this motet for double choir is perhaps Harris’s most famous work, and justly so, even if it is in the rather unusual key, for choral music, of D-flat! Harris was organist at New College (succeeding Hugh Allen), Christ Church Cathedral, Oxford, and, from 1933, at St George’s Chapel, Windsor. Edmund Spenser’s heaven is a wondrous fair place populated with representatives of several of the Angel Choirs, glorifying and attending God.

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Faire is the heaven where happy soules have place
In full enjoyment of felicitie;
Whence they doe still behold the glorious face
Of the Divine, Eternall Majestie;
Yet farre more faire be those bright Cherubins
Which all with golden wings are overdight.
And those eternall burning Seraphins
Which from their faces dart out fiery light;
Yet fairer than they both and much more bright
Be the Angels and Archangels which attend
On God’s owne person without rest or end.
These then in faire each other farre excelling
As to the Highest they approach more neare,
Yet is that Highest farre beyond all telling
Fairer than all the rest which there appeare
Though all their beauties joynd together were;
How then can mortal tongue hope to expresse
The image of such endlessse perfectnesse?
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Words by Edmund Spenser 1553-1599.
WOLFGANG AMADEUS MOZART
Laudate Dominum

The Solemn Vespers of a Confessor (KV339) were written in 1780, soon after the 24-year-old Mozart returned to Salzburg as court organist for the Prince Archbishop. The Archbishop disliked the use of operatic styles for church music, and so it is remarkable that this decorated aria was deemed suitable as a setting of one of the Psalms for Vespers, the chief evening service of the Catholic church.

Laudate Dominum omnes gentes:
Praise the Lord, all the nations:  
Et veritas Domini manet in aeternum.  
and the truth of the Lord endures for ever.

Gloria Patri, et Filio  
and to the Holy Ghost.  
Sicut erat in principio, et nunc et semper,  
world without end. Amen.

Words: Psalm 117.

MAURICE DURUFLÉ
In paradisum

Although less well known than the setting by his compatriot Gabriel Fauré (upon which it is modelled), the Requiem of Maurice Duruflé is a masterwork of the highest order. ‘In paradisum’ is the final of nine movements set by Duruflé, and strictly is not part of the Requiem mass itself, but belongs to the subsequent service at the actual burial. This ancient prayer for the safe transport of the soul to heaven is sung after the absolution, as the procession moves to the grave.

In paradisum deducant te angeli;  
in to aduentu suscipiant te martyres,  
et perducant te in civitatem sanctam Jerusalem.  
May angels lead you into paradise;  
may the martyrs receive you at your coming,  
et lead you to the holy city of Jerusalem.

Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere aeternam habeas requiem.  
Chorus angelorum te suscipiat,  
et cum Lazaro quondam paupere aeternam habeas requiem.

Words: Antiphon from the Burial Service.

The Choir of Trinity College
Director of Music: Michael Leighton Jones
Senior Organ Scholar and Musician-in-Residence: Jonathan Bradley

The Choir of Trinity College has built a reputation for its fine singing of music from the Anglican Cathedral tradition, from the Renaissance to the modern day. Its major commitment is the singing of Evensong in the College Chapel every Sunday during term. The Choir records, broadcasts on radio and television, and tours regularly, both nationally and internationally.

The Choir has recorded for and given live broadcasts on BBC Radio 4, US public radio, ABC Classic FM and 3MBS FM. It has performed concerts for the Melbourne International Arts Festival, as well as other festivals in Australia and overseas. The Choir has also toured the United Kingdom (1998, 2001 and 2003), singing the Daily Service on BBC Radio, as well as concerts and Evensongs in many major cathedrals and collegiate chapels throughout the UK. Tours to the USA (2004 and 2008), New Zealand (2008) and Malaysia and Singapore (2007) have also met with critical acclaim.

This is the Choir’s sixth recording for ABC Classics. The Choir has also contributed a volume to the HUSH Collection for the Children’s Hospitals, a series of CDs of soothing music designed to help children and their parents during medical procedures.

Soprano
Kristy Biber
Louise Bottomley
Hannah Dahlenburg
Emma Halpin
Victoria Jones
Rachel Landgren
Siobhan Stagg

Alto
Diana Bethune
Peter Campbell
Elizabeth Chong
Alice O’Kane
Douglas Porteous
Cecilia Tulloch

Tenor
Peter Clark
William Lennie
Peter McInnis
Timothy Reynolds
Paul Tulloch

Bass
Samuel Allchurch
Jeremy Bottomley
Shoumendu Ganguly
Mitchell Johnson
Joshua McLeod
Julien Robinson
Michael Leighton Jones

Michael Leighton Jones has been associated with music all his life; his mother was a professional singer, and he received his earliest musical training in Australia where he made his first recording with the Gardenvale School Choir, Melbourne, at the age of eight. Postgraduate studies took him from his native New Zealand to England, where he sang in the Choirs of King’s College, Cambridge (with Sir David Willcocks) and Westminster Abbey. For ten years he was a member of the London-based vocal quintet The Scholars, singing more than a thousand concerts in over forty countries, before joining the music staff at the University of Queensland. In Brisbane, he formed the vocal sextet Jones & Co, with whom he toured both nationally and internationally.

Michael Leighton Jones has always maintained an active solo career, performing operatic roles and singing in broadcasts, oratorios and recitals, including many first performances and appearances in leading festivals. He has performed regularly with Australia’s symphony orchestras and chamber music groups, including the Australia Ensemble and TinAlley String Quartet. He is also well known as a composer and arranger. He took up his present position as Director of Music at Trinity College, University of Melbourne in 1997.

Jonathan Bradley

Jonathan Bradley received music degrees from the Victorian College of the Arts and Monash University. He subsequently studied at the Moscow Conservatorium, giving a piano recital at the home of Aleksandr Skryabin. He is the accompanist for the Australian Children’s Choir, and College Organist and Musician-in-Residence at Trinity College, University of Melbourne. Jonathan Bradley has performed concertos by Brahms, Beethoven, Bach and Mozart with the Melbourne Youth Orchestra and the Australian Classical Players, and is a regular recitalist.